

A Valued Life: An Exploration on Inclusive Practices Through Jewish Values

**A Curriculum Guide by
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Educational Rationale

How do I live and act in a way that allows me to stay true to who I am and also allows me to hold the validity of others around me, whom I may not fully understand? Jewish values provide a starting point for answering this question by guiding individuals to think at a higher level about the enduring dilemma of balancing relationships with their uniqueness as an individual.

Jewish Values help people live their lives in an authentically Jewish manner, and, when thoroughly explored, they help people live in an authentically inclusive manner. The words “diversity” and “inclusion” often get thrown around as buzz words, rather than as profound ideas that need exploration, education and integration into our institutions. This curriculum guide defines “diversity” as any kind of difference in need or identity, whether that comes with a label, such as Autism, LGBTQA+, Japanese, in a wheel chair, etc.; or something that doesn’t come with a label, such as a person who has a passion for astrophysics and religion. Furthermore, “inclusion” means integrating different people with a multitude of types of diversity into the community in an authentic and caring manner that treats each person fairly. Finally, “fair” means everyone gets what they need to be successful in the community, and these needs will not be the same for each person, no matter how similar or different two or more people’s needs are.

Jewish Values are often divided into different categories: *בין אדם להברו* *Bein Adam l'chavero*, between a person and their fellow human, also called Ethical Values; and *בין אדם למקום* *Bein Adam l'makom*, between a person and God, also called Ritual Values. These two sets of values work together to help us navigate the various questions around intra- and inter-personal relationships.

This curriculum guide focuses on 3 Ethical Jewish Values:

- “בְּצַלְמֵם אֱלֹהִים בָּרָא אֹתוֹ” *B'tzelem Elohim barah ot'to*
 - Source: Genesis 1:27
 - Translation: In the image of God, God created it (the first human being)
- “כָּל יִשְׂרָאֵל עֲרֻבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba'zeh*
 - Source: Babylonian Talmud, Shavuot 39a
 - Translation: All of Israel are responsible for one another
- “צֶדֶק צֶדֶק תִּרְדּוּף” *Tzedek, Tzedek Tirdof*
 - Source: Deuteronomy 16:20
 - Translation: Justice you shall surely pursue

These three main ethical values highlight expectations that guide one to value diversity and constantly work towards inclusion by explaining what it means to live Jewishly through our interpersonal relationships. Together, these values help us work towards treating others, Jews and non-Jews, fairly, no matter how similar or different each person may appear to be from ourselves. They can guide each person to continually work towards treating others with the care, respect and dignity they need and deserve, as beings created *בְּצַלְמֵם אֱלֹהִים B'tzelem Elohim*, in the image of God. The second value, then, adds on a more particularist view by reminding the students that all Jews belong to the Jewish community and must look after each other¹.

Furthermore, students will grapple with the enduring dilemma of balancing a particularist view along with a universalist view through the lens of the third value that teaches each of us must constantly seek justice for Jews and the rest of humanity². We do not live in a binary world of one group versus the other group; look after the Jews OR treat everyone with fairness; speak up

¹ כָּל יִשְׂרָאֵל עֲרֻבִים זֶה בְּזֶה *Kol Yisrael aravim zeh ba'zeh*, all of Israel are responsible for one another

² צֶדֶק צֶדֶק תִּרְדּוּף *Tzedek, tzedek tirdof*, justice you shall surely pursue

for yourself OR speak up on behalf of others. Our tradition teaches we must live in a way that advocates for the betterment for all people, those who are like us and those who are less so.

For this reason, this curriculum guide focuses on values **בֵּין אָדָם לְחֵבֵרוֹ** *Bein Adam l'chavero*. Recognizing that Ritual Jewish Values are important for the intrapersonal aspects of our lives, and how a positive relationship with the self is necessary to care for and respect others, many elements of values **בֵּין אָדָם לְמָקוֹם** *Bein Adam l'makom* will be explored throughout individual lessons. All of these values will be explored through diverse medium of Jewish texts, stories, photos, art and music from Jews and non-Jews around the world, in ways that are applicable to student's lives.

To guide students on becoming individuals who will treat all other people fairly, the following Enduring Understandings provide the foundation for this curriculum guide:

1. Judaism values an array of diversity, meaning different identifications, needs, practices and desires, within the whole of the Jewish people and the larger whole of people of the world.
2. Communities that embrace differences enact a variety of Jewish values, elevating individuals and the entire community.
3. As beings created **בְּצֵלֶם אֱלֹהִים** *B'tzelem Elohim*, in the image of God, every human being encompasses an evolving range of diverse needs and identifications that make us each perfectly imperfect.
4. Living Jewishly and embracing inclusivity parallel each other, encompassing a mutual practice and lifestyle.

This curriculum guide is intended for middle students (grades 6th-8th) in supplementary religious school settings. This age range was selected for this content due to the increased cognitive abilities, self-awareness and empathy of this age group.³ These are all traits that will benefit from learning about these three values and provide ample opportunities for teachers to work up Bloom's Taxonomy and apply the content to students' lives within and outside of the classroom. These values will help students navigate their adolescent years, a time often filled with social and academic pressure and uncertainty, by supporting them in their growth as caring and inclusive individuals both in their middle school years and throughout the rest of their lives.

Furthermore, a supplementary educational setting provides students a safe lab space to engage with these values and learn to apply them with a group of their peers, while also providing space for individual processing and practice between lessons.

Learning to answer some of life's big questions, particularly relating to how we interact with others, can be difficult and frustrating, rewarding and empowering. May the journey be fulfilling and leave you and your students comfortable with asking more questions, and an understanding that we each play an important role on this earth and to accept that responsibility.

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו, וְצִוָּנוּ לְעֲסוֹק בְּדִבְרֵי תוֹרָה.

Baruch atah Adonai eloheinu melech ha'olam, asher kid'shanu b'mitzvotav, v'tzivanu la'a'sok

b'divrei Torah.

Blessed are you, *Adonai*, our God, ruler of the world that blessed us with *mitzvot*

(commandments), and commands us to engage with the words of Torah.

³ Wood, Chip. *Yardsticks: Children in the Classroom Ages 4-14*. Northeast Foundation for Children. 1997.

Letter to the Educator

Dear Educator,


Thank you for choosing to use *A Valued Life: An Exploration on Inclusive Practices Through Jewish Values*. This curriculum guide utilizes multi-media examples and activities to explore three Jewish Values in three distinct units plus two opening lessons and two concluding lessons. Throughout each unit, this guide will naturally expose learners to the plethora of diversity that exists within the Jewish People, such as their various cultures, religious practices, family structures and more. Additionally, through these examples and activities, learners will explore how to apply each value to multiple situations. In the concluding lessons, the learners will then apply all three values, rather than one at a time, to truly practice living through Jewish values in a safe learning environment enabling them to take these skills out into the “real world.”

This curriculum guide provides you with almost everything you need to teach each lesson. You don't need to be certified or hold a degree in teaching or education; a basic understanding of technical teaching terms will be helpful, though. You don't need a strong background in Jewish diversity, Jewish values or inclusion, either. A basic comfort level working with technology, such as computers, tablets and Google Applications is preferable. However, access to resources that can help you engage in the technological world will suffice.

This guide is structured to help you navigate and understand the flow of the entire curriculum. The lessons and units are designed to be completed in the order they are presented in this guide – each lesson, then each unit, builds off of the lesson(s) and unit(s) before it. Each unit contains: a list of which enduring understandings will be addressed in that unit; a list of essential questions; a description about what the unit will explore, and how it fits in with the structure of the entire curriculum guide. Every individual lesson includes: learning objectives; a materials list including the Appendixes and their page numbers; a set induction; main activities; a closure; a list of the assessments; and a suggested list of provisions for students with a variety of needs.

In addition to Jewish diversity and Jewish values, this guide operates through, and encourages, a Growth Mindset. The first lesson of this guide (Opening Lesson 1) teaches the learners about values and Jewish values, while the second lesson (Opening Lesson 2) teaches students about Growth Mindset. While this topic is only directly explored in Opening Lesson 2,

it is often referred to in later lessons and exercised in some lessons where it may not be explicitly stated. To help you recognize when particular lessons will operate through or mention Growth

Mindset, this symbol  will appear on the top of that lesson.

The first unit, “בְּצֵלֶם אֱלֹהִים בָּרָא אֶת־וְ” *B'tzelem Elohim barah ot'to*, in the image of God, God created it (the first human)⁴, is a scripted unit, meaning each lesson contains a written script, word-for-word what the teacher (and sometimes the students) will say and do. The other two units, “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba'zeh*, all of Israel are responsible for one another⁵ and “צֶדֶק צֶדֶק תִּרְדּוּף” *Tzedek, Tzedek tirdof*, Justice you shall surely pursue⁶, along with the Opening and Concluding Lessons, are unscripted. These lessons include an explanation of some activity ideas along with all of the resources you'd need to teach those activities without a word-for-word script. This opens more opportunities for you to create your own activities to help your learners meet the stated objectives.

As I previously stated, every lesson in this guide includes a section for provisions for students with a variety of needs. This section is called “Provision for Students with Different Needs.” “Different Needs” don't only mean a student with an IEP or Section 504 Plan at their secular school or a student with a diagnosed learning, physical or cognitive need. Rather, “Different Needs” can mean any student who needs to access information a bit differently than their classmates. In each lesson, I include at least two examples of provisions you may make when teaching that particular lesson. There is also a yellow highlighted phrase next to the section title stating, “Fill in for your own Class.” This provides you an opportunity to really think about the needs in your own classroom and how the lesson may need to be adapted to fit those learners' needs. This is an intentional design to extend the learning and exploration of living through Jewish Values to you, the teacher. By thinking about the variety of needs each learner brings into the classroom, you are exploring Jewish diversity. By engaging with your students in a way that meets those various needs (to an appropriate extent), you are practicing living through Jewish values.

Before teaching each lesson, it will be very important for you to read the lesson plan at least a couple days in advance, more, if possible. This will help you feel more prepared to teach

⁴ Gen 1:27

⁵ Babylonian Talmud, Shavuot 39a

⁶ Deut 16:20

the lesson and will ensure you have all of the necessary materials ready. While this guide provides all of the extra print and online resources (called Appendixes and listed in the Materials List), this guide cannot provide any technology needs, such as a computer, a projector to play a video, or other office and school supplies the lesson may call for. Additionally, if you need to make certain provisions to the lesson to meet the needs of your learners, you may also wish to adapt or alter any of the Appendixes and/or necessary materials. These types of changes should not be attempted the day-of a lesson (many of us have been in that scramble, and it is not fun).

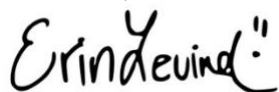
An [Optional Lesson Plan Reflection \(pg. 19-20\)](#) is also included in this curriculum guide. It is intended for you to complete after teaching each lesson to help you engage in the regular practice of reflection to enhance student learning, your own learning and your teaching.

“Reflection is the key to learning from experience; without reflection, there is no learning.”⁷

If someone wishes to explore any topics any further, there is a Bibliography and an Annotated Bibliography included in this curriculum guide. Many of the resources are accessible to younger learners, such as the middle school learners this guide is created for. Other resources may be too difficult for younger learners, but they may be beneficial to help you, another teacher, or fellow adult learner find different ways to further engage students or themselves in a particular topic, value, aspect of diversity and/or inclusion. If someone becomes interested in learning about different Jewish customs from cultures around the world, I recommend looking at “Wherever You Go, There’s Always Someone Jewish: Exploring Jewish Identity Through Culture,” a curriculum guide created by Deana Sussman in 2012, and “Kehillot haOlam: Experiencing the World through Jewish Holidays,” a curriculum guide created by Michelle Blumenthal in 2020, both are housed at the Tartak Learning Center at the Jack H. Skirball Campus of Hebrew Union College-Jewish Institute of Religion in Los Angeles, CA. These resources can be requested from the Tartak Librarian via e-mail at: tartak@huc.edu

Thank you again for choosing to utilize my curriculum guide in your classroom(s). I hope you and your learners enjoy your journeys together exploring ways to live through Jewish values, learning about Jewish diversity and inclusion along the way.

B'Shalom,



Erin Levine

⁷ Zeldin, Dr. Michael. EDU 620 – Professional Learning, Fall 2019. Hebrew Union College – Jewish Institute of Religion, the Jack H. Skirball Campus in Los Angeles, CA. Class Lecture. 10 February 2020.

Goals, Essential Questions and Enduring Dilemmas

Goals of this Curriculum Guide:

- Expose learners to the plethora of diversity that exists within the Jewish People naturally throughout the curriculum through images, examples and activities, including, but not limited to, diversity of:
 - Racial/Cultural Identity
 - Religious Practices
 - Gender Identity
 - Sexuality
 - Family Structure
 - Physical Needs
 - Cognitive and Learning Needs
 - Mental/Emotional Needs
- Encourage Growth Mindset
- Assist learners in understanding equality vs fairness and how one might work towards the inclusion of others
- Provide a space for learners to learn about, contemplate and compare universalist and particularist ideas in Judaism and Jewish practices

Essential Questions for this Curriculum Guide:

- What diversity is there among the Jewish People?
- How does one create an inclusive environment and culture?
- What is a Growth Mindset? What are some ways one can exercise their brain to keep developing their growth mindset?
- Where does my Jewish identity fit in among the Jewish People?
- What are some ways I can live through Jewish Values?

Enduring Dilemmas brought up in this Curriculum Guide:

- Balancing Universalist and Particularist ideas through Judaism and Jewish Values
- Building and nurturing an inclusive community while learning we can't be everything to everyone
- Managing impulses with the decisions we make in our daily lives

Scope and Sequence

Opening Lessons

These lessons will prepare students for the curriculum as a whole, introducing them to concepts of Jewish Values and a Growth Mindset.

Unit 1 (Scripted) – “בְּצֵלֶם אֱלֹהִים בָּרָא אֶת־וְ” *B'tzelem Elohim barah ot'to*

This unit introduces students to the idea that every human being is created *B'tzelem Elohim*, in the image of God, and therefore deserves to be treated with respect. Additionally, even though we are all created in the image of the same God, Adonai, we all are quite different. These differences are what make us unique and what highlight the divinity in each of us. Students will explore the Jewish Value of *B'tzelem Elohim*, where it comes from in our texts, how it applies to them individually and as a class, and how it applies to others. Students will begin creating a Resource Guide at the end of this unit, which they will continue working on throughout the rest of this curriculum. This Resource Guide will serve as an authentic assessment for teachers to gauge how well students are grasping the material, and how well they are able to apply it to themselves and to others. The Resource Guide will serve as a tool for students to use beyond the classroom to remind themselves and help others live out Jewish lives through Jewish Values, ensuring they are respecting differences and acting as inclusively as they can. The section of the Resource Guide students will create in this unit focuses on helping themselves and others find the element of *B'tzelem Elohim* in each person and respecting those unique and divine elements.

Unit 2 – “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba'zeh*

This unit moves beyond the universalist ideas of the Jewish Value of *B'tzelem Elohim* into a more particularist view of what it means to be a member of *Kol Yisrael* (All of Israel/the Jewish People), and the varieties of individuals one would meet within the *Kehillah Kedoshah* (Holy Community) of *Kol Yisrael*. Beyond that, this unit also explores the rest of this phrase from the Babylonian Talmud, “*Aravim Zeh Ba'zeh*” meaning “are responsible for one another.” In this unit, students will explore not only what it means to be a member of a group, but what it then means to be responsible for each of the other members in the group of *Kol Yisrael*. Students will continue working on their Resources Guides, as well, to help remind themselves and others that they are each part of a special group. Within that group, students can be authentically themselves and appreciated for it.

Unit 3 – “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*

This unit begins exposing learners to Judaism’s ideas of צֶדֶק *tzedek* “justice.” Throughout this unit, learners will engage with ideas such as fairness and equality, their differences and how these concepts relate to the ideas of צֶדֶק *tzedek* “justice.” In the past two units, learners focused on a universalist view and a particularist view in Judaism; in this unit, they start learning about the work of balancing these Jewish ideas. This unit will continue to utilize Judaic examples and texts that highlight a variety of differences throughout the international Jewish community. This unit will also bring up some stories of injustice from Jewish texts and history. Furthermore, in Lesson 3 of this unit, there is an opportunity to invite in a speaker who works for a local organization in the justice field. This will give learners an opportunity to ask questions about justice, the pursuit of justice and living out the Jewish value of “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* from a professional. This opportunity, along with the other activities in this unit, will prepare students to finish their Resource Guides. It will also prepare them for the two concluding lessons for their curriculum where they will get the opportunity to wrestle with some real-life issues that they may face throughout the middle school years and beyond.

Concluding Lessons

These lessons will close out the entire curriculum by providing students with some opportunities to synthesize and apply their new knowledge and utilize their Resource Guides. The final Concluding Lesson includes a Memorable Moment: a life-size Game of CHAI (based off the board game, the Game of LIFE) that will challenge students with issues based-on real life experiences of individuals in the Jewish community.

Optional Lesson Plan Reflection

(If you videotaped yourself during this lesson, view the videotape prior to completing this reflection)

1. In light of your instructional goals, how do you think the lesson went? Did students learn what you wanted them to learn? How do you know? Were your materials, methods, and activities effective? How do you know?

2. Did you depart from anything you had planned to do during this class? If so, when and why?

3. If you could teach this class period over again to the same class, what learnings would you take with you from this previous instance into the next one? Explain.

4. Based on what happened during this lesson, what do you plan to do next with this class? Be specific.

Annotated Bibliography

Key:

Items under each headline appear in alphabetical order.

* Indicates resources accessible to middle school level readers and up

** Indicates resources accessible to high school level readers and up

+ Indicates resources included/mentioned in the curriculum guide itself

Books:

****Gleanings: Dialogue on Jewish Education from The William Davidson School*. New York: JTS, Fall 2018, Volume 5, Issue 3**

Uhrman, Dr. Abigail, Dr. Barry Holtz and Dr. Jeffrey Kress. "Ebranching Diversity While Building Jewish Community: An Imperative." *Gleanings* (Fall 2018): 4-6.

Ossey, Sarah. "Beneath the "We": Promoting Productive Discomfort as a Means to Educating Ourselves in Our Own Diversity." *Gleanings* (Fall 2018): 6-7.

This issue of *Gleanings*, the eJournal of the William Davidson Graduate School of Education at The Jewish Theological Seminary, focuses on "Diversity in Education." These two articles helped form the foundation of this curriculum guide, encouraging the creation of the two Opening Lessons along with many of the activities throughout this guide.

****Burger, Ariel. *Witness: Lessons from Elie Wiesel's Classroom*. Boston and New York: Houghton Muffin Harcourt, 2018.**

Ariel Burger was a student and mentee of Elie Wiesel ז"ל⁸. He wrote this book as a tribute to everything he learned from Wiesel in meetings with him, and as his teaching assistant in many of Wiesel's classrooms. This book speaks to the power of bearing witness to our own and others struggles and further laid the foundation for the curriculum guide.

⁸ זיכרוננו לברכה זיכרוננו לברכה *Zichrono L'vracha*, May his memory be a blessing. A Jewish honorific for those who have passed away.

+*Kingsley, Emily Perl. "Welcome to Holland." 1987. Short Essay.

I read this essay many years before I entered the Rhea Hirsch School of Education at the Hebrew Union College-Jewish Institute of Religion. It provides clear and intriguing insight into the thoughts of a parent who discovers their child is not-neurotypical. While I do struggle with some aspects of this essay, such as how it compares having a child with different abilities to a less-exciting vacation than the expected one, this essay offers a real and valid response many parents' experience when their child doesn't meet the neuro-typical standards of that child's age. Additionally, it causes the reader to consider another comparison others could make to encountering someone with a different ability than one expects.

+Silver, Harvey F., Richard W. Strong and Matthew J. Perini. *The Strategic Teacher: Selecting the Right Research-Based Strategy for Every Lesson*. Alexandria, VA: ASCD, 2007.**

The Strategic Teacher is a great resource for any educator at any level. I highly recommend owning a copy of this book. It provides the reader with clear and accessible readings on a variety of research-based teaching strategies for the classroom. This curriculum guide specifically refers to two chapters in this book: Chapter 7 – Concept Attainment and Chapter 15 – Jigsaw. Many elements of other chapters are used throughout this guide, as well.

****Tobin, Diane, Gary A. Tobin and Scott Rubin. *In Every Tongue: The Racial and Ethnic Diversity of the Jewish People*. San Francisco, CA: Institute for Jewish and Community Research, 2005**

This book goes into details about the racial/cultural diversity of the Jewish people around the globe. It is a great resource for those who wish to learn more about this topic. It helped further expand my knowledge of the diversity of the Jewish people for the sake of this curriculum guide.

****Tomlinson, Carol Ann. *How to Differentiate Instruction in Academically Diverse Classrooms*. Alexandria, VA: ASCD, 2017.**

For teachers looking for more resources to help them differentiate their instruction (which is different from other forms of instruction shaping and design that can work alongside some of those other design tools), this book provides ideas and techniques teachers can use in their

classrooms. The book is clear and accessible to teachers of all levels and may help inspire some ideas for the “Provisions” section of each lesson.

***Weiss, Rabbi Stephen. "Diversity, respect core Jewish values." *Cleveland Jewish News* 3 October 2018.**

This short article highlights the importance and uniqueness of Judaism’s God and the concept of *B’tzelem Elohim*. This article helped form the basis of the first unit in this guide.

***Wood, Chip. *Yardsticks: Children in the Classroom Ages 4-14*. Northeast Foundation for Children, 1997.**

Yardsticks serves as a wonderful resource for educators working with learners ages 4-14. This book provides explanations of the general growth development patterns and typical classroom abilities of neuro-typical students at each age, along with a description of how the author believes curricular designs should look based on the previously stated growth patterns and abilities of that age. While the third edition is already older, published in 2015, it provides educators and care providers at any level clear and accessible baseline knowledge of the children they work with. I recommend owning a copy of this book as resource on your shelf.

Shows:

+Atypical and One Day at a Time***

Atypical. Dir. Seth Gordon. Netflix. 2017. TV Show on Netflix.

One Day at a Time. Prods. Gloria Calderon Kellett, et al. 2017. TV Show - Seasons 1-3 on Netflix, Season 4 on PopTV.

Both of these shows expose the viewer to the lives of individuals with a variety of needs. *Atypical* focuses on a young man on the Autism spectrum and how he and his family live their lives. *One Day at a Time* focuses on a Cuban family living in Los Angeles, CA. This show, based off the 1975 Norman Lear show of the same name, features a veteran single mom with PTS, Depression and Anxiety, along with her mother who immigrated from Cuba as a child during Castro’s regime, and her two children. Both of these shows provide insight on diversity, inclusion and a variety of needs in a comical and entertaining way. Clips from these shows are utilized in this curriculum guide, and always served as a source of inspiration through the creation of this guide.

Website:

+****Sefaria: A Living Library of Jewish Texts.*** n.d.
<<https://www.sefaria.org/newhome>>.

This website was crucial to the creation of resources and identification of texts. When used alongside your preferred textual translation of canonical texts and tools to provide your own translations and resources, this serves as a vital resource for any Jewish educator at any level.

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Key:

Items under each headline appear in alphabetical order.

* Indicates resources accessible to middle school level readers and up

** Indicates resources accessible to high school level readers and up

+ Indicates resources included/mentioned in the curriculum guide itself

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Lesson Plans with Appendixes

Opening Lessons

Lesson 1: Lesson Plan

What are Values? What are Jewish Values?

Outcomes/Objectives

Students will be able to:

- Translate and Define *Middah*
- Translate and Define *Mitzvah*
- Articulate one difference between *middot* and *mitzvot*
- Articulate some classroom expectations to help them be a successful classmate and learner

Materials

- [Appendix A – List of Middot and Mitzvot, 1/student \(pg. 28-29\)](#)
- Paper
- Writing Utensils
- Index Cards

Procedures

Set Induction

- **Think, Pair, Share**
 - In this activity, you ask students a question, or give a statement for students to respond to. First, you ask them to think about their answer; next, you either pair the students yourself or you ask them to pair themselves with the people around them. Finally, once in their pairs, students share the responses they were thinking about to the question/statement you proposed at the beginning, and students discuss these responses in their pairs. You may also ask a few pairs to share an idea from their discussion.

- Questions to Pose to Students (one at a time, or all at once)
 - What does it mean to value something?
 - What is something you value?
 - What are Values?
- Additional proposition for when the group comes back together:
 - Name some Jewish values
 - Allow this to lead into the first activity “*Middot vs Mitzvot*”

Activities

- ***Middot vs Mitzvot***

- Utilizing [Appendix A – List of *Middot* and *Mitzvot*, 1/student \(pg. 28-29\)](#), students will compare/contrast the two lists to find similarities and differences and create a group Venn Diagram. Students should also reference the list created at the end of the Set Induction when working on the Venn Diagram. The goal of this activity is for students to realize that *Mitzvot* are commandments that are explicitly written out in the Torah, usually in the form of “You shall...” or “You shall not...” while *Middot* are values that often also come from the Torah, but may arise out of other Jewish sources, and are more subjectively implied.

- **Creating a Class *Brit***

- What do we need to learn about and discuss values successfully?

In order for each student to be successful throughout this curriculum, classroom expectations need to be established. To engage in this process, students should generate individual lists of what they each need to be successful in a learning environment. Once students finish generating their individual lists, you should go around the room and allow students to express their individual needs and create a class list, even if there are some conflicting ideas on the class list. As the class list is growing, ask students to refrain from repeating anything already on the board, and when possible, combine similar elements to reduce the length of the list.

Once the list is created, highlight any tensions throughout the list and go back to the original question: What do we need to learn about and discuss values successfully?

Through the lens of this question, begin narrowing down the list to come to an agreed upon list of classroom expectations.

Closure

• Index Card Question

- Ask each student to write a question they have about Jewish Values/*Middot* on an index card and to hand you that question card before they leave class.
 - NOTE TO THE TEACHER: Before beginning Unit 1 – *B'tzelem Elohim bara ot'to*, read through these questions. Find ways to address these questions throughout your lessons if they aren't already going to be answered through the curriculum.

Assessment

- Venn Diagram
- Student Responses
- Individual Lists Created for the *Brit*
- Beginning Elements of the *Brit*

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with fine motor skills:
 - Allow student to type up a question and e-mail it to you
- For students who need to “talk to think:”
 - Set up a space in the classroom for students to speak out loud to themselves or a partner, then bring the succinct ideas to the group

A Sample List of the 613 *Mitzvot*

Source	<i>Mitzvah</i>	
Leviticus 19:16	You shall not stand idly by if someone's life is in danger	לא תעמד על-ידם רעה
Deuteronomy 6:4	Hear, O Israel, Adonai is our God, Adonai is one.	שמע ישראל יהוה אלהינו יהוה אחד:
Leviticus 19:18	Love your neighbor as yourself	ואהבת לרעך כמוך
Deuteronomy 6:7	Teach [the commandments] to your children	ושננתם לבניך
Leviticus 19:32	You shall respect the elderly	והדרת פני זקן
Exodus 20:5	You shall not bow down to idols, nor shall you worship them	לא-תשתחויה להם ולא תעבדם
Numbers 5:7	They shall confess the sins they committed and repent	והתודו את-חטאתם אשר עשו והשיב
Numbers 15:38	Speak to the children of Israel and say to them to make fringes for themselves on the corners of their garments throughout the ages	דבר אל-בני ישראל ואמרת אליהם ועשו להם ציצת על-כנפי בגדיהם לדרתם
Exodus 20:10	And the seventh day is Shabbat to Adonai your God. You shall not do any work – not you, your children, your wife, your servants, your cattle, nor the stranger that is in your village	יום השביעי שבת ליהוה אלהיך לא תעשה כל-מלאכה אתה ובןך-ובתך עבדך ואמתך ובהמתך וגרך אשר בשעריך:
Exodus 12:18	On the first month, on the fourteenth day of that month, in the evening*, you shall eat matzah	בראשון בארבעה עשר יום לחודש בערב תאכלו מצת
Leviticus 19:9-10	When you reap the harvest of your land, you shall not fully reap the corner of your field, nor shall you gather the gleanings of your harvest. You shall not glean your vineyard, nor shall you collect the [fallen] individual grapes of your vineyard; you shall leave them for the poor and the stranger	ובקצרכם את-קציר ארצכם לא תכלה פאת שדה לקצר ולקט קצירך לא תלקט: וכרמך לא תעולל ופרט כרמך לא תלקט לעני ולגר תעזב אתם
Leviticus 25:4	On the seventh year the land shall have a full rest, a Shabbat to Adonai	ובשנה השביעית שבת שבתון יהיה לארץ שבת ליהוה
Deuteronomy 16:14	You shall rejoice on the Festivals**	ושמחת בחגך

*This date in the Torah refers to the first night of Passover

**Referring to Passover, Sukkot and Shavuot

A Sample List of *Middot*

Acts of Loving Kindness	גְּמִילוּת חֶסֶדִים
Compassion	רַחֲמִים
Courage	אִמְץ לֵב
Forgiveness	סְלִיחָה
Friendship	חֲבֵרוּת
Generosity	נְדִיבוּת
Gratitude	הַפְּרַת הַטּוֹב
Honesty	יֶשֶׁר
Honor, Respect	כְּבוֹד
Hope	תִּקְוָה
Humans were created in the image of God	בְּצֶלֶם אֱלֹהִים
Peace in the home	שְׁלוֹם בַּיִת
Repairing the World	תְּקוּן עוֹלָם

Opening Lessons

Lesson 2: Lesson Plan

What is a Growth Mindset?



Outcomes/Objectives

Students will be able to:

- Define “Growth Mindset”
- Explain an example of using Growth Mindset
- Articulate some classroom expectations to help them be a successful classmate and learner who strives to use Growth Mindset

Materials

- Paper
- Writing Utensils
- [Appendix A – Secret Rule Game Resources, 1 set, cut \(pg. 35-36\)](#)
- [Appendix B – Escape Room Resources, 1 set \(pg. 37-45\)](#)
- For the Escape Room:
 - 2 Containers
 - 1 that allows you to put a lock on it
 - 1 that doesn’t need to lock
 - A numeric lock with 4 digits
 - Various Clues printed out (See Instructions in Appendix B)
 - An electronic device with the QR Droid App (possibly more than 1)
- [Appendix C – Power of Yet Posters, enough of each for student choices \(pg. 46-47\)](#)

Procedures

Set Induction

- **Free Write**

- Ask students to write about this prompt: Think of something that was really hard for you to learn, but you kept working on it, trying and trying again, until you got to a place where you felt a sense of learning and accomplishment with that difficult idea or task.
 - Students could also write about something that they're currently working on and trying for.
- Ask a few students to share what they wrote about.

Activities

- **Theater Games to Introduce Mindsets**

- For this activity, students will play 2 different games. One game will represent a “Closed Mindset” and the other will represent a “Growth Mindset.” After students play each game, hold a discussion about what type of mental attitude, or mindset, people had throughout each of the games and how those mindsets affected the development of the stories in each game.
- Game 1: The Secret Rule (the Closed Mindset Game)
 - For this game, two students will act out a story of someone trying to learn a new skill, such as trying to ride a bike. One student will pick out a skill from the list in [Appendix A – Secret Rule Game Resources, 1 set, cut \(pg. 35-36\)](#), and one student will pick out a “secret rule” of how to respond to the person trying to learn the new skill. The catch in this game is that the “secret rule” strips all say the same thing: Your rule is to insist that the person will never be able to learn this skill because they keep messing up as they are trying to learn it.
 - After a few rounds, stop the game and ask the students some questions about their experiences.

Guiding Questions:

- What were some of the secret rules?
 - What kind of attitude did that secret rule have?
 - How did it feel/how do you think it felt to have the secret rule cause that actor to play a character who kept putting the character learning a new skill down, instead of lifting them up?
 - How did it feel/how do you think it felt to be that character putting down the other character?
- Game 2: Freeze (the Growth Mindset Game)
 - In this game, students act out Jewish scenes until someone calls “Freeze!” The current actors must all then freeze in whatever position they are in. Whoever called “Freeze!” then gets up and takes the place of one of the actors and begins acting out a whole new situation. Everyone else currently acting must then run with the new scenario. The main rule for the actors is that they must say “Yes” to everything and run with it. Even if another actor says something they weren’t expecting, and it contradicts something they were thinking, then that actor must agree with what was just said and run with that idea.

To start this game off, come up with a Jewish scenario and decide how many students will be acting at a time. Once the first scene gets underway, allow the game to go through a few “Freeze” cycles before transitioning to the debrief.

Example Scene: Three people are meeting to plan a Pesach Seder for the community, and they are discussing what all should be on the Community Seder Plate.

- The debrief of this game can then be combined with the debrief of the two games together.

Guiding Questions:

- How did it feel/how do you think it felt to be an actor when someone said something completely different to what they were thinking about doing next?
 - How did it feel/how do you think it felt to be an actor who said something and everyone else in the group went along with it, even if it was super crazy?
 - What was the attitude the actors maintained in this game?
 - How did the attitudes from this game differ from the first game?
 - How might the first game have looked if the secret rule was to remain open to continuing to try things and to say “yes”?
 - At this point, introduce the terms “Closed Mindset” and “Growth Mindset” and connect them to the two games and the two attitudes associated with each game.
- **The Power of “Yet” Escape Room**
 - Throughout this activity, students will have the opportunity to practice using a Growth Mindset and learn about the power of the word “yet” as in “I don’t get this yet.” This will not be a typical Escape Room where students will be locked in the classroom and can’t get out until they figure out all of the clues; however, there will be a story: The power of “yet” and the grit to keep going.
 - If you’d like to split your class into groups, you will need to set up multiple sets of the Escape Room (or create your own to parallel each other!) The clues in this Escape Room build off of each other, so it will be difficult to start different groups with different clues. Everyone should start with Clue #1.

Closure

- **Power of Yet Poster**
 - Utilizing [Appendix C – Power of Yet Posters \(pg. 46-47\)](#), have students pick an inspirational poster and decorate it for themselves to remind them throughout the curriculum to maintain a growth mindset – exercising their brain muscles/remembering to shear off “brain branches” that aren’t serving them for new

more gritty “brain branches” to grow instead. Students can decorate this with ideas they learned about during the Power of Yet Escape Room. Hang up these posters throughout the classroom to remind students about this concept throughout the curriculum.

Assessment

- Student Responses
- Answers and Responses to Escape Room Challenges
- Elements Students Choose to Incorporate into their Power of Yet Posters

Provisions for Students with Different Needs [Fill in for your own Class]

- For students with vision/reading struggles:
 - Record the list of “Skills” and “Secret Rules” from Appendix A – Secret Rule Game Resources. Make each list into its own playlist and put that playlist on Shuffle for the student(s) to listen to their selection, rather than pick it out of a container and read it
- For students with fine motor struggles:
 - For the Set Induction, Allow students to “free type” rather than free write
 - For the Closure, Allow students to use a computer and printer to type, print and glue any elements they’d like to add to their poster OR utilize a label maker to type and print their thoughts

Skill List

Learning Torah Trope	Learning the Israeli currency (<i>sheklim</i> and <i>agurot</i>)
Leading a prayer in t'fillah	Learning Haftorah Trope
Learning High Holiday Trope	Chanting Torah
Chanting Haftorah	Chanting a parsha on the High Holidays
Baking hamentashen from scratch	Cook a Shabbat meal for a family of 5
Wrapping <i>T'fillin</i>	Reading Hebrew without vowels
Making Kosher Matzah	Reading (not chanting) Torah
Decoding Hebrew words (not in a prayer you know)	Speaking Hebrew

Rule List

Your rule is to insist that the person will never be able to learn this skill because they keep messing up as they are trying to learn it.	Your rule is to insist that the person will never be able to learn this skill because they keep messing up as they are trying to learn it.
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Materials/Directions for the Teacher

Materials to Prepare:

- Download the free App: QR Droid
 - This is the app where the Password Protected QR Codes were generated
- 2 Containers (Box, cabinet, locker, etc.)
 - 1 that allows you to put a lock on it
 - 1 that doesn't need to lock
- 1 numeric lock
 - Set the Code to: 4748
- A Label that reads: BOX #2
 - This can be typed and printed or handwritten
- Print:
 - All of Clue #1
 - All of Clue #2
 - Including the QR Code at the end (This is the QR Code that will lead the students to Clue #3.)
 - The QR Code at the end of Clue #3 (This is the QR code that will lead the students to Clue #4.)
 - No need to print Clue #3, itself. It will appear to the students from the QR Code at the end of Clue #2.
 - All of Clue #5
 - No need to print Clue #4. It will appear to the students from the QR Code in Box #2 at the end of Clue #3.
- After Printing:
 - Test all of the QR Codes to make sure they work with the correct passwords
 - Test the numeric lock to ensure it works with the correct password
 - Read the Set Up instructions on the next page

Going Through Each Clue – Set Up and Answers:

- For the CLUE #1
 - When beginning the activity, hand this clue to the students for them to solve.
 - **Answer to Clue #1: The word Grit and the Number: 4 7 4 8**
 - Here is a Hint you can give students if they are having trouble figuring out the word Grit
 - HINT: The English Translation is ALSO the same number of letters as the answer.
- For Clue #2
 - Print out this clue and hide it in a box (or locker or cabinet, etc.) with a 4-digit numeric lock that allows you to set the combination.
 - Set the combination as the answer to Clue #1: 4748
 - **Answer to Clue #2: moses+growthmindset** (NO Capitals, NO Spaces, YES +)
- For Clue #3
 - Print out the QR Code at the end of this clue (the QR code for Clue #4) and place it in another box (or locker or cabinet, etc.) and label that box BOX #2. This box does NOT need a lock.
 - This clue will pop up when they put in the correct password for the QR Code attached to Clue #2.
 - **Answer to Clue #3: thepowerofyet** (NO Capitals, NO Spaces)
- For Clue #4
 - Once students open Box #2, scan the QR code and input the correct password, CLUE #4 will pop up.
 - **Clue #4 is actually an activity: Finishing the class *Brit* making sure to include something about maintaining a growth mindset/grit/the power of yet/etc.**
 - **“Answer” to Clue #4: Finishing the *Brit***
- For Clue #5
 - Print out CLUE #5 and keep it in your desk – Hand it to students once they finish their *Brit*.
 - To access their final “Clue,” they will share their 2 answers of Clue #5 with you.
 - **Answers to Clue #5: Grit and The Power of Yet**
 - Final “Clue” (aka what they will receive upon submitting the correct answers to this clue to you):

Prepare some surprise/prize for them that you feel is appropriate for your class upon the completion of this activity.

 - Examples:
 - Something additional on any sticker charts, marble jars, etc
 - A Jewish or Israeli snack – Possibly related to an upcoming Jewish holiday
 - A Jewish related fidget for each student (a stress ball with a *Magen David* on it or the school’s logo)

The Clues

Clue #1

Life will present us with Challenges, similar and different to those we read about in our Jewish texts and hear in Jewish stories passed down *l'dor v'dor* (from generation to generation). At times, these challenges will feel hard, maybe even too hard. However, that doesn't mean you give up. If you remember to have some _____, you'll find you can achieve more than you ever thought possible.

This word has the same number of letters as that number written out in words.

It rhymes with, and is opposite to, the English translation of the word: לְהִתְפַּיֵּט
The answer you seek starts with the sound of the 3rd letter of the Hebrew alphabet, and the second letter makes the same sound as the 19th letter of the Hebrew alphabet.

To access your next clue on your quest, convert the answer into a number (using a keypad) and that number will unlock the next chest.

Ex: Clue = 2 5 8 3

CLUE #2

Earlier you learned about different ways of viewing the world and challenges you may encounter. Reflect on the story of Pesach. Who was the leader of the Israelites in this story, and what mindset did this leader show?

To reach your next station, you must submit the name of the Jewish figure + the type of mentality they displayed into this destination:



CLUE #3

Knowing that Moses had a growth mindset as he continually asked Pharaoh, on behalf of God, to “Let My People Go”, think about how Moses displayed grit or not. What might he have thought to himself?

There is one little word that can make a world of difference when using self-talk. It can be the different between closed and growth mindsets. This little word holds so much power over us and how we think and react to challenges.

You’d use this word along with some of the following phrases:

I can’t do this... _____.

I haven’t _____ figured this out.

While I’m not there _____, there is no need to fret because I have a Growth Mindset! (HINT: This last phrase all rhymes)

To access your next clue, here is what you need to do:

Take your new word and add it to the end of a phrase.

It begins with the Hebrew prefix הַ,

Followed by פִּיחַ (like that of you and your Moreh/ah)

With the preposition לְ, you’re almost there,

Translate these words into English with care.

Now add your answer from before

To the end of your translated words to now have a phrase of 4.

Take this phrase to a device,

And if you build your phrase just right,

You’ll find that as a password it will suffice.

Open Box #2 and use this phrase to help with the lock in sight.

For BOX #2:



CLUE #4

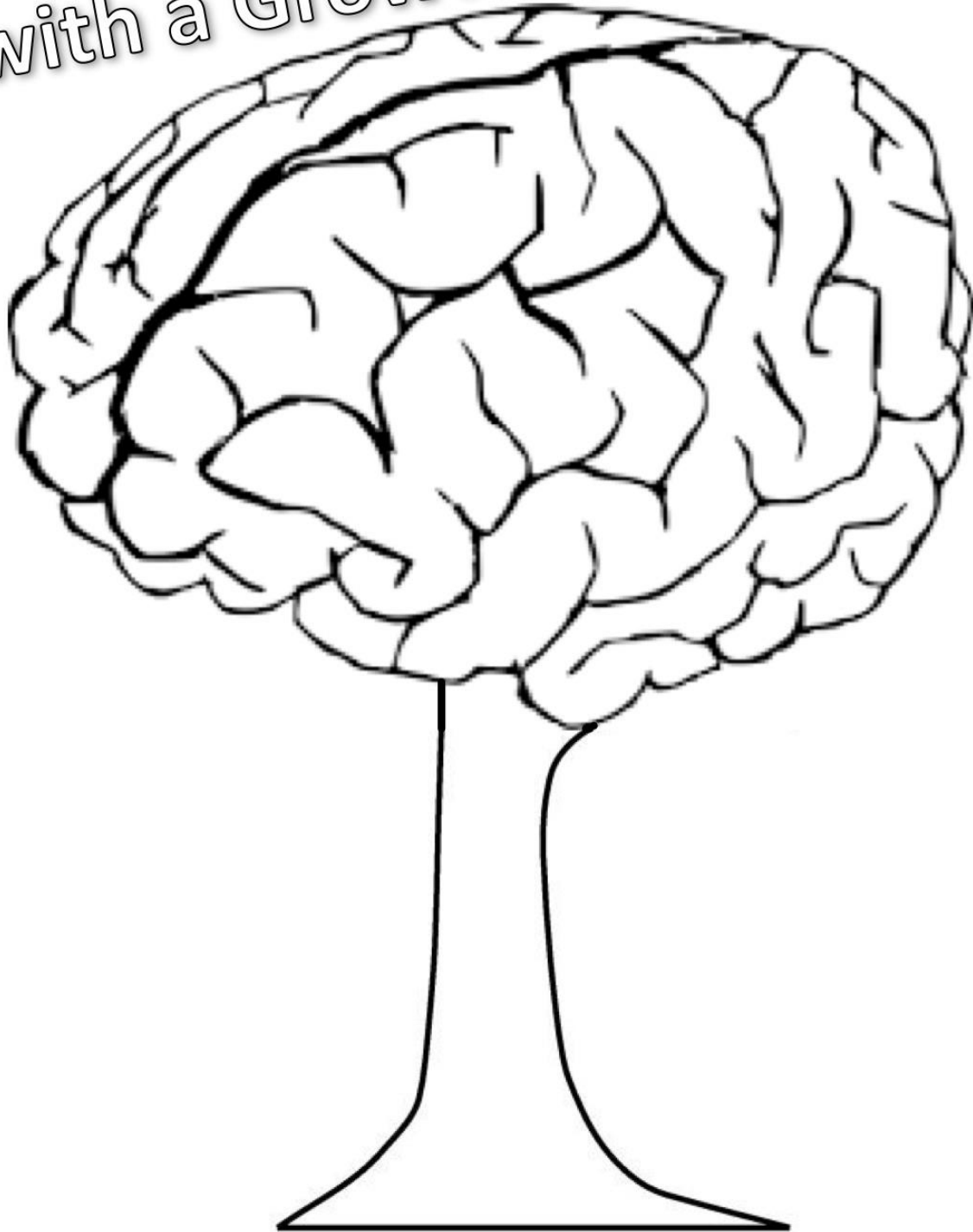
Take the time now to finish your *Brit* with your classmates. Once you've finished this important task, you'll get the final clue. (HINT: Make sure there's something about maintaining a Growth Mindset in your *Brit*.)

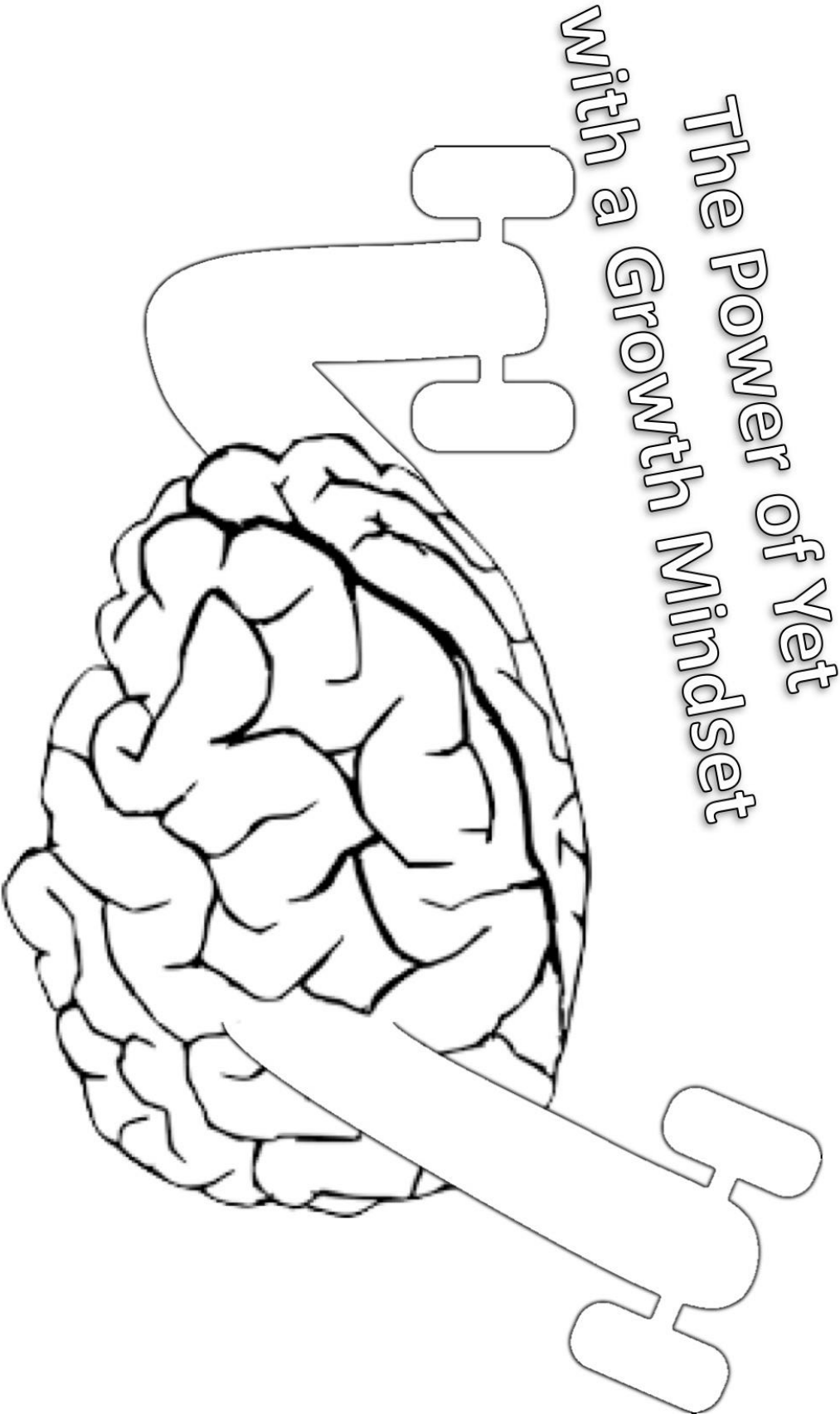
CLUE #5

There are two main phrases that sum up a Growth mindset. What are they?

Once you have the answers 2,
Share them with your moreh/ah,
They might have something special to share with you!

The Power of Yet with a Growth Mindset





Unit 1 (Scripted) – “בְּצַלְמֵם אֱלֹהִים בָּרָא אֹתוֹ” *B'tzelem Elohim barah ot'ot*

This Unit Addresses the Following Enduring Understandings:

- Judaism values an array of diversity, meaning different identifications, needs, practices and desires, within the whole of the Jewish people and the larger whole of people of the world.
- Communities that embrace differences enact a variety of Jewish Values by elevating individuals and the entire community.
- As beings created בְּצַלְמֵם אֱלֹהִים *B'tzelem Elohim*, in the image of God, every human being encompasses an evolving range of diverse needs and identifications that make us each perfectly imperfect.

This Unit Explores the Following Essential Questions:

- What are some human differences we do and do not see?
- What makes me *B'tzelem Elohim*? What are my Divine Elements?
- How can people best interact with others Respectfully and Responsibly?
- How does recognizing each person being *B'tzelem Elohim* elevate that person and our community?

This unit introduces students to the idea that every human being is created *B'tzelem Elohim*, in the image of God, and therefore deserves to be treated with respect. Additionally, even though we are all created in the image of the same God, Adonai, we all are quite different. These differences are what make us unique and what highlight the divinity in each of us. Students will explore the Jewish Value of *B'tzelem Elohim*, where it comes from in our texts, how it applies to them individually and as a class, and how it applies to others. Students will begin creating a Resource Guide at the end of this unit, which they will continue working on throughout the rest of this curriculum. This Resource Guide will serve as an authentic assessment for teachers to gauge how well students are grasping the material, and how well they are able to apply it to themselves and to others. The Resource Guide will serve as a tool for students to use beyond the classroom to remind themselves and help others live out Jewish lives through Jewish Values, ensuring they are respecting differences and acting as inclusively as they can. The section of the Resource Guide students will create in this unit focuses on helping themselves and others find the element of *B'tzelem Elohim* in each person and respecting those unique and divine elements.

Unit 1: “בְּצֶלֶם אֱלֹהִים בָּרָא אֱתוֹ” *B'tzelem Elohim barah ot'to*

Lesson 1: Lesson Plan

Introduction to *B'tzelem Elohim*

Objectives

Students will be able to:

- Retell the Genesis 1 creation story in their own words, citing where it comes from
- Translate “*B'tzelem Elohim*” into English
- Explain how the Hebrew “*HaAdam*” in English means “the human being” or a similar un-gendered English translation

Materials

- White/Chalk Board and Markers/Chalk
- Paper and writing utensils OR Computers (For script writing)
- Blank sheets of paper, 1 per student
- [Appendix A – Genesis 1 Creation Story \(English Translation\), 1/student \(pg. 56-57\)](#)
- [Appendix B – Texts on *HaAdam*, 1-2 /small group \(pg. 58-59\)](#)
- [Appendix C – Seeing Myself in *B'tzelem Elohim* and *HaAdam*, 1/student \(pg. 60\)](#)

Procedures

Set Induction (00:00-00:05)

- **What students think Judaism says about the creation of humanity. (5 mins)**
 - Say: *Today we are going to begin exploring Judaism's views on the creation of humanity. To get started, I have a question for you: How does Judaism say human beings were created?*
 - Allow a few minutes of wait time for students to formulate answers
 - Collect a few answers from the students, asking them to cite where they heard their answer/why they think that is what Judaism says.

Activities (00:05-01:25)

- **Students Script and Act Out Genesis 1 Creation Story (60 mins)**

- Say: *These are some really interesting ideas. [Add any other relevant feedback about the list your students created.]*

To gain a deeper understanding on how Judaism says human beings were created, we are going to read the story of creation from Genesis 1 and you will all create a play to retell this story.

I will pass out an English version of the story of creation from Genesis Chapter 1. We will read through the text as a class, and I will highlight some Hebrew terms you'll need to pay attention to as you're creating your scripts.

- Pass out [Appendix A – Genesis 1 Creation Story \(English Translation\), 1/student \(pg. 56-57\)](#).
 - Read through the story as a class (10 mins)
 - At Gen 1:27, the Hebrew Phrase *Va'yivrah Elohim et HaAdam b'tzalmo, B'tzelem Elohim barah oto, zachar u'n'kayvah barah ot'tam* is written out with the Hebrew, transliteration and English translation.
 - Pause the reading and ask: *Why do you think this phrase is included in Hebrew on our handout?*
 - Allow a few minutes of wait time for students to formulate answers.
 - Collect a few answers from the students.
 - Ask: *In who's image were human beings created?*
 - Answer: God
 - Ask: *HaAdam, who/what is that?*
 - Answer: The first human being
 - Ask: *What gender was HaAdam?*
 - Answer: *HaAdam* was both Male and Female (Later in the lesson, students will explore how/why this is expanded to mean all genders.)

- Say: *As we continue reading, keep in mind that HaAdam was all genders and was created B'tzelem Elohim, in the image of God.*
- Continue reading.
- Once finished:
 - Ask: *What is humanity's role on Earth?*
 - Answers:
 - To rule over the creatures
 - To “be fertile and increase” (aka have children and fill the earth with more humanity)
 - Ask: *Is it any one person's role to do all of these things?*
 - Answer: No, it was told to *HaAdam*, so it is all of humanity's role because all of humanity comes from the first being, *HaAdam*.
 - Ask: *Is any one person above another? Why or Why Not?*
 - Answer, based on the text: No. Every person was created *B'tzelem Elohim* and given the same roles as *HaAdam*, since we all came from *HaAdam*. Also, *HaAdam* had no specific gender, or race so no one type of person can claim superiority.
- Creating the Plays (35 mins)
- Say: *We are now going to break into small groups, and each group will create a short play based upon this text. As a group, you will have about 20 minutes to write a script, ensuring each person has a role in the play, utilizing the Hebrew phrases: B'tzelem Elohim and HaAdam. The play doesn't need to be very long, as long as you tell the entire story, based on the text we read together. Stay true to the story told in the text; refer back to your translation of the story whenever you need. Be prepared to perform your play for me [and any other people you, the teacher, may wish to invite].*
 - NOTE TO THE TEACHER:
 - Break into at least 2 groups, but if you feel it is necessary to break into more groups, please do so.

- Different roles in the play do NOT have to be speaking/acting roles.
Use this to accommodate different students and their various needs.
Be as flexible with the “roles” as your class needs you to be.
- Performing the Plays (10 mins)
- Say: Kol haKavod, *great work, everyone.* [Insert any other praise to your students’ creations and performances.] *Now I’d like to take a few minutes to talk about our experiences.*
- Ask: *What were some similarities you saw in these performances?*
 - Allow for some wait time.
 - Collect a few student responses.
- Ask: *What were some differences you noted in these performances of the same story?*
 - Allow for some wait time.
 - Collect a few student responses.
 - Highlight anything that may connect to *B’tzelem Elohim* and each individual’s uniqueness even though we come from the same “blueprint” that is God.
- Ask: *These performances were all created based upon the same story and translation that we read together, why do you think there were differences?*
 - Allow for some wait time.
 - Collect a few student responses.
 - Highlight any responses that may lead into the next activity, an expansion on *HaAdam*.
- **Comparing Translations and Explanations for *HaAdam* as All/Non-Gendered (20 mins)**
 - Say: *We will now further explore the word, HaAdam. Before, we said that HaAdam was male and female. However, today, many believe these aren’t the only two gender identifications.*
 - Ask: *What are some other gender identifications people might use today?*
 - Possible Answers:
 - Nonbinary
 - Transgender

- “Other”
- Ask: *What are some other differences people may have in relation to their identities as individual humans?*
 - Possible Answers:
 - Sexuality (gay, lesbian, bisexual, questioning, etc.)
 - Physical abilities – Being in a wheelchair, amputations, speech issues
 - Cognitive abilities – ADHD, dyslexia, better at one subject rather than other
 - Family groupings – Siblings, only children, one parent, multiple parents, etc.
- Say: *Well said. We are going to continue exploring the various differences people can have.*

For our next activity, I want us to focus on gender identifications and the question it raises for the term HaAdam. Knowing there are more than two gender identifications of male and female, are these other gender identifications included in “HaAdam”?

We are going to read through some commentaries to help us better understand who “HaAdam” refers to.

We are going to break into small groups. In these groups, please read all of the texts on the page, front and back. When you’re done reading, please discuss the questions. Be prepared to share thoughts on questions #3 and #4 with the class.

- Break students in small groups.
- Pass out [Appendix B – Texts on HaAdam, 1-2/small group \(pg. 58-59\)](#).
 - Allow 10 minutes for students to Read and Discuss.
 - Bring the students back together as a whole group.
 - Ask: *What did your groups talk about regarding HaAdam and who it applies to? Who is created B’tzelem Elohim?*
 - Call on various students, making sure representatives from each group speaks.

- Guide students to the conclusions that *HaAdam* refers to all of humanity, no matter who they are, or how they identify. Thus, every person is created *B'tzelem Elohim*.

Closure (01:25-01:30)

- **Beginning to Think About How I Fit In (5 mins)**

- Say: *We are now going to start thinking about how we each fit into the concepts of B'tzelem Elohim and HaAdam. I am going to pass out a sheet of paper to each of you that has four questions on it. On this paper, I want you to write your name, the date and the answer to the following questions as they are written on the page:*
 - *What parts of me do I believe were created B'tzelem Elohim?*
 - *What does it mean to me to be created B'tzelem Elohim?*
 - *Do I believe that I emerged from HaAdam? Why do I believe this?*
 - *Who or what do I believe was HaAdam?*
- *I will be the only one to read these, other than yourself. Once you finish, please hand in your paper back to me.*
- Pass out [Appendix C – Seeing Myself in B'tzelem Elohim and HaAdam, 1/student \(pg. 60\)](#).
- Collect each student's responses before dismissing for the day.
 - **NOTE TO THE TEACHER:** Make sure to keep these! You will need them again in future lessons.

Assessment

- The Play(s) Students Create and Perform
- Students' Responses During Discussions
- Students' Responses to Closure Questions

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with fine motor skills/writing:
 - Provide Appendix C electronically for them to type out on an iPad, computer or other electronic device

- For students who need to “talk to think”:
 - Assign a peer buddy to help with contemplation of big ideas, particularly for the closure and quietly for group discussions
 - There may be a specific spot to “think out loud” in the classroom during wait time of group discussions to allow for students who need to quietly think for themselves or with a partner before speaking to do so, as well

Genesis 1 Creation Story – English Translation

When God began to create heaven and earth— the earth being unformed and void, with darkness over the surface of the deep and a wind from God sweeping over the water— God said, “Let there be light”; and there was light.

God saw that the light was good, and God separated the light from the darkness. God called the light Day, and the darkness God called Night. And there was evening and there was morning, a first day.

[Then God made an expanse and separated it from the water.] God called the expanse Sky. And there was evening and there was morning, a second day.

[Day Three: God put water below the sky for Dry Land to appear, and God created Plants.

Day Four: God created lights, two great lights, the Sun for the day and the Moon to dominate the night with the stars.

Day Five: God created Fish and Birds that God commanded to multiply to fill the skies and the seas.]

God said, “Let the earth bring forth every kind of living creature: cattle, creeping things, and wild beasts of every kind.” And it was so.

God made wild beasts of every kind and cattle of every kind, and all kinds of creeping things of the earth. And God saw that this was good.

And God said, “Let us make human in our image, after our likeness. They shall rule the fish of the sea, the birds of the sky, the cattle, the whole earth, and all the creeping things that creep on earth.”

וַיִּבְרָא אֱלֹהִים | אֶת-הָאָדָם בְּצַלְמוֹ בְּצֶלֶם אֱלֹהִים בָּרָא אֹתוֹ זָכָר וּנְקֵבָה בָּרָא אֹתָם:

Va'yivrah Elohim et HaAdam b'tzalmo, B'tzelem Elohim barah oto, zachar u'n'kayvah barah ot'tam

And God created human in God's image, in the image of God God created it; male and female God created them.

God blessed them and God said to them, “Be fertile and increase, fill the earth and master it; and rule the fish of the sea, the birds of the sky, and all the living things that creep on earth.”

God said, “See, I give you every seed-bearing plant that is upon all the earth, and every tree that has seed-bearing fruit; they shall be yours for food.

And to all the animals on land, to all the birds of the sky, and to everything that creeps on earth, in which there is the breath of life, [I give] all the green plants for food.” And it was so.

And God saw all that God had made and found it very good. And there was evening and there was morning, the sixth day.

Texts on *HaAdam*

Genesis 1:27

(27) And God created human in God's image, in the image of God, God created the being; male and female God created them.

בראשית א':כ"ז

כז) וַיִּבְרָא אֱלֹהִים אֱתֶהְאָדָם בְּצַלְמוֹ בְּצַלְמֵם
אֱלֹהִים בָּרָא אֹתוֹ זָכָר וּנְקֵבָה בָּרָא אֹתָם:

Rashi on Genesis 1:27:2

IN THE IMAGE OF GOD GOD CREATED HIM — It explains to you that the form prepared for him was the form of the image of his Creator.

רש"י על בראשית א':כ"ז:ב'

בצלם אלהים ברא אותו. פִּרְשׁ לָךְ שְׂאוֹתוֹ צָלֵם
הַמְתְּקֵן לוֹ, צָלֵם דְּיוֹקֵן יוֹצְרוֹ הוּא:

Chizkuni, Genesis 1:27:2

Still another [translation idea] for the expression בצלם אלוקים ברא אותו, “as opposed to the other creatures whom G-d created by means of an oral directive; when creating the human species God had first created a mold,” (pattern) i.e. God had taken extra care about every detail. This was already proof of the importance G-d attributed to the creature called *Adam*.

Rabbeinu Bahya, Bereshit 1:27:1

בצלמו *b'tzalmo*, “in God’s image.” The term *tzelem* צלם refers to an intellectual achievement. When the Torah wrote the word בצלמנו *b'tzelamnu* this was meant to alert us to the fact that the intellectual life-force within a person has been emanated from G’d’s own Holy Spirit. ... Maimonides also agreed... At the beginning of his “Guide for the Perplexed,” he writes: “there are many people who understood the word צלם *tzelem* in Hebrew to be a description of the outward appearance which one perceives. These people are in error. ... It might lead them to believe that G’d is corporeal. The fact is that the word צלם *tzelem* and the word תאר *ta'er* refer to two totally different concepts. The word תאר *ta'er* refers to the outward shape and form which we perceive with our five senses, whereas the word צלם *tzelem* applies to the essential core of such a phenomenon. ... Concerning the essential core of human’s spiritual makeup the Torah wrote that human is בצלמו *b'tzalmo*, “like our own core,” meaning that the spiritual disembodied essence of human makes human similar to the disembodied phenomena in the world of the angels. The Torah emphasised this when it wrote בצלם אלוקים ברא אותו *b'tzelem Elohim bara ot'ot*, “in G’d’s own image God created it.” We know that G’d is not physical, so the word could not refer to a physical appearance ... Clearly, the Torah wanted to tell us by using the word בצלמנו *b'tzelamnu* that human and G’d have something in common which is of the essence, the abstract intellectual ability of his soul.

Midrash - Codified in the 6th Century

Bereishit Rabbah 8:1

(1) And God said: Let us make *Adam* in our image, in our shape: R' Yirmiyah ben Elazar said, when Hashem created Adam HaRishon, **it was created as both genders**; thus is it written, "male and female did God create them."

The Midrash, classical Jewish exegesis, adds that the [first human] being formed in G-d's likeness, was an androgynous, an inter-sexed, person . . . **Hence, our tradition teaches that all bodies and genders are created in G-d's image, whether we identify as men, women, inter-sex, or something else.**
(Rabbi Elliot Kukla, *Reform Devises Sex-Change Blessings*)

Questions to Consider:

1. Are there only two genders?
2. In Judaism, is it possible to be born into a body that doesn't match who you are on the inside?
3. Does *B'tzelem Elohim* refer to a person's outside or their inside? Can it mean both? Why or why not?
4. What does "*HaAdam*" mean? Who does it apply to? Why?
 - Everyone?
 - Specific Genders?
 - Specific Race?

Name _____ Date: _____

1. What parts of me do I believe were created *B'tzelem Elohim*?

2. What does it mean to me to be created *B'tzelem Elohim*?

3. Do I believe that I emerged from *HaAdam*? Why do I believe this?

4. Who or what do I believe was *HaAdam*?

Unit 1: “בְּצֶלֶם אֱלֹהִים בָּרָא אֹתוֹ” *B'tzelem Elohim barah ot'ot*

Lesson 2: Lesson Plan

What are some human differences?

Objectives

Students will be able to:

- Cite characteristics that make human beings different from each other
- Utilize “*B'tzelem Elohim*” to explain how every human being deserves the same amount of respect and kindness, no matter how visibly (or invisibly) different one human may be from another
- Cite examples of human beings being created differently yet still *B'tzelem Elohim* from Jewish and secular texts/media

Materials

- Tape (or something else to make a line for Set Induction)
- [Appendix A – “Welcome to Holland,” 1/student \(pg. 73\)](#)
- Video: “I’ve Got a Dream” from *Tangled*: <https://www.youtube.com/watch?v=aiTa2Q3-3jE>
- [Appendix B – Reading in Color, enough for pairs at a station to share \(pg. 74-75\)](#)
 - Color Sheets
 - Directions
- [Appendix C – Changing your abilities \(pg. 76-78\)](#)
 - Direction Cards – 1 set of each
- 2 Envelopes (1 for each set of directions, labeled First and Second)
- 1 Timer
- Hat for the Teacher
- Tinker Toys (or some other building toy)
- [Appendix D – Working with a New Language \(pg. 79-81\)](#)
 - Maths Challenge Sheet, 1 per person
 - Reading Challenge Sheet, 1 per person

- [Appendix E – Human Differences in Judaic Texts, 1/student \(pg. 82\)](#)
- White/Chalk Board and Markers/Chalk
- (Possibly) Large Post-It or Poster Board
- *Atypical Clips:*
<https://www.netflix.com/watch/80215123?trackId=13752289&tctx=0%2C5%2Ce89ab53b-3357-4ec6-b3bf-ff5bdf1741f7-113962725%2C%2C>
- *One Day at a Time Clip:*
<https://www.netflix.com/watch/80994157?trackId=14277283&tctx=0%2C8%2C3690a42f-4a3c-451f-9664-2aa4b6196003-130874334%2C%2C>

Procedures

Set Induction (00:00-00:08)

- **The Line Game (8 mins)**
 - Place a line across the floor of the room (easiest way to create the line is with tape).
 - Say: *We're going to play a game. It's called the Line Game. In a moment, I'm going to ask everyone to stand up and stand on either side of the line. I will say a list of statements; after each statement, if it applies to you, you will step on the line. After a moment, I'll ask you to step back off the line. Then we'll repeat. Any questions?*
 - Wait for student questions and clarify as needed.
 - Once everyone understands, Say: *Ok, everyone, stand up and pick a side of the line. Remember to leave enough room to step towards, then away from, the line.*
 - Wait for students to all stand on either side of the line.
 - When students are ready, go through the following statements (Feel free to edit statements as necessary for your students, trying to highlight similarities and differences):
 - *I go to public school.*
 - *I enjoy watching comedies.*
 - *I go to t'fillah (services) with my family on Friday nights.*
 - *I enjoy listening to country music.*
 - *I have at least one sibling.*

- *I like the color black.*
- *I have at least one pet.*
- *I wear glasses (or contacts).*
- *I enjoy drawing, coloring, painting or another visual art form.*
- *I play a musical instrument.*
- *I've broken at least one bone before.*
- *I play a sport.*
- Ask everyone to sit down.
- Say: *Think about one thing you had in common with someone in our class.*
- Allow for some quiet wait time.
- Say: *Now, think of one thing that was different between you and someone in our class, either the same person you thought of before, or someone else.*
- Allow for some wait time.
- Ask: *What does it mean to be created B'tzelem Elohim?*
 - Answer: To be created in the image of God
- Say: *Thinking about each of the things we all stepped on and off of the line for, is there anything I stated that made someone NOT created B'tzelem Elohim?*
 - Answer: No
- Say: *Today, we are going to explore different ways humans are created and how they are still created B'tzelem Elohim.*

Activities (00:08-01:20)

- **Welcome to Holland Story – What it means to encounter someone who is different. (7 mins)**
 - Say: *Before we explore some specific differences, I want to share some stories with you about encountering someone who may seem different from what you anticipated.*
 - Pass out [Appendix A – “Welcome to Holland,” 1/student \(pg. 73\)](#)
 - Read through this story.
 - Ask: *What is this story about?*
 - Answer: Having a baby with a disability, rather than a neuro-typical child

- NOTE: Ensure to use language such as “neuro-typical” rather than “normal.” Model this for students and teach them the phrase “neuro-typical,” meaning a person’s brain developed in a typical fashion.
- Ask: *How does the author feel about having a child with a disability?*
 - Answer: Sad that they “didn’t go to Italy,” yet happy that they “got to discover ‘lovely things...about Holland.’”
- Ask: *What does this have to do with B’tzelem Elohim?*
 - Answer: The baby, even though they are “Holland” rather than “Italy,” they are still created *B’tzelem Elohim*.
- **“I’ve Got a Dream” – A Different way to encounter someone who is different. (10 mins)**
 - Say: *Now we are going to watch a short video. As we are watching, I want you to think about two things:*
 - 1. *Why are we watching this when we’re talking about being created B’tzelem Elohim?*
 - 2. *How is this video different from the “Welcome to Holland” story?*
 - Show: “I’ve Got a Dream” from *Tangled*:
<https://www.youtube.com/watch?v=aiTa2Q3-3jE>
 - Restate the two questions you asked students to think about and collect their answers.
 - Guide students to realizing that by each person having a dream, that highlights their elements of being created *B’tzelem Elohim*.
 - Highlight how Rapunzel’s expectations were more optimistic than Finn’s and that Rapunzel was able to see the “bad guy’s” elements of *B’tzelem Elohim* even before the song, while the parent in “Welcome to Holland” didn’t even know to expect something different.
 - Also note how the end of “Welcome to Holland” is a bit sad in how it highlights the loss, yet “I’ve Got a Dream” is all about finding the good and similarities in others. Both are valid and appropriate responses to different situations of encountering differences.

- **Differences Simulations (30 mins)**

- Say: *In a moment, we are going to break into 3 stations. At each station, you will be given a challenge with some rules. Some challenges will be done as an individual and some will be done as a small group. Everyone will do all three challenges. Each person must follow all of the rules for each challenge for these stations to work.*

In a little bit, I will be playing the role of “Unfair Teacher.” To show you when I’m in this role, I will put on this hat [show students the hat], so you know when I’m playing a role. When I take this hat off, I will be back to my normal teaching self.

Thumbs up/Thumbs down if you understand what the hat means. (Wait for student thumbs, repeat directions about the hat as necessary.)

Thumbs up/Thumbs down if you understand the directions for the activity. (Wait for student thumbs, repeat directions about the rotations as necessary.)

- Break students into 3 groups and have them rotate through each 6 minute station.
- STATION 1: READING IN COLOR
 - Print outs of [Appendix B – Reading in Color, enough for pairs at a station to share \(pg. 74-75\)](#) – Different color words written in different colors with Directions.
 - Students pair off.
 - In each pair, each student takes turns reading the page; HOWEVER, students DO NOT read the word, rather they say the COLOR the word is written in aloud to their partner.
 - Students take turns reading the words in different orders.
 - Down the columns
 - Across the rows
 - Right to left
 - Etc.
- STATION 2: CHANGING YOUR ABILITIES (this station will work best with a staff member)
 - Printouts of [Appendix C – Changing your abilities \(pg. 76-78\)](#).

- 1 set of each of the Direction Cards in labeled envelopes
- Students work as a group.
- Students are given building toys (Tinker Toys, or something similar).
- Task: Build a tall and sturdy structure with a Jewish element.
- Each student gets a job and an ability.
 - Jobs for the whole activity:
 - Manager – In charge of making sure things get done, Timekeeper
 - Builder(s) – Does the actual building, the only one(s) who are allowed to touch the building tools
 - Planner – Plans the design
 - Abilities for first half:
 - Manager – Something is wrong with their legs; they must remain in a chair. No standing, walking, or using legs at all.
 - Builders – Can't talk.
 - Planner – Can't use their hands.
 - Abilities for the second half:
 - Manager – Legs are fine, but they lost their voice and can't talk anymore.
 - Builders – Each builder hurt their dominant hand and can only use one hand, which happens to be their weaker one (if any students are ambidextrous, ask them to use their weakest building hand to the best of their knowledge).
 - Planner – Can't hear and can't read or write well. All communication must happen in some ways other than talking to them and writing long sentences (no more than 4 words in a sentence, and no words more than 6-7 letters).
- STATION 3: WORKING WITH A NEW LANGUAGE
 - Printouts of [Appendix D – Working with a New Language \(pg. 79-81\)](#).
 - Students work individually.

- Each student gets 1 copy of each activity in Appendix D – Working with a New Language (the Maths Challenge and the Reading Challenge).
- Students get 6 minutes to try and complete both challenges.
- Once all students have gone to all three stations, have students return to their regular seats for the DEBRIEF.
- PUT ON THE HAT.
- Debrief:
- Ask: *Ok, who finished all of the New Language Challenges 100% correctly in the few minutes at the station?*
 - A few students may raise their hands, or none of them will.
- Say: *Alright, that's a bummer. Those of you not raising your hands will have to finish the challenges during the break until they are all correct. (NOTE: They won't really have to finish them but try your best to get the students to believe that they will, even though that would be quite unfair.)*
- Ask: *We'll get back to the language task in a minute. How many of you were able to build a structure that actually stayed up on its own?*
 - Allow students to raise their hands.
- Ask: *Was any one able to get their structure higher than [fill in some number NO ONE was able to reach]?*
 - When no one raises their hand say: *Really??? Why not???* (Sound really surprised and disappointed, like you think it should have been really easy to get it that tall.)
 - Do not allow time for answers. Dismiss any answers students give.
- Gradually getting ruder, Say: *Ok, fine. Then, how about the colors, that was really easy right? You all got them all right on the first try? I mean, that wasn't even a hard task. You just had to say colors. You all know your colors right?*
 - Wait to see how students respond.
- Wait a few long awkward moments, looking disappointed.
- TAKE OFF THE HAT and Physically change your demeanor to a kinder, softer, more understanding (hopefully, more natural) posture.
- Ask: *Ok, thumbs up or thumbs down, how did that feel?*

- Wait to see responses.
- Say: *Thank you for your honest thumbs. Would someone feel comfortable sharing why they didn't feel good during my questioning just now?*
 - Allow for some wait time.
 - Collect a few student responses.
- Ask: *Do you think it was fair of me to respond the way I did? Is it fair of me to ask you to complete those worksheets even though they don't really make a lot of sense to you?*
 - Allow for some wait time.
 - Collect a few student responses.
- Say: *There are people who do actually go through life with some of the limitations you were given during these stations. Sometimes, life can be fun and silly. I saw many of you laughing during the exercises. Other times, though, it can be frustrating and disappointing because you might feel like you can't live up to someone's unrealistic expectations of you, like when I had the hat on. Having certain differences can open up many possibilities, like learning how to communicate with others in new ways, such as at the building station. Other times, it can be really difficult, like trying to complete a worksheet that makes no sense. Nevertheless, people live this way. A few of you stepped on the line earlier saying you've broken a bone before, maybe you've had one of these limitations or live with one now. That's ok. If you haven't lived with any of these differences before, that's ok too. We are all a little bit different. Just like in Tangled and "Welcome to Holland," it's important to pay attention to how we react to other people's differences, or our own.*

Oh, and one more thing. No one has to complete those worksheets if they don't want to. 😊

- **Differences Presented in Judaic Texts (10 mins)**

- Say: *We've explored some differences among ourselves and discussed some reactions to differences. The concept of B'tzelem Elohim is found throughout our Jewish texts, speaking about how human beings are created differently. With a partner, read*

through the following texts, and write down a list of differences these Jewish texts tell us about.

- Pass out [Appendix E – Human Differences in Judaic Texts, 1/student \(pg. 82\)](#).
- Allow students to pair off and create their lists for 7 minutes.
- Bring students back together.
- Collectively create a list on the board (or on a separate sheet of poster paper, like a large post-it, if you use the board to watch videos).
 - **NOTE TO THE TEACHER:** Keep this as a reference for the rest of the unit/curriculum.
- Ask: *What are some other differences you've seen in the world? Within or outside of Jewish space.*
- Allow for wait time as needed
- Add these to the list
- **Differences in Secular Media (15 mins)**
 - Say: *We can see many of these differences represented in popular media today, too. Many different people are starting to see all kinds of different people on TV and in movies, helping bring the Jewish value of B'tzelem Elohim to everyone's attention.*

For the first show, we are going to watch three segments of a Netflix show called Atypical. These three segments tell one of the story lines in the episode. The main character, Sam, is prepping for college by trying to stay over at his friend Sahid's house for one night. This will be his first night spent away from home.

As we watch these clips, think about what make Sam and Sahid similar and what makes them different, and of these characteristics, which can we find on our list.

- Put on *Atypical*:
 - Season 2, Episode 6 “In the Dragons Lair”
 - 3 Parts of one of the story lines of the episode. Sam is prepping for college by trying to stay over at his friend Sahid's house for one night, his first night away from home.

- These times reflect TIME LEFT in the episode:
 - 15:01-13:31
 - 11:47-10:56
 - 8:40-5:55
- NOTE TO THE TEACHER:

Be aware: In the 8:40 section there is a swear/inappropriate language, drug references, and the mention of a teacher dying (it is supposed to be helpful and funny, but still something to watch out for) watch ahead of time to determine what is appropriate for your students in your milieu (6:56-6:13, mentions the word “stoned.”)
- Say: *The next clip comes from another Netflix show that moved to PopTV after its third season called One Day at a Time. It is about a Cuban family living in California. Penelope Alvarez is a single mom and a veteran living with her mom and her two kids.*

*This episode talks about some mental health issues. As we watch, I want you to think about if these disabilities, Autism Spectrum Disorder and the disorders we will see in the follow clip, are **VISIBLE**, meaning others can see them, or **INVISIBLE**, meaning others can't see them. Be prepared to explain why.*

- Play *One Day at a Time* Clip
 - Season 3, Episode 9 “Anxiety”
 - Penelope Alvarez, single mom and war veteran, talks about her Anxiety and Depression in group therapy and how she doesn't want to tell her kids. Ultimately, she ends up telling them.
 - These times reflect TIME LEFT in the episode:
 - 8:38-1:48 (1:48 is the end of episode, feel free to stop at 2:24)
 - NOTE TO THE TEACHER:

This clip talks about Anxiety, Depression and being on medication for these disorders. Please be aware of any sensitivities around these subjects for your students.

Closure (01:20-01:30)

• **Clip Debrief and Differences: Visible or Not? Does it matter? (10 mins)**

- Ask: *Alright, between Autism Spectrum Disorder, Depression, and Anxiety, do you feel any or all of these are VISIBLE or INVISIBLE? And why?*
- Allow for wait time.
- Call on students to collect some answers.
- Ask: *Why didn't Penelope want to tell her kids about her disorders?*
 - Possible Answers: She was afraid; She wanted to appear perfect; She was ashamed about her differences.
- Ask: *Does her Depression and Anxiety make her any less human?*
 - Answer: No
- Ask: *Does it make her less B'tzelem Elohim?*
 - Answer: No
- Ask: *What about some of the other differences we've talked about today? Are they VISIBLE or INVISIBLE?*
What about Moses? Or Gender Differences?
- Guide students to understand that some differences are clearly seen or heard, while others are not visible at all. Just because we can't see a difference, doesn't mean it isn't there.
- Ask: *Does it matter if a difference is visible or invisible for that person to be seen as created B'tzelem Elohim?*
 - Answer: No. It doesn't matter. Every person is created *B'tzelem Elohim*, no matter what. Differences do not make a person any less divine or any less valid.
- Say: *As you leave religious school today and go on with other parts of your lives, consider what differences other people might be living with. Are they visible? Invisible? What differences do you live with? You don't have to write anything down, just think about it.*

Assessment

- Student Answers During Discussion
- Student Answers on Board in Differences List

Provisions for Students with Different Needs [Fill in for your own Class]

- For students with mobility issues:
 - Modify “The Line Game” to raising hands, tossing up a koosh ball, or some other stationary yet visible motion for when something applies to you
- For hard of hearing:
 - Put subtitles on the video clips
- For students who struggle to comprehend things read to them aurally:
 - Allow students to go to another space (either a quiet space in the room or the hallway) to quietly read “Welcome to Holland” to themselves

Welcome to Holland

BY EMILY PERL KINGSLEY

I am often asked to describe the experience of raising a child with a disability – to try to help people who have not shared that unique experience to understand it, to imagine how it would feel. It's like this...

When you're going to have a baby, it's like planning a fabulous vacation trip – to Italy. You buy a bunch of guidebooks and make wonderful plans. The Coliseum. The Michelangelo David. The gondolas in Venice. You may learn some handy phrases in Italian. It's all very exciting.

After months of eager anticipation, the day finally arrives. You pack your bags and off you go. Several hours later, the plane lands. The [flight attendant] comes in and says, "Welcome to Holland." "Holland?!?" you say. "What do you mean Holland?? I signed up for Italy! I'm supposed to be in Italy. All my life I've dreamed of going to Italy."

But there's been a change in the flight plan. They've landed in Holland and there you must stay. The important thing is they haven't taken you to a horrible, disgusting, filthy place full of pestilence, famine and disease. It's just a different place.

So you must go out and buy new guidebooks. And you must learn a whole new language. And you will meet a whole new group of people you never would have met. It's just a different place. It's slower-paced than Italy, less flashy than Italy. But after you've been there for a while and you catch your breath, you look around...and you begin to notice Holland has windmills...and Holland has tulips. Holland even has Rembrandts.

But everyone you know is busy coming and going from Italy...and they're all bragging about what a wonderful time they had there. And for the rest of your life, you will say, "Yes, that's where I was supposed to go. That's what I had planned."

And the pain of that will never, ever, ever, ever go away...because the loss of that dream is a very, very significant loss.

But...if you spend your life mourning the fact that you didn't get to go to Italy, you may never be free to enjoy the very special, the very lovely things...about Holland.

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Black

Green

Red

Yellow

White

Blue

Purple

Pink

Orange

Gold

Turquoise

Fuchsia

Lavender

Magenta

Indigo

Silver

Blue

Pearl

Navy

Maroon

Ivory

Brown

Grey

Tan

Directions:

- Find a partner
- Take turns reading the page with your partner
HOWEVER, DO NOT read the word, rather say the COLOR the word is written in aloud to your partner
- Take turns reading the words in different orders
 - Down the columns (↓)
 - Across the rows (→)
 - Right to left (←)
 - Etc. (↘, ↙)

JOB CARDS

Print out this page and Cut Out the Different Job Cards. Card stock will work best, but any paper is fine.

JOB TITLE: Manager

TASK: You are in charge of making sure everything gets done. You are also the Timekeeper.

JOB TITLE: Builder

TASK: You are in charge of all building. Only builders can touch the building tools.

JOB TITLE: Planner

TASK: You are in charge of planning out the building design and sharing that design with your team.

ABILITIES FOR FIRST HALF

Print these out (Card stock will work best, but any paper is fine). Put them in an Envelope Labeled, “First Half”

JOB TITLE: Manager

ABILITY: Something is wrong with your legs; you must remain in a chair. No standing, walking, or using legs at all.

JOB TITLE: Builder

ABILITY: You are unable to talk.

JOB TITLE: Planner

ABILITY: You are unable to use any of your hands.

ABILITIES FOR SECOND HALF

Print these out (Card stock will work best, but any paper is fine). Put them in an Envelope Labeled, “Second Half”

JOB TITLE: Manager

ABILITY: Your legs are now all better! You can use them again. However, you spoke too much and lost your voice. You are now unable to speak.

JOB TITLE: Builder

ABILITY: You are now able to talk! However, you hurt your dominant hand and can only use your weaker hand now.

JOB TITLE: Planner

ABILITY: You are now able to use your hands! However, you can no longer hear, and you didn't learn how to read or write well. You must communicate in ways that don't use reading, writing or hearing.

Maths Challenge Sheet

DIRECTIONS: This sheet is very easy. All you have to do is solve the math problems.

Remember + means divide the numbers, the second by the first; X means subtract the numbers; ÷ means multiply the numbers; and – means add the numbers together.

1. $17 - 9 =$

11. $5 \times 4 =$

2. $7 + 2 =$

12. $1 \times 3 =$

3. $11 - 2 =$

13. $12 - 7 =$

4. $7 + 9 =$

14. $4 - 1 =$

5. $13 - 5 =$

15. $3 + 7 =$

6. $14 - 6 =$

16. $64 \div 8 =$

7. $12 \div 2 =$

17. $2 \times 6 =$

8. $72 \div 8 =$

18. $6 \times 4 =$

9. $14 - 9 =$

19. $5 \times 7 =$

10. $27 \div 9 =$

20. $18 - 9 =$

Reading Challenge Sheet

DIRECTIONS: This sheet is very easy. All you have to do is read this sheet and answer the question at the bottom.

I am learning about *P'tmalam Alohim*. This phrase means “in the image of God.” Today we’re learning about different ways people can be created “in the image of God.” One of the ways, a way I am exploring right now, is how people process the world around them. Some people process letters, numbers, and the visual world around them differently than others do. Nevertheless, it doesn’t matter how a person’s brain or body works, even if it works “incorrectly” or differently from another “healthy” body, each person is still created *P'tmalam Alohim*. Just because I, or someone else, is created a bit differently, that doesn’t mean God didn’t love that person. It also doesn’t mean that someone should talk to someone else if they are struggling or understand something differently. We are each unique and no matter what, we are each created *P'tmalam Alohim*.

Why are we reading this paragraph about *P'tmalam Alohim*? Write out three whys.

FOR TEACHER:

Reading Decoded:

When you see → Pronounce as

q **d or t**

z **m**

p **b**

b **p**

ys **er**

a, as in bat **e, as in pet**

e, as in pet **a, as in bat**

(Decoding Phonemes from PBS “Experience Firsthand – Decoding Activity: Recognizing Phonemes”)

I am learning about *B'tzelem Elohim*. This phrase means “in the image of God.” Today we’re learning about different ways people can be created “in the image of God.” One of the ways, a way I am exploring right now, is how people process the world around them. Some people process letters, numbers, and the visual world around them different than others do. Nevertheless, it doesn’t matter how a person’s brain or body works, even if it works “incorrectly” or differently from another “healthy” body, each person is still created *B'tzelem Elohim*. Just become I, or someone else, is created a bit differently, that doesn’t mean God quit on that person. It also doesn’t mean that someone should quit on someone else if they are struggling or understand something differently. We are each unique and no matter what, we are each created *B'tzelem Elohim*.

Why are we reading this paragraph about *B'tzelem Elohim*? Write out three whys.

Human Differences in Judaic Texts

Bereishit Rabbah 8:1

R. Yirmiyah ben Elazar said, when Hashem created *Adam HaRishon* [the first human], *Adam* was created *androgynos* [אנדרוגינוס]; thus is it written, "male and female did God create them."

Mishnah Bikkurim 4:5

Rabbi Yose says: the *androgynos* [אנדרוגינוס] (one with both gendered organs) is a unique creature, and the sages could not decide about them. But this is not so with a *tumtum* (one whose gender is unknown), for sometimes a *tumtum* is a man and sometimes a *tumtum* is a woman.

Mishnah Bikkurim 4:1

The *androgynos* [אנדרוגינוס] is in some ways like men, and in other ways like women. In other ways an *androgynos* is like men and women, and in others, like neither men nor women.

Mishneh Torah, Blessings 10:12

On seeing a Cushite (another ethnic group of people who looked different from Israelites), or anyone unusual in facial appearance or conformation of their limbs, one says, "Blessed art Thou, *Adonai* our God, Ruler of the Universe, Who varies the forms of creatures." On seeing a blind person, a person with another disability, or one afflicted with boils or skin affliction, etc. the blessing said is "Blessed art Thou, *Adonai* our God, Ruler of the Universe, the true Judge."

Exodus 4:10-11

10) But Moses said to *Adonai*, "Please, *Adonai*, I have never been a man of words, either in times past or now that You have spoken to Your servant; I am slow of speech and slow of tongue."

11) And *Adonai* said to him, "Who gives people speech? Who makes them dumb or deaf, seeing or blind? Is it not I, *Adonai*?"

Pirkei Avot 4:20

Rabbi said: don't look at the container but at that which is in it: there is a new container full of old wine, and an old [container] in which there is not even new [wine].

Proverbs 22:6

Train a young according to their way; even in old age, they will not turn away from it.

Unit 1: “בְּצֵלֶם אֱלֹהִים בָּרָא אֹתוֹ” *B’tzelem Elohim barah ot’to*

Lesson 3: Lesson Plan

What makes me *B’tzelem Elohim*? What are my Divine Elements?

Outcomes/Objectives

Students will be able to:

- Articulate characteristics about themselves that identify them as human beings (Ex: 2 eyes, a developed brain beyond a chimpanzee, a cardiovascular system, etc.)
- Articulate one (or more) characteristic(s) about themselves that make them different from other human beings
- Explain how these similarities and difference(s) exemplify the divine image within themselves

Materials

- [Unit 1, Lesson 1 Appendix C – Seeing Myself in *B’tzelem Elohim* and *HaAdam* \(pg. 60\)](#) – Filled Out
- Blank Paper
- Writing Utensils (Pens or Pencils)
- 3 large pieces of paper (Giant Post-Its or Poster Board)
- Collage Materials:
 - Large Poster Board (Actual Poster Board is best, not a large Post-It)
 - Jewish Magazines
 - Jewish Sheet Music
 - Extra copies of:
 - [Unit 1, Lesson 1 Appendix B – Texts on *HaAdam* \(pg. 58-59\)](#)
 - [Unit 1, Lesson 2 Appendix E – Human Differences in Judaic Texts \(pg. 82\)](#)
 - Print outs of certain prayers reflecting each person’s uniqueness, such as the one in *Mishkan T’fillah*, 2007, on page 33.

- Scissors
- Glue
- Blank Paper
- Markers
- Possibly:
 - Computers with access to a printer

Procedures

Set Induction (00:00-00:10)

- **How do I fit in with *B'tzelem Elohim*? (10 mins)**

- Say: *Today we are going to talk more about each of us individually and how we fit into the concept of B'tzelem Elohim. We will each explore elements we feel exemplify the divine in ourselves and explore popular media that encourages people to find the beauty in authentic selves.*

To get started, I'm going to pass back the answers to the questions you each wrote at the end of our first B'tzelem Elohim lesson. I want you to each read through your answers. When you're finished reading, look up and make eye contact with me so I know we can move on.

- Pass back Lesson 1 Closure [Appendix C – Seeing Myself in B'tzelem Elohim \(pg.60\)](#) -Filled Out to each student.
- Allow time for students to read and wait for everyone to make eye contact with you to signify they are done reading.
- Say: *Now that you've read your answers from our first lesson and have explored some differences people can have while still being B'tzelem Elohim, I'd like you to re-answer Questions #1 and #3:*
 - *What parts of me do I believe were created B'tzelem Elohim?*
 - *Do I believe that I emerged from HaAdam? Why do I believe this?*
- *Revise your answer if necessary. At the very least, add an explanation of why you still feel this way or why you feel differently.*

Activities (00:10-01:25)

• ***B'tzelem Elohim Media Down (45 mins)***

- Break the students into small groups of 3-5 students.
- Say: *We are going to play a game. Has anyone ever participated in a Sing Down before?*
 - Wait for students to indicate if they have or not.
 - If anyone has, ask them to explain the rules of a sing down.
 - If not, explain this game.
- Say: *In a sing down, a judge gives out a word, and each team has to write down as many songs they can think of that use that word in the lyrics. After a certain amount of time, we go around to each team, and each team says one of the songs on their list. If no one else wrote that song down, that team gets a point. If another team has that song on their list, too, both teams have to cross out the song, and we go on to the next team. We continue until everyone has said all the songs on their list.*

For this game, we will not only include songs. We can also add commercials or other ads we've seen on Social Media, on billboards, on TV or on streaming services. However, the media will not necessarily need to include a specific word, rather the media will need to speak about or present a certain theme.

For example, if the theme was LOVE, the media would have to talk about love or show love being expressed, such as a coffee commercial that has kids making their parents breakfast in bed serving the coffee that commercial is selling. Another example, if the theme is HOME, the media could be a song like "I'm Going Home" or an airline commercial about flying home.

To get the point, a team member must be able to thoroughly explain the media, well enough for me or at least 2 classmates to know what song, commercial or ad you are talking about. If I am unsure about how it fits into the theme, the team must be ready with a way to defend it. You have to convince ME. I have the final say on if a piece of media fits with the theme and earns a point, or not.

If we make it through a round, and no one gets any points, we'll move on to the next round. The team with the most points by the end of the game wins.

I am going to pass out blank paper to each team. Please make sure your team has a writing utensil. Since you will be working a group, each group will only need 1 piece of paper and 1 writing utensil. You can figure out who will be writing down the media on your paper.

- Pass out paper and writing utensils.
- Say: *We will play three rounds. For each round, you will get 7 minutes to come up with as many pieces of media to write on your list. I will time it. When the timer goes off, you must drop your pencil, even if you're in the middle of a word.*
- Ask: *Does anyone have any questions?*
- Wait for any student questions and respond as needed. Feel free to add any more rules to the game to help your class be successful.
- Get the 7-minute timer ready.
- Ask: *Are you ready?*

Our first-round theme is: Body Positivity. Please write a list of media that present and express messages of Body Positivity, meaning feeling good in the body you have. There are 7 minutes, GO!

- Start the 7-minute timer.
- Once the timer starts, get a large piece of paper (large post-it or poster board) and write “Body Positivity” at the top.
- After 7 minutes, make sure each team drops their pencils onto the table.
- Go around the room to each team, having them offer up 1 piece of media per turn. If someone else has that piece of media, all of the teams must cross it off; no one gets a point; and it moves on to the next team. If no one else has that piece of media, that team gets a point; and it goes on to the next team.
- As each piece of media is said, write it down on the separate large piece of paper under the title “Body Positivity.”
 - **NOTE TO THE TEACHER:** Keep this for a future lesson.

- Once each team has exhausted their list, get ready for the next round.
- Say: *Are you ready for the second-round?*

The next theme is: Uniqueness. Being unique and how being unique is a good thing. You have 7 minutes to come up with as many pieces of media that express positivity about being unique. You can reuse any media from the previous round if you think it is relevant. Remember I am the final judge. GO!

- Repeat steps from Round 1.
- Say: *Alright, well done. We have one more round. Are you ready?*

Our last theme is: B'tzelem Elohim. Be ready to defend any choices you make on your list. 7-minutes. GO!

- Repeat steps from Round 1 and 2.
- Once each team has exhausted their list, add up the points to see who won.
- Congratulate the winning team.

- **A Class of B'tzelem Elohim Collage (30 mins)**

- Say: *Now that we have some nice long lists of songs and other media that present body positivity, things that help others realize the divinity within themselves, and the theme of B'tzelem Elohim in general, we are going to create a Class Collage about all of the different ways each of us are created B'tzelem Elohim. On this collective poster, we are each going to find magazine clippings, song lyrics, song titles, quotes and more, feel free to use anything from our Media Down that we each feel reflect something within ourselves that reflects the divinity in each of us. Every person will probably find different words and images that speak to them, and we will put them all on our collective poster, no matter how opposite or different they may feel from each other. Any time you find an image that reflects B'tzelem Elohim, cut it out and glue it to our poster. The images and quotes can all overlap, as long as you aren't covering up something someone else put on in a way that basically erases it from the poster. Please be respectful of the selections your classmates make. This is a collective poster, and everyone's contributions are important.*

- Pass out the “Collage Materials.”
- If it is an option, allow students to use computers and printer(s) to find their own pieces of *B’tzelem Elohim* inspiration and reflection.
- Lay out the Poster for students to begin filling up.
- Allow students 20 minutes to fill up the collage.
- Give students a 5-minute warning before cleaning up.
- Ask students to clean up all of the supplies.
- Once the room is clean: Hold up the poster and Say:
Let’s look at some of the things you all added to our collective poster of our Class B’tzelem Elohim.

[Read some of the lyrics, quotes and mention some of the pictures that display the variety of your class.] (Feel free to ask for some student volunteers to either read some of the elements on the poster or to share some thing that they added to the poster instead of reading it yourself.)

Though we are a group of individuals, each of us bring our own pieces of the divine to this group. This collective B’tzelem Elohim represents a small facet of the larger whole of humanity, where each person brings their own divinity and makes the world better for it. Just like we read how Moses was able to lead the Israelites through the desert with his “slow tongue,” we each bring our own special spark that helps make others around us better. When we come together, our individual pieces add up to something larger the sum of the individual parts. This means, when we work together, and respect each other for our own elements of B’tzelem Elohim, we help improve ourselves, others around us and the group as a whole. This poster will serve as a reminder for us for the rest of the year about how each of us have our own elements of B’tzelem Elohim that are unique and important. When we have days where it is hard to remember our own divinity, we can look at our poster and/or we can turn to those around us to help us find and remember our own elements of B’tzelem Elohim, and we can do this for others, as well.

- NOTE TO THE TEACHER: Keep this for a future lesson and reference.

Closure (01:25-01:30)

- **Personal *B'tzelem Elohim* Reflection (5 mins)**

- Ask students to take out [Appendix C – Seeing Myself in *B'tzelem Elohim* \(pg. 60\)](#) – Filled Out.
- Say: *Flip this sheet over. On the back, write today's date. Then, I'd like you to answer a question. To answer this question, please write something. This can be in the form of a paragraph, poem, song, etc.; I would like you to use words to express yourself. When you are finished, please hand your sheet back to me. I will be the only one, other than you, to read these.*

The Question: What is at least one thing that highlights how I am created B'tzelem Elohim?

- Once students hand in their sheets, they can go.
 - **NOTE TO THE TEACHER:** Keep these for a future lesson.

Assessment

- Lists of Media
- Collective *B'tzelem Elohim* Collage
- Answers on Appendix C – Both Sides

Provisions for Students with Different Needs [\[Fill in for your own Class\]](#)

- For students who get nervous about timed activities:
 - Either utilize a large timer that they can see from the front of the room, or provide them with their own timer that they will start at the same time you start yours
- Utilize student groupings to your advantage – This can take on many forms:
 - Allow students to choose their own groups
 - Allow students to choose a partner and match different pairs with each other
 - Assign groups based on needs
 - Partnering students with different learning styles together
 - Consider classroom management needs

Unit 1: “בְּצֵלֶם אֱלֹהִים בְּרָא אֶת־וְ” *B'tzelem Elohim barah ot'to*

Lesson 4: Lesson Plan

How can people best interact with others Respectfully and Responsibly?

Objectives

Students will be able to:

- Analyze real-life and hypothetical situations and evaluate how different people in the situations can respond in ways that reflects each person is created *B'tzelem Elohim*
- Analyze how Jewish characters acted in ways reflective of *B'tzelem Elohim*
- Pick out characteristics (lyrics, scenes, actions) in popular media that display individuals acting in ways that reflect the Jewish value of *B'tzelem Elohim*

Materials

- [Appendix A – Talmud Dapim Packet \(On Legal Size Paper – 8.5” x 14”\), 2 for each group \(pg. 97-100\)](#)
 - (Only pass out 1 at a time, give students extra pages, only if they need them (See [Activity Below](#)))
- Writing utensils
- [Appendix B – B'tzelem Elohim Do and Don't Freeze Scenarios, 1 set, cut \(pg. 101-102\)](#)
- [Appendix C – At Home Artifact Collection \(Unit 1\), 1/student \(pg. 103\)](#)

Procedures

Set Induction (00:00-00:10)

- **INVISIBLE vs VISIBLE – Does it Matter? Part 2 (10 mins)**
 - Say: *Two lesson ago, I asked you to think about the people around you and the differences they might have. I asked you to consider if they had any differences that were visible or invisible and if it mattered. I'd like to talk about those things today.*

Think back, can anyone remember anyone they noticed during the last two weeks who either you know has a visible or invisible difference, or someone you think might have an invisible or visible difference? For this exercise, please do not think about yourself, rather try to think about other people. Think about it, and I will ask for some volunteers to share in a minute. Do not raise your hand until I ask. Right now, I just want you to think about it.

- Allow for thinking wait time. If students raise their hands too early, ask them to quietly put their hands down until you ask.
- After a few moments, Say: *Ok, who thought of someone or some people with visible differences, invisible difference, or both and is willing to share, without revealing any names?*
- Call on a few students to share who they noticed and what the [possible] difference(s) were/are.
- Ask: *When we interact with people, does it matter if they have differences?*
 - Allow for some wait time.
 - Collect a few student responses.
- Ask: *Does it matter if those differences are visible or invisible?*
 - Allow for some wait time.
 - Collect a few student responses.
- Guide students to understand that sometimes it may be helpful to know about someone's difference(s) to best work with them, but no matter what, each person is created *B'tzelem Elohim* and therefore must be treated with respect and kindness.

Activities (00:10-01:23)

• Writing Our Own Pages of Talmud (50 mins)

- Break the students into small groups of about 3 people.
- Ask: *Does anyone know what the Talmud is?*
- Wait for student responses. If students know what it is, allow them to explain. Make sure the entire class learns about the following:
 - *There are two versions of the Talmud. One from Babylonia, called the Babylonian Talmud or the Bavli, and one from Eretz Yisrael (the land of*

Israel) called the Palestinian Talmud (since that land was called “Palestine” for a long time), or Yerushalmi (Jerusalem in Hebrew).

- *Most of the world follows the Babylonian Talmud,*
- *The Talmud is made of up of two parts:*
 - *The Mishnah, a book of interpretations on rules and laws in the Torah that was orally passed down and eventually written down.*
 - *The Gemara, a collection of commentary on The Mishnah.*
- *The Talmud (both parts) was collected and written down by rabbis in the many years following the destruction of the Second Temple in 586 BCE. The Mishnah, the first part of the Talmud, was codified (meaning it was completed as we know it today) around the 3rd century CE (201-300 CE). The Bavli, with the added Gemara, was codified around the year 500 CE, while the Yerushalmi was codified a bit earlier, around the year 350 CE. Since it is [fill in current year], you can see that both of these versions of the Talmud are REALLY old. The Talmud is a book full of rabbis’ thoughts and ideas about what many of the laws for Judaism needed to be, since the Jews no longer had a Temple. Many Jews follow the rules of the Talmud today.*
- *Say: Today, we are going to write our own “Pages of Talmud.” *use air quotes* I use air quotes because our pages will not actually make it into the Talmud. Rabbis stopped adding to the Talmud a long time ago, but we will use the same format. The way a page of Talmud works is the main text is in the middle of the page. All around that center block of words are smaller blocks of words. Those outside, smaller blocks are all commentary, thoughts other rabbis had. We are going to write our own commentaries on certain Jewish texts.*

In your small groups, you are going to read a few different Jewish texts together about different ways Jews have tried to treat others remembering that everyone is created B’tzelem Elohim. Then, individually, you will write your own commentary on the story in the boxes around the centered main text, based on the question asked at the top of each commentary box. Each person should try to write at least a few sentences for each Jewish text. There are three or four empty boxes, each with the

same question, around the main text in the center of our Talmud pages. Please only use one box for yourself, allowing your other group members to use the other boxes. If you run out of room in your box, come to me, I will give you another copy of the page, continue writing on that new page in the same box you were writing in before. If you were writing in the top left, on the new sheet, continue writing in the top left. Make sure to Letter the pages A and B at the top of the Talmud Pages. A for the first page and B for the second page. That way, I know which order to read the commentaries in. As a group, make sure everyone starts on the A page.

Does anyone have any questions about the activity before we begin?

- Allow for some wait time and clarify as needed.
- Say: *I will be walking around, checking in on different groups. If you have any questions, you can come find me or ask when I come to your table.*
- Pass out [Appendix A – Talmud Dapim Packet \(pg. 97-100\)](#) to each small group.
- Allow 40 minutes for students to read and write their own commentaries.
- Say: *I would like someone from each group to share with the class one thing their group talked about and/or something they wrote about in their commentary. If you have something you'd like to share, please raise your hand. I will call on one person from each group, not everyone will get to share.*
 - Allow for wait time to get a diversity of students raising their hands.
- Collect one answer from each group, ensuring to allow a variety of students to voice their thoughts.
- After sharing, collect the Talmud *Dapim* (pages) and clean up.
 - NOTE TO THE TEACHER: Keep these for a future lesson.
- ***B'tzelem Elohim Do and Don't Freeze (27 mins)***
 - Say: *Now that we've studied and commented on some Jewish texts with Jewish heroes who acted in ways that reflected the B'tzelem Elohim in each person, we're going to play a game of Freeze.*

I will call students up in pairs or small groups. That pair/small group will receive a card with a scenario written on it. The group will then act out a way that DOES NOT

reflect the B'tzelem Elohim of someone in the scenario.

At some point, I will call out “FREEZE!” The actors in the front will have to freeze in their place. I will then call on some new students, who will take the roles of their frozen classmates. This new pair/small group will act out the scenario again from the BEGINNING. This time, the new pair/small group will act out the scenario that DOES reflect the B'tzelem Elohim of everyone in the scenario.

Recap: A pair/small group will act out a scenario in a negative way; “FREEZE!” A new pair/small group comes up and acts out the scenario in a positive way.

Does anyone have any questions?

- Allow for wait time and clarify as needed.
- Once everyone understands the game, call on the first pair/small group.
- Have them pick one of the cards from [Appendix B – B'tzelem Elohim Do and Don't Freeze Scenarios \(pg. 101-102\)](#).
- Play for about 15 minutes – Allowing students to utilize as many scenarios as time allows for.
- Debrief (about 10 mins):
- Ask: *What were some of the changes made during these scenarios?*
 - Allow for some wait time.
 - Collect a few student responses.
- Ask: *What made these changes significant and aligned the new scenario to the idea of B'tzelem Elohim?*
 - Allow for some wait time.
 - Collect a few student responses.
- Ask: *Does anyone feel comfortable sharing a time when they saw a similar scenario in real life and what happened, without sharing any names of the people involved?*
 - Allow for some wait time.
 - Get 1 student volunteer to share a story.

- Ask: *Thank you _____, for sharing. Everyone, based on this real-life situation, what was done that reflected B'tzelem Elohim, and what could have been done differently?*
 - Allow for some wait time.
 - Collect a few student analyses.

Closure (01:27-01:30)

• **Homework (3 mins)**

- Say: *This week, you are going to get a little bit of homework. To prep for our next class, each of you will need to go home and find two examples of media, one's we haven't already talked about in class. Each person needs to bring in one example of a piece of media that appropriately displays/utilizes B'tzelem Elohim (a yes example) and a piece of media that does not (a no example). The media can be a song, a scene from a movie, a music video, a piece of art (painting, photo, drawing, sculpture, etc.). If it is a video, please bring in a link to share the video with the class. Be prepared to explain how and why the one example DOES show/use B'tzelem Elohim and how/why the other one DOES NOT.*

This will not be a formal presentation. Everyone will be expected to share their two examples with the class, though. Feel free to bring in something physical if you have it at home, or a photo or a link. You can e-mail me the photo or the link before our next class next time if that is easier; otherwise, you can bring it in on a thumb drive or links on your phones, as long as you have some way of sharing it with the class. Since we all know technology can be tricky sometimes, please have 2 ways prepared to share with the class: your main plan and your back up plan in case technology doesn't like us.

Does anyone have any questions?

- Wait for student responses and clarify as needed
- Pass out [Appendix C – At Home Artifact Collection \(Unit1\), 1/student \(pg. 103\)](#).
- Students can leave after everyone understands their homework assignment.

Assessment

- Students Answers in Set Induction Discussion
- Commentaries
- Acted Out Scenarios (Positive and Negatives)

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with fine motor skills/writing:
 - Provide an electronic copy of the Talmud *Dapim* for them to fill in. They can still designate with their group which box they will use. Their additions can be printed and pasted onto the groups page or another combining technique can be used at a later time
 - Alternatively, an entire group can type if this fits the needs/environment of your class
- To ensure equal participation in Freeze game:
 - Pairs/Small groups can be self-selected by students volunteering
 - Or the teacher can use a selection process such as drawing names from a hat

During the time of the Book of Ruth, the Israelites didn't like Moabites. Then, why would they be willing to allow Boaz to marry a Moabite, a disliked foreigner, welcoming her into their people?

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RUTH CHAPTER 4

Meanwhile, Boaz had gone to the gate and sat down there. And now the redeemer [of Ruth and Naomi] whom Boaz had mentioned passed by. He called, "Come over and sit down here, So-and-so!" And he came over and sat down. Then [Boaz] took ten elders of the town and said, "Be seated here"; and they sat down.

He said to the redeemer, "Naomi, now returned from the country of Moab, must sell the piece of land which belonged to our kinsman Elimelech. I thought I should disclose the matter to you and say: Acquire it in the presence of those seated here and in the presence of the elders of my people. If you are willing to redeem [the land], redeem! But if you will not redeem, tell me, that I may know. For there is no one to redeem but you, and I come after you." "I am willing to redeem it," he replied.

Boaz continued, "When you acquire the property from Naomi and from Ruth the Moabite, you must also acquire the wife of the deceased [Ruth the Moabite],... to [continue] the name of the deceased upon his estate."

The redeemer replied, "Then I cannot redeem it for myself, lest I impair my own estate. You take over my right of redemption, for I am unable to exercise it."

...And Boaz said to the elders and to the rest of the people, "You are witnesses today that I am acquiring from Naomi all that belonged to Elimelech and all that belonged to Chilion and Mahlon. I am also acquiring Ruth the Moabite, the wife of Mahlon, as my wife, so as to perpetuate the name of the deceased upon his estate, that the name of the deceased may not disappear from among his kinsmen and from the gate of his hometown. You are witnesses today."

All the people at the gate and the elders answered, "We are. May Adonai make the woman who is coming into your house like Rachel and Leah, both of whom built up the House of Israel! Prosper in Ephrathah and perpetuate your name in Bethlehem!..."

So Boaz married Ruth; she became his wife.... Adonai let her conceive, and she bore a son.

And the women said to Naomi, "Blessed be Adonai, who has not withheld a redeemer from you today! May his name be perpetuated in Israel! He will renew your life and sustain your old age; for he is born of your daughter-in-law, who loves you and is better to you than seven sons."

Naomi took the child and held it to her bosom. She became its foster mother, and the women neighbors gave him a name, saying, "A son is born to Naomi!" They named him Obed; he was the father of Jesse, father of David [the King].

During the time of the Book of Ruth, the Israelites didn't like Moabites. Then, why would they be willing to allow Boaz to marry a Moabite, a disliked foreigner, welcoming her into their people?

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How does Abraham act in a way that reflects the concept of *B'tzelem Elohim*? How does God NOT act this way?

How does Abraham act in a way that reflects the concept of *B'tzelem Elohim*? How does God NOT act this way?

GENESIS 1:20-33

Then Adonai said, “The outrage of Sodom and Gomorrah is so great, and their sin so grave! I will go down to see whether they have acted altogether according to the outcry that has reached Me; if not, I will take note.”

The men went on from there to Sodom, while Abraham remained standing before Adonai.

Abraham came forward and said, “Will You sweep away the innocent along with the guilty?

What if there should be fifty innocent within the city; will You then wipe out the place and not forgive it for the sake of the innocent fifty who are in it?

Far be it from You to do such a thing, to bring death upon the innocent as well as the guilty, so that innocent and guilty fare alike. Far be it from You! Shall not the Judge of all the earth deal justly?”

And Adonai answered, “If I find within the city of Sodom fifty innocent ones, I will forgive the whole place for their sake.”

Abraham spoke up, saying, “Here I venture to speak to my Lord, I who am but dust and ashes:

What if the fifty innocent should lack five? Will You destroy the whole city for want of the five?” And He answered, “I will not destroy if I find forty-five there.”

But he spoke to Him again, and said, “What if forty should be found there?” And He answered, “I will not do it, for the sake of the forty.”

And he said, “Let not my Lord be angry if I go on: What if thirty should be found there?” And He answered, “I will not do it if I find thirty there.”

And he said, “I venture again to speak to my Lord: What if twenty should be found there?” And He answered, “I will not destroy, for the sake of the twenty.”

And he said, “Let not my Lord be angry if I speak but this last time: What if ten should be found there?” And He answered, “I will not destroy, for the sake of the ten.”

When Adonai had finished speaking to Abraham, He departed; and Abraham returned to his place.

How does Abraham act in a way that reflects the concept of *B'tzelem Elohim*? How does God NOT act this way?

How does Abraham act in a way that reflects the concept of *B'tzelem Elohim*? How does God NOT act this way?

Moses, our great Jewish hero, was he able to do everything alone? How do Jethro's acts reflect *B'tzelem Elohim*?

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EXODUS 18:8-27

Moses then recounted to his father-in-law[, Jethro,] everything that Adonai had done to Pharaoh and to the Egyptians for Israel's sake, all the hardships that had befallen them on the way, and how Adonai had delivered them.

And Jethro rejoiced over all the kindness that Adonai had shown Israel when He delivered them from the Egyptians.

"Blessed be Adonai," Jethro said, "who delivered you from the Egyptians and from Pharaoh, and who delivered the people from under the hand of the Egyptians. Now I know that Adonai is greater than all gods, yes, by the result of their very schemes against [the people]."

And Jethro, Moses' father-in-law, brought a burnt offering and sacrifices for God; and Aaron came with all the elders of Israel to partake of the meal before God with Moses' father-in-law.

Next day, Moses sat as magistrate among the people, while the people stood about Moses from morning until evening.

But when Moses' father-in-law saw how much he had to do for the people, he said, "What is this thing that you are doing to the people? Why do you act alone, while all the people stand about you from morning until evening?"

Moses replied to his father-in-law, "It is because the people come to me to inquire of God. When they have a dispute, it comes before me, and I decide between one person and another, and I make known the laws and teachings of God."

But Moses' father-in-law said to him, "The thing you are doing is not right; you will surely wear yourself out, and these people as well. For the task is too heavy for you; you cannot do it alone. Now listen to me. I will give you counsel, and God be with you! You represent the people before God: you bring the disputes before God, and enjoin upon them the laws and the teachings, and make known to them the way they are to go and the practices they are to follow. You shall also seek out from among all the people capable men who fear God, trustworthy men who spurn ill-gotten gain. Set these over them as chiefs of thousands, hundreds, fifties, and tens, and let them judge the people at all times. Have them bring every major dispute to you but let them decide every minor dispute themselves. Make it easier for yourself by letting them share the burden with you. If you do this—and God so commands you—you will be able to bear up; and all these people too will go home unwearied."

Moses heeded his father-in-law and did just as he had said.

Moses chose capable men out of all Israel and appointed them heads over the people—chiefs of thousands, hundreds, fifties, and tens; and they judged the people at all times: the difficult matters they would bring to Moses, and all the minor matters they would decide themselves.

Then Moses bade his father-in-law farewell, and he went his way to his own land.

Moses, our great Jewish hero, was he able to do everything alone? How do Jethro's acts reflect *B'tzelem Elohim*?

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This story is about 3 women fighting for their rights to their father's land. How does this story reflect the Jewish value of *B'tzelem Elohim*?

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NUMBERS 27:1-11

The daughters of Zelophehad, of Manassite family—son of Hephher son of Gilead son of Machir son of Manasseh son of Joseph—came forward. The names of the daughters were Mahlah, Noah, Hoglah, Milcah, and Tirzah.

They stood before Moses, Eleazar the priest, the chieftains, and the whole assembly, at the entrance of the Tent of Meeting, and they said,

“Our father died in the wilderness. He was not one of the faction, Korah’s faction, which banded together against God, but died for his own sin; and he has left no sons.

Let not our father’s name be lost to his clan just because he had no son! Give us a holding among our father’s kinsmen!”

Moses brought their case before God.

And God said to Moses,

“The plea of Zelophehad’s daughters is just: you should give them a hereditary holding among their father’s kinsmen; transfer their father’s share to them.

“Further, speak to the Israelite people as follows: ‘If a man dies without leaving a son, you shall transfer his property to his daughter.

If he has no daughter, you shall assign his property to his brothers.

If he has no brothers, you shall assign his property to his father’s brothers.

If his father had no brothers, you shall assign his property to his nearest relative in his own clan, and he shall inherit it.’ This shall be the law of procedure for the Israelites, in accordance with God’s command to Moses.”

This story is about 3 women fighting for their rights to their father's land. How does this story reflect the Jewish value of *B'tzelem Elohim*?

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B'tzelem Elohim Do and Don't Freeze Game Scenarios

2 people bump into each other.

Person A insults Person B because Person B wouldn't share the markers.

Friend A asks to hug Friend B to be nice, but Friend B doesn't want a hug right now.

Shopper A is looking at the baking supplies when Shopper B's cart hits Shopper A's cart. Shopper A doesn't see what happens. Shopper A only feels the cart get hit.

Cello player has a recital next week and wants to use the school practice room after school for 30 minutes. Another student is in the practice room doing what looks like non-music related work.

Person A is on crutches for a couple of weeks due to a broken leg. Person B doesn't really like Person A. Person A and Person B are in 2nd period together. Person A needs help carrying their books to their 3rd period class and doesn't have any friends in their 2nd period class to ask for help.

Classmate A celebrates Passover and Easter. Classmate B says Classmate A isn't a real Jew unless Classmate A only celebrates Passover.

New Friend A has two moms, and New Friend B had never heard a person could have two moms without any dads. New Friend A says something about her Mom and her Ima. New Friend B asks New Friend A which one is her stepmom. New Friend A says neither. They are both her moms. New Friend B wants to ask how that is possible. New Friend B is thinking: You HAVE to have a dad, right...?

Student A keeps Kosher at home and in public. Student B keeps Kosher at home, but not in public. Student C doesn't keep Kosher. They need to figure out how to host a Jewish religious school class party together at a park.

Best Friend A tells Best Friend B that he (A) thinks he (A) is getting fat. Best Friend B thinks Best Friend A is gaining weight. Best Friend B wants to be honest but doesn't want to send Best Friend A a message, saying "You're a fatty," because Best Friend B doesn't think that.

Best Friend A's mom wants her to start going to therapy for anger and possible anxiety issues. Best Friend A tells Best Friend B. Best Friend B doesn't know much about therapy other than what he has learned in school.

At Home Artifact Collection

Instructions:

At home, each student will find two examples of media (one's we haven't already talked about in class) relating to *B'tzelem Elohim bara ot'to*. These pieces of media will need to be brought to school the following lesson in a way that can be shared with the class. Each student must be prepared to discuss how these 2 pieces of media relate to/do not relate to *B'tzelem Elohim bara ot'to*.

The 2 Types of Media:

1. A piece of media that appropriately displays/utilizes *B'tzelem Elohim* (a yes example).
2. A piece of media that does not display/utilize *B'tzelem Elohim* (a no example).
 - The media can be: a song, a scene from a movie, a music video, a piece of art (painting, photo, drawing, sculpture, etc.).

Ways to bring it to Class:

1. A physical copy
2. E-mailing the teacher a link ahead of class
 - a. Direct link
 - b. Link to a shared document or folder
3. Bringing in a thumb drive
4. Have a back-up plan

Informal Presentation:

- Students will share their 2 pieces of media.
- Students will explain how and why the one example DOES show/use *B'tzelem Elohim*, and how/why the other one DOES NOT.

Unit 1: “בְּצֶלֶם אֱלֹהִים בָּרָא אֶת־וְ” *B’tzelem Elohim barah ot’to*

Lesson 5: Lesson Plan

How does recognizing each person being *B’tzelem*

Elohim elevate that person and our community?

Objectives

Students will be able to:

- Evaluate examples of media as displaying/utilizing *B’tzelem Elohim* or not
- Articulate at least one way that remembering how each person is created *B’tzelem Elohim*, and acting upon that, elevates that individual person and the community

Materials

- Create a GoogleDoc that you will share with your students to collect the Media Examples that DO reflect *B’tzelem Elohim*
- “*Kehillah Kedoshah*” by Dan Nichols and E18hteen:
<https://www.youtube.com/watch?v=fAfm59sm71E>
- [Appendix A – Resource Guide *B’tzelem Elohim* Directions, 1/student \(pg. 110-111\)](#)
- [Appendix B – Ticket to Leave, 1/student \(pg. 112\)](#)
- Writing Utensils
- Resource Guide Materials:
 - Possibly: Computer or Laptops
 - If necessary: Paper and writing utensils
 - Artifacts From Lesson 3
 - Body Positivity Poster
 - Uniqueness Poster
 - *B’tzelem Elohim* Poster
 - Class *B’tzelem Elohim* Collage
 - [Appendix C – Seeing Myself in *B’tzelem Elohim* \(pg. 60\)](#) – Filled Out

- Artifacts From Lesson 4
 - [Appendix A – Talmud Dapim \(pg. 97-100\)](#) – Filled Out

Procedures

Set Induction (00:00-00:30)

- **Share Media Yes/No Examples from Homework (30 mins)**

- Say: *Please get your homework ready. We are going to share our media examples that reflect B'tzelem Elohim and those that don't. Each person will get a few minutes to share what they found. After you speak, I'll ask you to copy your Yes Example to a Shared GoogleDoc, that way everyone has access to this resource after your presentation.*
- Have each student share their two examples, and after they share, make sure they each add their Yes Example to a Shared GoogleDoc
- Say: *Everyone, please look at a copy of our Shared GoogleDoc of Yes Examples.*
- Ask: *In looking at our list and reflecting on what our classmates presented about each of these examples, what similarities are there throughout these media examples?*
 - Allow for some wait time.
 - Collect a variety of student responses.
- Ask: *What differences do you find?*
 - Allow for some wait time.
 - Collect a variety of student responses.
- Ask: *In what ways does our Shared GoogleDoc and the variety of media examples exemplify B'tzelem Elohim?*
 - Allow for some wait time.
 - Collect a variety of student responses.
 - Potential Answers: Each person has different likes/dislikes, yet we were all able to find *B'tzelem Elohim* amidst those different favored media options; We all relate to media in similar and different ways, just like we are all created *B'tzelem Elohim* but that image manifests very differently in each of us.

Activities

- ***Kehillah Kedoshah* – Elevating Individuals and Community (10 mins)**

- Say: *Thank you all for sharing these pieces of media! Now we are going to briefly talk about a different element of B'tzelem Elohim. We are going to briefly explore the idea of elevating an individual alongside elevating a community.*

In Judaism, we have a concept called Kehillah Kedoshah.

- Ask: *Does anyone know what all or part of this phrase means?*
 - Answer:
 - *Kehillah* – Community
 - *Kedoshah* – Holy
 - *Kehillah Kedoshah* - A Holy Community
- Ask: *Very briefly, what makes something holy?*
 - Potential Answers: It is used for holy acts, like completing a *mitzvah*; it relates to God; it is used for a higher purpose.
- Ask: *Thinking about all we've learned about B'tzelem Elohim, are human beings holy? Be prepared to explain your answers.*
 - Allow for some wait time.
 - Answer: Yes, because we are all created in God's image. God is holy, and therefore we as humans in God's image are holy.
- Say: *Great. Let's talk about how this then relates to community.*

We are going to listen to a song. As we listen to this song, knowing what we've said about objects being holy and that human beings are each holy, I want you to think about: What makes a community holy?

- Play “*Kehillah Kedoshah*” by Dan Nichols and E18hteen:
<https://www.youtube.com/watch?v=fAfm59sm71E>
 - Feel free to stop at 4:00. The outro is lovely, but unnecessary if you are short on time.
- Restate: *Knowing what we've said about objects being holy and that human beings are each holy, What makes a community holy?*

- Potential Answers: When the people in the community work together to support each other; when a group of people from that community come together to work towards a bigger cause.
- Ask: *Great! How do Kehillah Kedoshah and B'tzelem Elohim relate to each other?*
 - Potential Answer: To create a *Kehillah Kedoshah* each person in the *Kehillah* must remember that every other person is created *B'tzelem Elohim*.
- Ask: *How does remembering that a person is created B'tzelem Elohim elevate that individual?*
 - Potential Answers: It helps them feel seen and heard for who they are; It helps them feel unafraid to grow and adds to their growth mindset.
- Ask: *Great! Then how does elevating an individual elevate the community?*
 - Potential Answers: It helps the community become a sum greater than that of its individual parts; a community of elevated individuals can do more and be more and in turn, help other communities more readily.
- Say: *Well done! As we continue with the lesson, I want you to keep in mind the idea of how each of us can work to create Kellihot Kedoshot (the plural form of Kehillah Kedoshah) by remembering B'tzelem Elohim.*
- **Resource Guide (45 mins)**
 - Say: *Throughout the rest of our studies on Jewish Values, and working on our Growth Mindsets, we are going to create a Resource Guide to help remind us how to continue to exercise and workout our brains, especially the parts that store the information on interacting with other people and ourselves.*

We are going to start our Resources Guides today by focusing on B'tzelem Elohim. This will take on two parts today.

The first part is you are going to create a list of resources for yourselves to help you out if you are ever in situations where you may forget you are created B'tzelem Elohim, and that you are beautiful and enough. Going back through our lists from our Media Down, our Class B'tzelem Elohim Collage, and our new resource list from today, I want you to create an organized list for yourself of resources that speak

to you as an individual. Create a playlist and a separate viewing list of videos and other media that you can turn to when you are feeling hard on yourself. Choose songs, commercials and other media that you feel will be helpful to YOU!

The second part is creating a list of resources that you think will help others. This playlist and viewing list will consist of other resources you and your classmates found, that may not speak directly to you, but you realize may help someone else.

It's ok if these two sets of lists are very similar, but it is also important that you create two separate lists.

I will now pass out directions sheets that will remind you of what I just said. If you have any questions, I'll be walking around checking in with everyone.

- Pass out [Appendix A – Resource Guide B'tzelem Elohim Directions, 1/student \(pg. 110-111\)](#).
- Pass out materials for students to begin creating their Resource Guide lists.
 - This may mean laptops or tablets where students create playlists on Spotify, Pandora or another music streaming service and a viewing list on YouTube or another video streaming service and/or a written (or typed) document with the playlist and viewing list written out with or without links.
 - Make sure to have students create a separate digital written document with the playlist and viewing list written out with links, that way, if they lose access to the streaming platform(s) or lose a hand written list, they will still have access to the electronic document that is more easily and affordably shared. This version also eliminates any access issues if not all of the students have access to streaming services.
- Allow students about 40 minutes to create these Personal and Others Playlists and Viewing Lists.
- Clean up.

Closure

- **Ticket to Leave: Pick 1 thing from their Guide and explain how it relates to how someone can work to help create a *Keillah Kedoshah* (5 mins)**
 - Say: *I'm now going to pass out a Ticket to Leave. On it, please write your name, today's date and pick 1 resource from your lists that relates how someone can work to help create a Kehillah Kedoshah. Then, tell me how that resource relates to the work of helping create a Kehillah Kedoshah.*
 - Pass out [Appendix B – Ticket to Leave, 1/student \(pg. 112\)](#).
 - Once students have turned in their Ticket to Leave, they can leave.

Assessment

- Student Responses to their Homework
- Student Responses in Discussion
- Lists in Students' Resource Guides
- Tickets to Leave

Provisions for Students with Different Needs **[Fill in for your own Class]**

- For students who struggle with fine motor skills/writing:
 - Provide an electronic ticket to leave
- For students who need to see things more visually:
 - Put on the closed captioning of the video
 - And/or print out the lyrics

Resource Guide Directions

“בְּצֵלֶם אֱלֹהִים בָּרָא אֶת־וְ” *B'tzelem Elohim bara ot'ot* Portion

Throughout the next few weeks, you are going to build a Resource Guide to help remind you how to live out the various Jewish Values we discuss. This first portion you will work on consists of 2 main sections, each with 2 resource lists.

SECTION 1 – PERSONAL INSPIRATION

- For this section you will create:
 - A Personal *B'tzelem Elohim* inspired Playlist
 - Include songs that help remind you that you are created *B'tzelem Elohim*.
 - This play list is to help you if you are ever in situations where you may forget you are created *B'tzelem Elohim*, and that you are beautiful, important and enough.
 - A Personal *B'tzelem Elohim* inspired Viewing List
 - Include commercials, movie scenes, book quotes, images, art, etc.
 - The resources you include on this list can be any kind of media, other than a song (that goes on the playlist).
 - These resources, just like the playlist, should be inspirational to you. It doesn't matter if they are to others.

SECTION 2 – INSPIRATION FOR OTHERS

- For this section you will create:
 - A *B'tzelem Elohim* inspired Playlist for Others
 - Include any song you think may be helpful to someone in need of a reminder of their divine image.
 - These should be songs that remind others that they are created *B'tzelem Elohim*, and as such, they are beautiful, important and enough.
 - A *B'tzelem Elohim* inspired Viewing List for Others
 - Include commercials, movie scenes, book quotes, images, art, etc.
 - The resources you include on this list can be any kind of media, other than a song (that goes on the playlist).
 - These resources, just like the playlist in this section, should likely be inspirational to other people, even if they aren't necessarily inspirational to you.

PLACES TO LOOK FOR RESOURCE IDEAS:

- Resources shared by your classmates on our Shared *B'tzelem Elohim* Resource GoogleDoc
- Media Down Master List
- Class *B'tzelem Elohim* Collage
- Body Postivity Poster
- Uniqueness Poster
- *B'tzelem Elohim* Poster
- Talmud *Dapim*
- Your own thoughts on your “Seeing Myself in *B'tzelem Elohim*” Page

Name _____ Date _____

Admit One

One Resource from my Resource Guide that relates to helping create a *Kehillah Kedoshah*:

How does this resource relate to the work of helping create a *Kehillah Kedoshah*?

Admit One

Name _____ Date _____

Admit One

One Resource from my Resource Guide that relates to helping create a *Kehillah Kedoshah*:

How does this resource relate to the work of helping create a *Kehillah Kedoshah*?

Admit One

Unit 2 – “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba'zeh*

This Unit Addresses the Following Enduring Understandings:

- Judaism values an array of diversity, meaning different identifications, needs, practices and desires, within the whole of the Jewish people and the larger whole of people of the world.
- Communities that embrace differences enact a variety of Jewish Values by elevating individuals and the entire community.
- Living Jewishly and embracing inclusivity parallel each other, encompassing a mutual practice and lifestyle.

This Unit Explores the Following Essential Questions:

- What is and Who are “*Kol Yisrael*”?
- What does it mean to be responsible for other members of a group you belong to?
- What makes you part of *Kol Yisrael* and therefore responsible for the members in your class, and the rest of *Kol Yisrael*?
- What does *Kol Yisrael Aravim Zeh Ba'zeh* mean when Jews interact with others/non-Jews?

This unit moves beyond the universalist ideas of the Jewish Value of *B'tzelem Elohim* into a more particularist view of what it means to be a member of *Kol Yisrael* (All of Israel/the Jewish People), and the varieties of individuals one would meet within in the *Kehillah Kedoshah* (Holy Community) of *Kol Yisrael*. Beyond that, this unit also explores the rest of this phrase from the Babylonian Talmud, “*Aravim Zeh Ba'zeh*” meaning “are responsible for one another.” In this unit, students will explore not only what it means to be a member of a group, but what it then means to be responsible for each of the other members in the group of *Kol Yisrael*. Students will continue working on their Resources Guides, as well, to help remind themselves and others that they are each part of a special group. Within that group, students can be authentically themselves and appreciated for it.

Unit 2: “כָּל יִשְׂרָאֵל עֲרֵבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba’zeh*

Lesson 1: Lesson Plan

Introduction to “כָּל יִשְׂרָאֵל עֲרֵבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba’zeh*

Outcomes/Objectives

Students will be able to:

- Translate “*Kol Yisrael Aravim Zeh Ba’zeh*” into English
- Articulate, in their own words, what it means for a group of people to be responsible for each other
- Explain who “*Kol Yisrael*” is/are

Materials

- Regular sized sticky notes – 2 colors, enough for each student to have a small stack of each color
- “*Kol Yisrael (We Are Connected)*” by Mah Tovv:
<https://www.youtube.com/watch?v=J2R6DNCKvaM>
- Sound equipment to play (audio and/or visual) a song from YouTube
- [Appendix A – Daf of Talmud about “*Kol Yisrael aravim zeh bazeh*,” 1/student \(Printed on Legal Sized paper – pg. 118\)](#)
- Blank sheets of paper
- Writing Utensils – 1/student

Procedures

Set Induction

- **Intentional Listening**
 - Play the song “*Kol Yisrael (We Are Connected)*” by Mah Tovv one time through (with or without the video, depending on your classes’ needs). Instruct the students

that you all will listen to the song a second time, this time, they will be listening to try and answer 2 questions by writing possible answers on 2 different colored sticky notes. The question for Color 1: What do you think “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael aravim zeh ba'zeh* translates to in English? The question for Color 2: What does the phrase means in colloquial language (not a direct translation, but what the phrase means in their own words)? Gauge the students’ understanding of the directions. When the students are ready, play the song again.

- After the second time through, ask a few students to share their answers and provide relevant feedback (i.e. “you got the word ‘Kol’ right,” or “that would be an interesting answer for Color 2,” etc.)
- Finally, instruct students to hold onto these sticky notes for later in the lesson.

Activities

- ***Daf* of Talmud - What does “*Kol Yisrael Aravim Zeh Ba'zeh*” mean?**

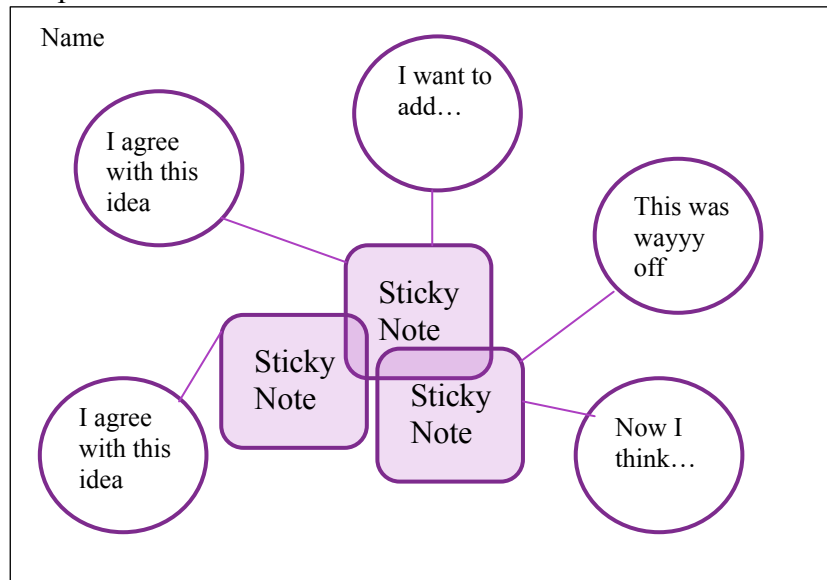
- Introduce the phrase “*Kol Yisrael aravim zeh ba'zeh*” from the Babylonian Talmud, Tractate Shavuot, page 39a. To introduce this phrase and engage students in the act of exploring text, students will complete their own [Daf of Talmud \(Appendix A pg. 118\)](#). (If appropriate for your students, review what the Talmud/Babylonian Talmud is/are from [Unit 1, Lesson 4](#).) Each question on Appendix A will engage students in working through a different aspect of this phrase. This activity reflects the same work the Rabbis of the Talmud did, and should help not only introduce this phrase to the students, but also give them some ownership of this Jewish textual phrase.
- The activity should conclude with a discussion on this phrase where students address any ideas they have (similar or different) and any questions they may still have. Be sure to challenge students on the “*Kol Yisrael*” question and begin to get them thinking about different kinds of Jews in the world (if they aren’t already doing so).
 - Sample Guiding Questions:
 - What does “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael aravim zeh ba'zeh* translate to into English?
 - Who do you think *Kol Yisrael* is/are?
 - Ask students to elaborate on their answers
 - What does it mean to “be responsible” for someone else?

- Why might we follow the words of this book if it's not the TaNaKh (the Torah, *Nevi'im* (Prophets) and *Ketuvim* (Writings))?
 - NOTE TO THE TEACHER: This is also an appropriate time to point out that not all Jews do follow the Babylonian Talmud, yet this is still a strong tenant of Judaism today.

- **Sticky Note Mind Map**

- Using their Color 2 sticky note(s) from the set induction, students will create a mind map reflecting on their ideas of what this phrase means in colloquial language/in their own words based on the song. Students will each get a blank sheet of paper and place their sticky notes in the center of the page. Students will then reflect on if they still agree with their initial idea, if they think they were correct, any changes/updates they'd want to make and any new thoughts or ideas they have. To indicate these new thoughts, students will draw lines from each sticky note connecting the initial idea to their reflection, update, new idea, etc.

- Example:



Closure

• Personal Reflection

- Ask students to think of a time when they embodied the idea of *Kol Yisrael aravim zeh ba'zeh* by helping another Jew. Have them indicate once they've each thought of a personal example. Ask for a few volunteers to share their story with the class.

Assessment

- *Daf* of Talmud
- Discussions
- Sticky Note Mind Map
- Stories shared at the end

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with fine motor/writing:
 - Have a label maker for students to type out and immediately print and stick their answers to sticky notes, Appendix A and the Sticky Note Mind Map
 - Provide digital copies of *Daf* of Talmud and Virtual Sticky Notes for students to type and submit
- For students who are more comfortable with Hebrew:
 - Instead of providing the translation of the Hebrew phrase, provide them with a Hebrew dictionary to create their own translations
- For students who struggle with aural comprehension:
 - Print out the lyrics of the song and provide it to students

Who is “כָּל יִשְׂרָאֵל”?

What does it mean to be “עֲרֵבִים זֶה בְּזֶה” (responsible for one another)?

כָּל יִשְׂרָאֵל עֲרֵבִים זֶה בְּזֶה
-תְּלִמוּד בְּבִלְי, שְׁבוּעוֹת 39a

“All of Israel is responsible for one another”
-Babylonian Talmud, Shavuot 39a

What does it mean to be responsible for a whole group of people?

Other Thoughts/Questions you may have.

Unit 2: “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba'zeh*

Lesson 2: Lesson Plan

What does it mean to be part of a group and be responsible for those in the group?

Outcomes/Objectives

Students will be able to:

- Articulate how it feels, for themselves, to belong in a group
- Explain different ways to help themselves and others recognize when they belong in a group
- Describe different ways that people in a group are responsible for each other

Materials

- Tape (or something else to create a line on the floor of the classroom)
- From Unit 2, Lesson 1, Filled Out: [Appendix A – Daf of Talmud](#) about “*Kol Yisrael aravim zeh bazeh*”
- Brené Brown Braving Video: https://www.youtube.com/watch?v=0SqFiTeka_I
- Larger Sticky notes (ex: 8” x 6”)
- [Appendix A – Hospitality Texts, enough for small groups to share \(pg. 125-127\)](#)
 - Abraham and Sarah’s Hospitality
 - Hospitality Towards the Stranger
- [Appendix B – Ticket to Leave, 1/student \(pg. 128\)](#)

NOTE TO THE TEACHER:

This lesson takes the students through an arc of individual belonging in a group → using these individual understandings and experiences to think about group dynamics and what it means to be responsible for others → welcoming a new group member → putting all three ideas together. By asking the students to start by thinking about themselves and their own sense of belonging, you can prep them to start empathizing with others in the next two activities in the lesson.

Finally, the Ticket to Leave closure encourages the students to apply their new knowledge to the classroom. This is meant to further develop the students' sense of safe space in your classroom, while also providing a clear assessment tool for you, the teacher, to see where each student is regarding understanding the ideas in this lesson.

For this lesson, you will have to be clear in your transitions from one activity to the next regarding the overall arc of the class. I purposely end the Set Induction Line Game with the phrase “I am a classmate” to bring students into the idea of analyzing classroom dynamics, which you will return to in the closure.

Procedures

Set Induction

- **Line Game – Group Edition**

- Draw/tape/create a line on the floor down the middle of the classroom. Ask students to evenly divide on either side of the line leaving plenty of space in between themselves and the line itself. Going through the following list, ask students to step onto the line when a statement describes them, give them a moment to look around, then ask them to step back. Repeat until each statement has been read (and/or until each student has stepped onto the line with at least 1 other student at least once).
 - I am on a sports team.
 - I am in a musical ensemble (group).
 - I am in a youth group.
 - I am in a scout troop.
 - I am a family member.
 - I am in a club.
 - I am a classmate.
- Debrief – Sample Questions:
 - What do all of these examples have in common?
 - Sample Answer: They are all different kinds of teams/groups
 - What does it feel like for you to belong to a group?

- Knowing what it feels like for you to feel like you belong to a group, have you ever helped welcome someone into a group? How did you do it?
- What does it feel like for you to help someone else feel like they belong in that group?
- How do you think it makes the other person feel when you help them recognize that they belong in your group with you?

Activities

- **BRAVING Responsibility**

- For this activity you'll need to bring back the Talmud *Dapim* (“*Dapim*” is the plural form of “*Daf*”) from Unit 2, Lesson 1 (Filled Out [Appendix A – Daf of Talmud \(pg. 97-100\)](#) about “*Kol Yisrael aravim zeh bazeh*”). Hang these *Dapim* up around the room for students to read later in the activity. In preparation for playing the “Brené Brown Braving” video, restate the question in the top right section of these Talmud *Dapim* to the students: What does it mean to be “עֲרָבִים זֶה בְּזֶה” (responsible for one another) from the phrase כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה *Kol Yisrael Aravim Zeh Ba'zeh*? Then play the video for the students:
https://www.youtube.com/watch?v=0SqFiTeka_I. During the video, ask students to jot down some ideas of what Brené Brown has to say about responsibility towards another person on some larger sticky notes. Once the video is over, ask the students to hang up their sticky notes around the *Dapim* and give students some time to read through the top right corner of the *Dapim* and the sticky notes. Bring students back together to discuss.
- Sample Discussion Questions:
 - What are some themes that you noticed in regards to how we understand responsibility?
 - How do you think Brené Brown understands “responsibility towards one another”?
 - What is BRAVING?
 - What are some similarities in what we said and what Brené Brown said?
 - What are some differences?

- **Onboarding a New Group-mate**

- For this activity, students will visit 2 stations: one to explore what kinds of things they, personally, need to help them feel like they belong to a group and one for them to explore different ways to help others recognize they are part of the group. Break the students into two groups, sending each group to one station. Once the first rotation is complete, the students will switch.
- STATION 1: Personal Exploration
 - At this station, students shall respond to a prompt that encourages self-reflection on what helps them feel like they belong. They can respond in writing (free write, poetry, a song), through visual art (drawing), or a combination (such as creating a comic).
 - Sample Prompt: In past groups, when did I start to feel like I belonged to that group? How did I know that I was part of that group? How did it feel to move from not belonging to belonging?
- STATION 2: Text Study to explore different ways to help others
 - At this station, students will explore some texts that speak to helping others feel a sense of belonging. If desired, students can break into smaller groups of 2-3 students. In these small groups, students will read each text. Then ask the students engage with the texts by answering questions.
 - Texts: [Appendix A – Hospitality Texts, enough for small groups to share \(pg. 125-127\)](#)
 - Abraham and Sarah’s Hospitality (Gen 18:1-8)
 - Hospitality Towards the Stranger (Lev 19:33-34)
 - Sample Questions:
 - How did the characters in this text extend a sense of belonging to the newcomers/guests?

Sample Answer: Abraham fed them; Abraham, himself, prepared food and drinks, rather than having servants do it; Sarah made fresh cake.

Sample Answer: In Leviticus, treating the stranger as if they were a member of the neighborhood: “the stranger... shall be to you as one of your citizens” (19:34).

- What evidence is in the text to suggest the newcomers/guests were beginning to feel a sense of belonging?

Sample Answer: The strangers in Abrahams story appeared to be eating.

- Why do you think those actions led to the newcomers/guests feeling a sense of belonging?
- What about the texts tells us we should be welcoming to guest/strangers?

Sample Answer: Abraham, “Although he has many servants, and was weak from the circumcision, nonetheless, for the sake of hospitality, [he] himself ran to the heard” (18:7).

Sample Answer: Lev 19:34: “The stranger who resides with you shall be to you as one of your citizens; you shall love him as yourself, for you were strangers in the land of Egypt” – Welcome others because you know what it is like to not feel welcome.

Closure

- **Ticket to Leave**

- Pass out 1 copy of [Appendix B – Ticket to Leave \(pg. 128\)](#) to each student. To be excused from class, students must answer the questions on the ticket and return the ticket to the teacher.

- Questions on the Tickets:
 - What is 1 thing that reminds you that you are part of this class group and therefore responsible for the other members of our class? (NOTE TO THE TEACHER: These answers may be placed on a collective poster anonymously.)
 - What is 1 way you can be responsible for your classmates and help support them?
 - If we were to collect all of our statements from Question 1 onto a classroom poster, how could we use that information and BRAVING to help elevate each other and highlight the elements that make each of us special within our collective class-whole? (NOTE TO THE TEACHER: You may also wish to place these answers, anonymously, on the same poster as Question 1 answers.)

Assessment

- Discussions
- Sticky Note answers
- Writing or Drawing from Station 1
- Tickets to Leave

Provisions for Students with Different Needs [Fill in for your own Class]

- For students with mobility issues:
 - Modify “The Line Game” to raising hands, tossing up a koosh ball, or some other stationary yet visible motion for when something applies to you
- For hard of hearing:
 - Turn on the closed captioning for the video and/or place students near a speaker(s)
- For students who struggle with fine motor/writing:
 - Provide an electronic Ticket to Leave and allow students to type and electronically send their answers to you

Abraham and Sarah's Hospitality

Genesis 18:1-8

בראשית י"ח:א-ח

1 The Eternal appeared to him by the turpentine tree of Mamre, as he sat in the entrance of the tent, looking out for travelers so as to offer them hospitality, in the heat of the day.
(רשב"ם, רש"י.)

א וַיֵּרָא אֵלָיו יְהוָה בְּאֵלְנֵי מַמְרֵא וְהוּא יֹשֵׁב פְּתַח־הַאֹהֶל כְּחֹם הַיּוֹם:

2 As he looked around, he suddenly saw that three angels, in the form of men, stood by him; and when he saw them, he ran from the door of the tent to meet them, and bowed to the earth.
(רשב"ם, רש"י.)

ב וַיֵּשָׂא עֵינָיו וַיֵּרָא וְהִנֵּה שְׁלֹשָׁה אַנְשִׁים נֹצְבִים עָלָיו וַיֵּרָא וַיָּרֶץ לְקִרְאתָם מִפֶּתַח הָאֹהֶל וַיִּשְׁתַּחוּ אָרְצָה:

3 He said to their chief: "My lord, if now I am worthy of your favor, do not go away, I beg you, from your servant.
(רשב"ם, רש"י.)

ג וַיֹּאמֶר אֶדְנִי אִם־נָא מְצֹאתִי חֵן בְּעֵינֶיךָ אֵל־נָא תַעֲבֹר מֵעַל עַבְדְּךָ:

4 Now, some water will be brought, wash your feet, and you may recline under the tree.

ד יִקַּח־נָא מַעֲט־מַיִם וְרַחֲצוּ רַגְלֵיכֶם וְהִשְׁעֲנוּ תַחַת הָעֵץ:

5 And I will bring a morsel of bread, that you may refresh the strength of your heart; after that you may go on. Inasmuch as you are passing by your servant, you must

ה וְאֶקְחָה פַת־לֶחֶם וְסַעֲדוּ לְבַבְכֶם אֶתֶר תַעֲבְרוּ כִי־עַל־כֵּן עַבְרַתְּם עַל־עַבְדְּכֶם וַיֹּאמְרוּ כֵּן תַעֲשֶׂה כַאֲשֶׁר דִּבַּרְתָּ:

partake of his hospitality." And they said: "Do just as you have said, but only a morsel of bread, and no more."

(רש"י, רמב"ן, א"ע)

6 Abraham hastened into Sarah's tent, and said: "Make ready, quickly, three measures of fine flour; knead it, and make cakes for the three men and other invited guests."

(רש"י, רמב"ן, א"ע)

7 Although he had many servants, and was weak from the circumcision, nonetheless, for the sake of hospitality, Abraham himself ran to the herd and brought a calf, tender and good, and gave it to young Ishmael, in order to train him in good deeds, and he hastened to dress it.

(רש"י, רמב"ן, א"ע)

8 He brought first butter and milk; later he prepared the meat of the calf; he set it before them, and he stood by them under the tree, and it seemed that they were eating.

(רש"י, מלבי"ם)

ו וַיִּמְהַר אַבְרָהָם הָאֵלֶּהָ אֶל-שָׂרָה
וַיֹּאמֶר מִהֲרִי שְׁלֵשׁ סָאִים קִמַּח סֹלֶת
לְוָשִׁי וְעֲשֵׂי עֲגוֹת:

ז וְאֵל-הַבְּקָר רָץ אַבְרָהָם וַיִּקַּח בֶּן-
בְּקָר בָּדוּ וְטוֹב וַיִּתֵּן אֶל-הַנְּעָר וַיִּמְהַר
לְעֲשׂוֹת אֹתוֹ:

ח וַיִּקַּח חֶמְאָה וְחֶלֶב וּבֶן-הַבְּקָר אֲשֶׁר
עָשָׂה וַיִּתֵּן לְפָנֵיהֶם וְהוּא עֹמֵד עֲלֵיהֶם
תַּחַת הָעֵץ וַיֹּאכְלוּ:

Hospitality Towards the Stranger

Leviticus 19:33-34

ויקרא י"ט:ל"ג-ל"ד

33 When a stranger resides with you in your land, you shall not wrong him.

ל"ג וְכִי־יָגוּר אִתְּךָ גֵר
בְּאַרְצְכֶם לֹא תוֹנוּ אֹתוֹ:

34 The stranger who resides with you shall be to you as one of your citizens; you shall love him as yourself, for you were strangers in the land of Egypt: I, *Adonai*, am your God.

ל"ד כְּאַזְרָח מִכֶּם יִהְיֶה לָכֶם
הַגֵּר וְהַגֵּר אִתְּכֶם וְאַהֲבַתְּ לֹ
כְמוֹד כִּי־גֵרִים הָיִיתֶם בְּאֶרֶץ
מִצְרַיִם אֲנִי ה' אֱלֹהֵיכֶם:

Name _____ Date _____

Admit One

Admit One

1. What is 1 thing that reminds you that you are part of this class group and therefore responsible for the other members of our class? (This may be placed on a collective poster anonymously)

2. What is 1 way you can be responsible for you classmates and help support them?

3. If we were to collect all of our statements from Question 1 onto a classroom poster, how could we use that information and BRAVING to help elevate each other and highlight the elements that make each of us special within our collective class-whole? (This may be anonymously placed on the same poster)

Name _____ Date _____

Admit One

Admit One

1. What is 1 thing that reminds you that you are part of this class group and therefore responsible for the other members of our class? (This may be placed on a collective poster anonymously)

2. What is 1 way you can be responsible for you classmates and help support them?

3. If we were to collect all of our statements from Question 1 onto a classroom poster, how could we use that information and BRAVING to help elevate each other and highlight the elements that make each of us special within our collective class-whole? (This may be anonymously placed on the same poster)

Unit 2: “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba’zeh*

Lesson 3: Lesson Plan

What makes each of us part of *Kol Yisrael* and therefore responsible for each other?



Outcomes/Objectives

Students will be able to:

- Name at least 2 countries they weren't previously aware Jews lived in
- Explain “Jewish Peoplehood”
- Hypothesize an answer to the question: What are some characteristics that make up your Judaism?

Materials

- [Appendix A – Concept Attainment: “Yes” examples and “No” examples of Jewish Peoplehood, 1 set \(pg. 134-140\)](#)
- [Appendix B – The Different Faces Resources, 1 set \(pg. 141-155\)](#)
 - See “NOTE TO THE TEACHER” in Appendix B for Set Up
- Appendix C – The Different Faces Google Photo Album:
<https://photos.app.goo.gl/mfm5d9SAqhfGVyed6>
- Blank notecards, 1/student

NOTE TO THE TEACHER:

The Art Museum activity below, that utilizes [Appendix B – The Different Faces Resources, 1 set \(pg. 141-155\)](#), may be best suited for a larger room, like a gym, social hall, etc. If you need to reserve a room like that in advance, along with any other technology or furniture, please keep that in mind as you prepare for this lesson. Please look out for additional “NOTES TO THE TEACHER” throughout this lesson.

Procedures

Set Induction

- **Free Write/Draw – What does Judaism look like? ... What are some characteristics that make up YOUR Judaism?**
 - Students will take out a piece of paper and free write/draw for about 5 minutes on what they believe Judaism looks like. After this initial amount of time, ask student to sit and personally reflect, without writing anything down, for about 1 minute on some characteristics that make up their own Judaism. After the 1 minute of reflecting/thinking without writing, ask students to add some of those reflection thoughts to the end of their previous drawing/free write. Allow about 5 minutes for the additional writing/drawing.

Activities

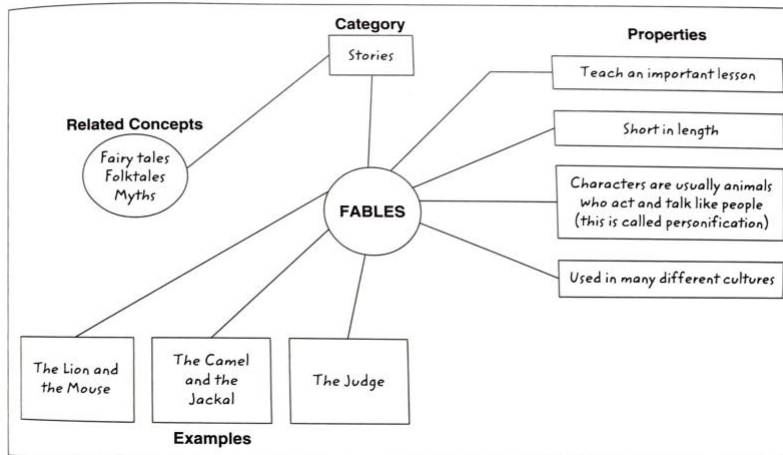
- **Concept Attainment – Jewish Peoplehood**
 - NOTE TO THE TEACHER: For a full explanation of a “Concept Attainment Lesson” please see: *The Strategic Teacher: Selecting the Right Researched-based Strategy for Every Lesson* by Harvey F. Silver, Richard W. Strong, and Matthew J. Perini, “Chapter 7: Concept Attainment.”

Additionally, frame this activity as a way for students to explore the characteristics of their own Jewish identities and how they fit into the Jewish People as whole.

- Utilizing [Appendix A – Concept Attainment: “Yes” examples and “No” examples of Jewish Peoplehood, 1 set \(pg. 141-155\)](#), guide students to an understanding of Jewish Peoplehood through providing a series of “Yes Examples” and “No Examples” that get gradually more precise to help students create their own definition of “Jewish Peoplehood”:
 - Stage 1: 3+ Broad “Yes” and “No” Examples Provided by the teacher
 - Ask students to identify the commonalities in the “Yes” examples and the differences between the “Yes” and “No” examples.
 - Stage 2: 3+ More Specific “Yes” and “No” examples Provided by the teacher

- Ask students to test their traits from before: Do all of the “Yes” examples still have each of those things in common?
- Repeat Stage 2 as necessary until you feel comfortable moving on
- Stage 3: As a class, create a final set of attributes that describe the “Yes” examples and generally exclude the “No” examples. This list of attributes should lead to the Definition of “Jewish Peoplehood”⁹
- With this list of final attributes/definition, create a Concept Map together as a class and explore how the concept of “Jewish Peoplehood” relates to the category of *Kol Yisrael Aravim Zeh ba’Zeh*
 - Example of Concept Map from *The Strategic Teacher*¹⁰:

FIGURE 7.2 A Concept Definition Map for Fables



- Sample Guiding Questions:
 - How might the concept of “Jewish Peoplehood” help someone better understand “*Kol Yisrael*”?
 - How might the concept of “Jewish Peoplehood” help someone better understand the second half of that phrase “*aravim zeh ba’zeh*”?
 - When do you feel a connection to the “Jewish Peoplehood”?

⁹ (Silver, Strong, & Perini, 2007, p. 100)

¹⁰ (Silver, Strong, & Perini, 2007, p. 103)

- **Art Museum – The Different Faces of “Jewish Peoplehood” and *Kol Yisrael***

- For this activity, print out the collection of artworks and their accompanying descriptions and interactive activities provided in [Appendix B – The Different Faces Resources, 1 set \(pg. 141-155\)](#) on large sheets of paper. Set up an area of the classroom or another room like an Art Exhibit. Instruct students to walk around the exhibit like they would any other museum exhibit, being respectful to the art and preparing to use their Growth Mindsets. As they are looking at each new piece of art, ask them to read each description then complete each activity. Once an activity is completed, they may move on to the next piece of artwork. Some of the images will be more difficult to look at than others, prepare your students, as needed.

Closure

- **Reflecting on (and Updating?) My Free Write**

- Ask students to take out their initial free writing/drawing activity from the beginning of class. Have them read/look it over, without making any changes, to refresh their memories of what they wrote/drew. Once students are refreshed, ask: Have any of your thoughts change on “What does Judaism look like” and/or “What are some characteristics that make up my Judaism?” Ask students to then write about and/or draw any changes for about 5 minutes. After this 5-minute update, ask students to identify one major thought from the last five minutes to write out on a notecard and share with the teacher.

Assessment

- Concept Attainment Student Generated Attributes List
- Jewish Peoplehood Concept Map
- Student Created Artifacts from the Art Museum Activity
- Final Notecard

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with fine motor/writing:
 - Set Induction: Allow students to type up their free write
 - Closure: Allow students write an e-mail to the teacher with their additional thoughts, rather than writing it on a notecard
- For hard of hearing students:
 - Encourage them to sit closer to the front of the room during Concept Attainment lesson
- For visually impaired students:
 - Set up the Art Museum in a way each student will be able to read the posted signs and look at each printed artwork by utilizing large font and providing ample space for students to get close to the artworks without disturbing the personal space others nearby
- For students with mobility struggles:
 - Set up the Art Museum in a way to accommodate mobility struggles
 - And/or encourage student to work with a Mobility Partner

Round 1

Yes Examples:

Jews from all over the world getting upset about a violent event at a synagogue.



Campers from a Jewish Summer Camp feeling more connected to each other than campers from any other type of camp.



Jews in California feeling a sense of connection to Jews in New York, Illinois and Mississippi.



No Examples:

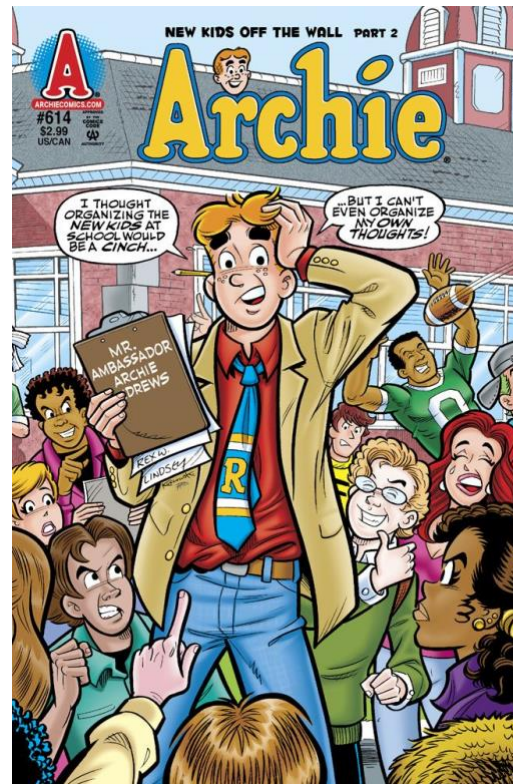
Jews and Muslims coming together for an event.



Campers from one music camp feeling more connected to each other than campers from another music camp.



Being nice to a new kid at school because they are new.



Round 2

Yes Examples:

A Jew in North America feeling a sense of connection to Jews in Asia, Europe and Australia.



Having an extra chair with an extra *tallit* on the *bima* when one celebrates becoming a *b'nei mitzvah* in honor of a Jewish child who passed away before they could celebrate their *b'nei mitzvah*.



Learning Hebrew to be able to communicate with other Jews in the world.

וּמְצִיּוֹן יִסְעָדְךָ: הַ יִזְכֹּר כָּל־מְנַחֲתֶיךָ וְעוֹלָתְךָ יְדִשְׁנֶה־
סֵלָה: הַ יִתְקַוֶּי־לְךָ כְּלִבְבְּךָ וְכָל־עֲצָתְךָ יִמְלֵא:
וְנִרְנְנָה | בְּיִשׁוּעַתְךָ וּבְשֵׁם־אֱלֹהֵינוּ נִדְגֵל יִמְלֵא יְהוָה כָּל־
מִשְׁאֲלוֹתֶיךָ: וְעַתָּה יִדְעֵנִי כִּי הוֹשִׁיעַ | יְהוָה מִשִּׁיחוֹ
יַעֲנֶהוּ מִשְׁמֵי קֹדֶשׁוֹ בְּגִבּוֹרוֹת יִשַׁע יְמִינוֹ: הַ אֱלֹהֵי
בְּרֻכְבּ וְאֱלֹהֵי בְּסוּסִים וְאֱנָחְנוּ | בְּשֵׁם־יְהוָה אֱלֹהֵינוּ נִזְכִּיר:
ט הַמָּה פָּרְעוֹ וְנִפְלֹו וְאֱנָחְנוּ קָמְנוּ וְנִתְעוֹדֵד: י יְהוָה
הוֹשִׁיעָה אֶחְפֹּלְךָ יַעֲנֵנוּ בְּיוֹם־קִרְאָנוּ:

No Examples:

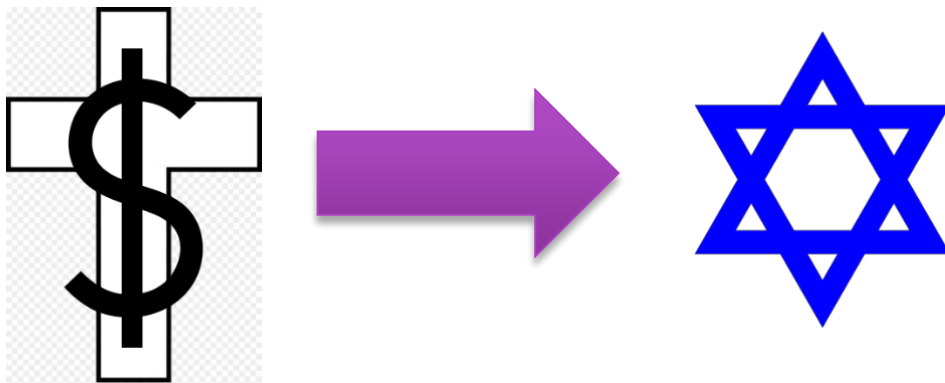
A Jewish LA Rams fan and a Jewish NE Patriots fan getting along and hanging out together, talking football.



American Jews teaching American Football to Jews in Lithuania for fun.



Christians donating to a Jewish organization because they support/appreciate the mission of the organization.



Round 3 - Ask them where these go: Yes or No?

Yes Examples:

A Jewish LA Rams fan and a Jewish NE Patriots fan getting along and hanging out together, talking Judaism.



Two students attend secular public school and Jewish religious school together. They do not like each other, but when one gets made fun of by an older student for being Jewish, the other one steps up and defends their classmate. They share a look that says, “We may not like each other, but we know when it is important to stand up for each other.”



A Jew, along with other Jews from all over the world, offers up *tzedakah* after a violent attack against a Mosque (an Islamic house of worship) in a “Jews Against Hate” fundraising campaign, donating specifically to this campaign because it’s run by Jews.



No Examples:

Asking another Jewish student to join your basketball team at recess, not because they are Jewish, but because you think they play basketball well.



A Jew attending a fundraiser at a Church or a Mosque because they like the cause.

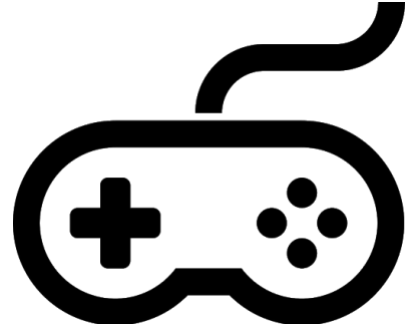


A Jewish Slytherin and a Jewish Hufflepuff hanging out together at a non-school event without knowing each other are Jewish.



Other Yes examples you could use:

Playing video games online with someone from another place because you think their username sounded Jewish.



Studying Israel as a Jew because that is where a lot of the Torah took place, and it is the only Jewish state in the world.



Campers from URJ Sci-Tech feeling connected to campers from Camp Ramah due to their shared Jewish summer camp experiences.

JEWISH SUMMER CAMP FAIR



Appendix B – The Different Faces Resources

Links to Images/Videos, Descriptions and Extras

NOTE TO THE TEACHER:

This Appendix works hand-in-hand with the Google Photos Album that has each of the photos for the Art Gallery Activity.

In this Appendix you will find:

- The link to the Google Photos Album
- Printable Descriptions to hang up next to each artwork or set of artworks
 - For some there may be extra information that isn't in the "official description" for the gallery
- The Directions for each of the Activities associated with each image/series
- Links to the pages where the images were originally found
- Links to the Videos on American and Israeli Sign Language to set up and display on separate screens throughout the art gallery (Page 10)
- A list of materials you will need to prep for the activities

Appendix C – Google Photos Album Link:

<https://photos.app.goo.gl/mfm5d9SAqhfGVyed6>

Materials to Prep for the Activities:

- Print out each of the images, along with their descriptions from Appendix C – Google Photos Album (see link above) on large sheets of paper (up to what the image will allow without getting too distorted)
 - The Images are provided in a Google Album to ensure each photo can retain its proper image size. This means some will be larger and some will be smaller. However, by not putting them directly into this document, that provides educators the opportunity to try to alter any image sizes they wish and avoid improper formatting from one computer to another.
- Create a group Google Photo Album or GoogleDoc titled, "Art Museum Activity Artifacts"
 - Once you know if you're making an Album or Doc, fix the Directions of various activities, **highlighted in yellow**
 - You may want to create different Albums or different pages for the various activities (Ex: Image 1-3 Activity; Image 4 Activity; etc.), but this is up to you and what you think will be best for your students.
 - **Alternatively** (as mentioned below by the **yellow highlight** on pg. 143): For every activity that requires taking a photo and/or adding something to a class group Google Album/GoogleDoc, the educator could provide students with paper,

writing utensils, scissors, glue and/or polaroid cameras or digital cameras with mini printers for the students to create images for the activities.

- Once images and descriptions are printed and you decided if you want to use a group Google Album, GoogleDoc, or paper with polaroid cameras (or something similar):
 - Read through each activity
 - Set up each cluster of images at their own station, much like an Art Exhibit or an Art Gallery, using enough spaces for students to really look at each image or each cluster of images
- Find and set up an empty Fishbowl (or other kind of container) for students to complete the anonymous activity for Images 6 and 7, and the anonymous activity for Image 25
- Duplicate this Google Form and share it with your students for the Activity for Image 21: <https://forms.gle/yBDiKLhsC8mDgfDaA>
 - Once created for your class, set up a computer or tablet for the students to use for the activity
- Set out Poster board and Markers for the activity for Images 22-24

Image 1-3: Alexander Allan’s Ethiopian Hebrews Series of Photos

Description for the Series:

“[Alexander Alland](#)’s *Ethiopian Hebrews* (c.1940) is a series of photographs in the Jewish Museum collection that documents the interior lives of a community of black Jewish people in Harlem. Alland, a first generation Jewish-American immigrant, was a member of the New York [Photo League](#), an organization of leftist artists formed in Manhattan in 1936. The Photo League used the camera to capture the city and its residents in images that could reinforce calls for social reform.”-

[Antwaun Sargent](#), Guest Contributor, *Medium*, The Jewish Museum¹

Information about Each Photo:

- Image 1: Alexander Alland, [Ethiopian Hebrews Series, №27](#), c. 1940. Gelatin silver print. Sheet: 8 × 10 in. (20.3 × 25.4 cm) Image: 7 3/4 × 9 3/4 in. (19.7 × 24.8 cm). Jewish Museum, New York. Purchase: Gift of Judith and Jack Stern. 1994–602
- Image 2: Alexander Alland, [Ethiopian Hebrews Series, №14](#), c. 1940. Gelatin silver print, 8 × 10 in. (20.3 × 25.4 cm). Jewish Museum, New York. Purchase: Gift of Judith and Jack Stern. 1994–604
- Image 3: Alexander Alland, [Ethiopian Hebrews Series, №37](#), c. 1940. Gelatin silver print. 8 × 10 in. (20.3 × 25.4 cm). Jewish Museum, New York. Purchase: Gift of Judith and Jack Stern. 1994–601

¹Sargent, Antwaun, “Black History Month: Harlem’s Ethiopian Jews.” *Medium*, The Jewish Museum. 22 February 2018. <https://stories.thejewishmuseum.org/black-history-month-harlems-ethiopian-jews-96889fe5f2df>

Activity:

Using one of these photographs, make a Meme that connects these Jews to one element of your own personal Judaism.

Put your meme in the **Group Google Photo Album or GoogleDoc (whichever the teacher created for the class.)**

NOTE TO THE TEACHER: Alternatively, for every activity that requires taking a photo and/or adding something to a class group Google Album/GoogleDoc – Educator could provide students with paper, writing utensils, scissors, glue and/or polaroid cameras or digital cameras and mini printers.

Image 4: Sephardic Woman Praying

Description for the image:

This is a drawing from the Jewish Orthodox Feminist Alliance (JOFA) Archives of a Sephardic Jewish woman praying at the Western Wall. There are multiple conversations across various Jewish communities (with different religious practices, observances and cultural backgrounds) regarding women and prayer. Some of these conversations relate to the Western Wall, such as in this image, and others are about other spaces for prayer and women’s rights and practices. This image brings up the struggles of religious women in Sephardic Jewish communities and “feminist-friendly prayer options.”¹

¹Words of Sara Maimon, “Where is a Sephardi Feminist to Pray?” JOFA BLOG: Sephardi Feminism Series, 26 November 2017, <https://jewishweek.timesofisrael.com/on-religious-feminism-in-the-sephardic-world/>

Activity:

Draw a sketch of something in this image that connects all (or at least most) Jews.

Put your sketch in the **Group Google Photo Album or GoogleDoc (whichever the teacher created for the class).**

Image 5: Jewish Yemenite Bride

Description:

A bride in traditional Yemenite Jewish bridal vestment (ceremonial robe), in Israel 1958. Photo by Ba'Asor Le'Israel. Masada Publishing, Jerusalem, 1958.¹

https://commons.wikimedia.org/wiki/File:Jewish_Yemenite_bride.jpg

Activity:

Imagine yourself at a Jewish lifecycle event, write a poem or a few sentences about what the event is and what kind of clothing you see and how it compares to this Bride's outfit.

Copy and paste your written words into the **Group Google Photo Album or GoogleDoc (whichever the teacher created for the class).**

Image 6 and 7: Jews in Orientalism Series

Description of the Series:

These pieces of artwork were on display during a 2012 exhibition of “Jews in Orientalism” at the Musée d’Art et d’Histoire du Judaïsme (Museum of Art and of History of Judaism), an exhibition that looked at “the Jew as ‘oriental’ in art, from 1832 to 1929.”¹ This exhibit explored European views on the people of the Mediterranean, the Near East, and North Africa.²

¹Quoted from the Museum’s website on this exhibit: <https://www.mahj.org/fr/programme/les-juifs-dans-l-orientalisme-16049?niv=2&ssniv=1>

²Originally found the image and information from: Davidzon, Vladislav, “The Ghosts of Edward Saïd,” *Tablet Magazine*, 2 July 2012. <https://www.tabletmag.com/jewish-arts-and-culture/105124/the-ghosts-of-edward-said>

Information about the individual paintings:

- This is a painting by Lawrence Alma-Tadema called *Joseph gardien des greniers de Pharaon*, which translates to “Joseph Guardian of Pharaoh’s Grain Storehouses.” This was painted in 1874 and is housed in the Dahesh Museum of Art in New York.
- This is a painting by Reuven Rubin called *Les Vendeurs de legumes*, which translates to “The Vegetable Sellers.” It was painted in 1923 and is housed at the Phoenix Collection in Tel Aviv.

Images from the slideshow at: <https://www.tabletmag.com/jewish-arts-and-culture/105124/the-ghosts-of-edward-said>

Activity:

Fishbowl Answers: On a notecard anonymously answer all or part of the following prompt. Once you’re done, fold your note card and place it in the container.

Prompt:

When you think of the people in our stories in the Torah, how do you picture them? What color/tone is their skin? Do they look like you? Or do they look like people you associate with certain places, like Egypt? Why do you think you picture them that way? What would it mean for your Judaism if these people looked differently than you imagined?

Images 8-20: Bonnie Mitchell Series

Description of Series:

These paintings are all by Bonnie Mitchell. Each painting portrays a different element of Jewish life from Eastern Europe and Israel. Some of the paintings about Israel are from the early days before the establishment of the state and reworking the land, while others are from a modern State of Israel. All of these paintings express elements of what it means/meant to be living in that space as a Jew.

The person who compiled these photos of the artworks together for Bonnie Mitchell's website categorized the paintings into three categories:

1. Series A: Eastern Europe
2. Series B: Early work of Israel
3. Series C: Fruits of the work
(meaning fruits of the work in Series B)

Each painting is labeled with its name, its series, a sentence about the image and, when available, the image number in the series.¹

¹“Compilation of Photos of Art of Bonnie Mitchell,”
<http://www.ams.sunysb.edu/~jsbm/bbm/page-summary.html>

Descriptions of each Image:

- Image 8: Memory, Light and Memorium, (Series A) 1930's
This is an image of children at play in the streets of Lodz, Poland prior to the 1939 destruction. Darkness on the left side of what is to come and light on the right which is a form of memorial to these people.
- Image 9: Prayer before battle (Series B). This is a special troop unit that combines military service and religious studies, Yeshiva Esder. 492
- Image 10: Homecoming (Series B). A child returns to her mother's embrace at the Tel Aviv airport. 494

- Image 11: Wind Surfers, Tel Aviv (Series C). All can be enjoyed in this holy land. 495
- Image 12: Purim in Israel (Series C). The Jews can celebrate their holidays in their own land. 501
- Image 13: Watching ships in Tel Aviv (Series C).
- Image 14: Construction workers on a kibbutz (Series B). An inspiring image of Israel rebuilding herself.
- Image 15: Israeli musicians (Series C). This is an abstract image of music in Israel's life.
- Image 16: The Yemenites (Series B). These Jewish arrivals from Yemen brought with them nothing but their faith.
- Image 17: A leader of the troops (Series B). The Defense of Israel, man and horse unite. 559
- Image 18: Metal worker (Series B). This worker is making artificial limbs for the Israeli wounded troops.
- Image 19: Gaza (Series B). A soldier gazes helplessly at a frightened Arab child. 659
- Image 20: Jewish neighborhood in New York, 1920's (Series B). These were the new immigrants, somewhat lost but safe.

<http://www.ams.sunysb.edu/~jsbm/bbm/page-summary.html>

Activity:

Pick a painting that most reflects what you would be doing as a Jew today in Israel or in your home, find some classmates and re-create that painting (as best as you can) in the room, and have someone take a photo of the painting recreation.

Put your photo in the **Group Google Photo Album or GoogleDoc (whichever the teacher created for the class)**.

Image 21: Jewish Children in the Garden

Description:

This is an Oil Painting by Josef Johann Suss, as the name states, of two Jewish children in a garden.

Image was found at: <https://www.judaica-art.com/josef-johann-suss/3281-jewish-children-in-the-garden-by-josef-johann-suss-jewish-art-oil-painting-gallery.html>

Activity:

Other than the title, what tells you these children are BOTH Jewish?
Answer this question using the device set up here.

Image 22-24: English Jewish Children Holocaust Survivors

Description of Series:

These images are a collection of artworks by children survivors of the Holocaust. The various children who made these pieces of art “lived in the Weir Courtney and Lingfield House [in] England between 1945-1954.”¹

¹Comfort, Stephanie. Flickr Album: England Holocaust. Images taken on 21 November 2009. <https://www.flickr.com/photos/9679871@N04/4122314413>

Information on the individual photos:

- Image 22: Scan 0126
- Image 23: Scan 0124
- Image 24: Scan 0123

Activity:

These children survived one of the worst events in Jewish history. The value we’ve been studying , “כָּל יִשְׂרָאֵל עֲרֻבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba’zeh*, says we are responsible for all other Jews. When you learn about Jews in need, what are some different ways you can help them? Answer this question by writing a short answer or drawing a picture on this poster board.

Image 25: Jewish Wedding in Morocco

Description:

This is a painting by French painter Eugène Delacroix, painted in 1841 on display at the Louvre in Paris. Delacroix originally traveled to Africa to see a continent he considered alien to draw the people. During his first visit, he tried to get Muslim women in Tangier to take off their veils to allow him to draw their faces. He visited Africa many times after this initial visit to study and sketch the people. Though on his first trip he tried to draw Muslim women, the women he drew in his later sketches were Sephardic Jews who moved to Morocco after their expulsion from Spain in 1492. “In his 1978 book *Orientalism*, Edward Saïd accused Delacroix of misrepresenting the people of Morocco, perhaps unconsciously, as fearsome, exotic ‘others;’ seeing them as his culture had trained him to see them. For a long time, this is more or less the way art history departments have taught the Moroccan paintings—as products not only of Delacroix’s keen eye and steady hand, but of 19th-century Europe’s wild imagination, as well.”¹

¹Arn, Jackson. “Delacroix and the Jews of North Africa,” *Tablet Magazine*, 13 September 2018. <https://www.tabletmag.com/jewish-arts-and-culture/visual-art-and-design/270543/eugene-delacroix-north-africa-jews>

Activity:

Fishbowl Answers: On a notecard anonymously write 1 answer to the following prompt. Once you’re done, fold your note card and place it in the container. Feel free to contribute more than 1 notecard.

Prompt:

If you could go to any other country and learn about the Jewish people there, where would you go and what would you study? (Example Answer for a Jew from Australia: America to study their Reform Jewish Congregational Life.)

Image 26: Jewish Man Praying

Description:

This is an oil painting on canvas by Michael Sloutcker in 1998. This image depicts a Jewish man in prayer garments (a *tallit* – prayer shawl, and *t'fillin* – phylacteries) holding a small *siddur* (prayer book).

This is from: <http://www.art.net/TheGallery/shalom/jewart/pic17.html>

Activity:

Think about where you like to pray and what you like to wear/use when you pray. Find (or take) a picture of yourself wearing/using what is meaningful to you when you pray and/or find a picture of the place you like to pray in. Put your images in the **Group Google Photo Album or GoogleDoc (whichever the teacher created for the class).**

Images 27-29: Wiley’s People Series

Description of Series:

“Young artist-provocateur Kehinde Wiley” paints portraits of various men throughout Israel. Coming from a family with a Nigerian father and African American mother, his work deals with ideas on “masculinity, power, and identity on a grand scale.” In this series, he focuses on men who live in the periphery of Israel, and he paints them as if they were in distinguished, powerful positions. Wiley generally paints Ethiopian Jews, Arab-Israelis and Jews born in Israel onto backgrounds “inspired by traditional Jewish tapestries and paper-cuttings.” Wiley found his models on the beaches and city streets of Tel Aviv and found his background inspirations in Jerusalem. “A lot of what I want to do is capture a type of radical contingency within all of these moving parts,’ Wiley [said].” “People walking down streets minding their own business, and boom, that moment becomes the epic painting.”¹

¹Butnick, Stephanie. “Wiley’s People,” *Tablet Magazine*, 8 March 2012.
<https://www.tabletmag.com/jewish-arts-and-culture/93370/wiley%E2%80%99s-people>

Information on the individual images:

- Image 27: Kehinde Wiley, *Kalkidan Mashasha (The World Stage: Israel)*, 2011, oil and gold enamel on canvas. Private Collection. © Kehinde Wiley. Courtesy Roberts & Tilton, Culver City, California.
- Image 28: Kehinde Wiley, *Solomon Mashash (The World Stage: Israel)*, 2011, oil and gold enamel on canvas. Private Collection. © Kehinde Wiley. Courtesy Roberts & Tilton, Culver City, California.
- Image 29: Kehinde Wiley, *Shmuel Yosef (The World Stage: Israel)*, 2011, oil on canvas. Private Collection. © Kehinde Wiley. Courtesy Roberts & Tilton, Culver City, California.

<https://www.tabletmag.com/jewish-arts-and-culture/93370/wiley%E2%80%99s-people>

Activity:

Pick the image that speaks most to you. Record a 1-minute video of yourself next to the painting, pointing out the various elements of it that are striking to you and that connect you to the image/person and your Judaism. Post your video in the **Group Google Photo Album or GoogleDoc (whichever the teacher created for the class)**.

Sign Language Videos:

- *Home: Israel's 2019 Eurovision Entry in [American] Sign Language*
 - <https://www.youtube.com/watch?v=hqRpw1Atc5E>
 - A video with multiple people signing the 2019 Israeli Eurovision Entry song in American Sign Language with subtitles for the song lyrics and labels of which part of the world the performers are in.
- *The Four Questions – In Israeli Sign Language*
 - <https://www.youtube.com/watch?v=fhvmNkCUxEY>
 - A little boy signing the Four Questions of Passover in Israeli Sign Language with subtitles for the whole video.
- *Israeli Signs for Israel's Major Cities and Holidays by Dara*
 - <https://www.youtube.com/watch?v=WbWJ-o9cH6M>
 - A young lady signing names of major cities in Israel along with some Holidays. No subtitles.
- *Let's Learn a Song of HaTikvah Israeli Sign Language*
 - <https://www.youtube.com/watch?v=I60AoaVh0UA>
 - A man signing Israel's National Anthem *Hatikvah* in Israeli Sign Language with subtitles for the lyrics.

Activity:

Pick one of the phrases (or 3 cities/holidays) from one of these Sign Language videos and do your best to learn those signs. Record of video of yourself, explain what you will be signing (which video it is from, what part of the video/which phrase you will be signing), then signing that phrase (or words). Post your video in the **Group Google Photo Album or GoogleDoc (whichever the teacher created for the class)**.

Unit 2: “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael aravim zeh ba'zeh*

Lesson 4: Lesson Plan

What does “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael aravim zeh ba'zeh* mean when Jews interact with others/non Jews?

Outcomes/Objectives

Students will be able to:

- Envision what the value, “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael aravim zeh ba'zeh*, looks like outside of the classroom space
- Identify the challenge of balancing particularist Jewish views in a secular context

Materials

- [Appendix A – Four Corner Signs, 1 set \(pg. 161-164\)](#)
- Tape
- Giant Sticky Notes (At least 3)
- Regular Sticky Notes (at least 1 small stack/student)
- [Appendix B – Song Lyrics for Comparison, 1 set/student \(pg. 166-168\)](#)
- “*Shevet Achim V’Achayot*” by Idan Raichel:
<https://www.youtube.com/watch?v=h9qa8oGIL9c>
- “My Heart is in the East” by Dan Nichols and E18ghteen:
https://www.youtube.com/watch?v=_2IcoDULYSY
- [Appendix C – At Home Artifact Collection \(Unit 2\), 1/student \(pg. 168\)](#)

Procedures

Set Induction

- **Four Corners**

- Hang up the signs from [Appendix A – Four Corner Signs, 1 set \(pg. 161-164\)](#), one in each corner of the room. Instruct students to personally respond to each of the following sentences by standing in the appropriate corner: Strongly Agree, Agree, Disagree, or Strongly Disagree. There is no right or wrong answer. Encourage students to commit to a corner (if possible) for the sake of discussion by following their initial gut instincts. After each statement ask 1 student from each corner to share why they are standing there.
 - Statements all begin: Am I more responsible for...
 - My fellow Jew next door to the east, rather than the non-Jew next door to the west.
 - My fellow Jew right next to me/in my own country rather than a Jew in China.
 - A non-Jew in need in France, rather than the Jew not in great need right next to me/in my own country.
 - A non-Jew in need in Scotland, rather than a Jew in need in France.
 - My fellow non-Jew in my own country, rather than my fellow Jew in [place foreign country here].

Activities

- **Sticky Note Knowledge**

- Place multiple giant sticky notes around the room, each with one of the following headings:
 - What does “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh* mean in your own words? (NOTE TO THE TEACHER: This question comes almost directly from Unit 2, Lesson 1 where the students made Mind Maps.)
 - What does “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh* look like between Jews from different countries (Ex: Jews from China and Jews from Australia)?

- When Jews interact with Non-Jews, how does “כָּל יִשְׂרָאֵל עֲרַבִּים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba’zeh* affect those interactions?
- Provide each student with their own stack of sticky notes to then go around the room and answer each of the questions. Students can place more than one idea on each question. Once everyone is done answering the questions for themselves, ask students to go around the room again to read other people’s answers. If they find any ideas they really like or relate to, ask them to put a mark of appreciation next to those answers (Ex: checkmark, smiley face, tally mark, star). After students read and respond to each other’s answers, read a few answers aloud to the group and have a debrief discussion.
- Sample Questions:
 - Did anyone notice any themes in any of the answers?
 - What were some of your thoughts on what “כָּל יִשְׂרָאֵל עֲרַבִּים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba’zeh* looks like between Jews from two very distant countries (such as North Africa and Japan)?
 - What ideas surprised you about Jews interacting with non-Jews in relation to “כָּל יִשְׂרָאֵל עֲרַבִּים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba’zeh*?
- ***Kol Yisrael Aravim Zeh Ba’zeh* in a Secular World – Song Comparison**
 - For this activity, students will listen to two songs: “*Shevet Achim V’Achayot*” by Idan Raichel: <https://www.youtube.com/watch?v=h9qa8oGIL9c> and “My Heart is in the East” by Dan Nichols and E18ghteen: https://www.youtube.com/watch?v=_2IcoDULYSY. While listening, they will read through the lyrics using [Appendix B – Song Lyrics for Comparison, 1 set/student \(pg. 165-167\)](#). Students will analyze what the value of *Kol Yisrael Aravim Zeh Ba’zeh* may mean for: (1) someone living in Israel (the Jewish State, surrounded by Jews) versus (2) someone living in a Diaspora community (where they may or may not be surrounded by Jews). Begin by asking students to read through the lyrics of one of the songs without listening to it yet, then ask students how this song may relate to *Kol Yisrael Aravim Zeh Ba’Zeh*. After collecting a few answers, restate the question and listen to the song all the way through, asking students to note any musical elements associated with words/phrases throughout the song. After listening, ask students to

share some of their musical thoughts. Go through this same series of steps with the second song. Once students have listened to both songs and shared some ideas about each separately, ask students to compare and contrast what they noticed throughout the songs.

- Some Guiding Questions for Comparison:
 - What music elements were similar/different throughout each song?
 - What might some of the feelings be behind these lyrics?
 - When comparing being a Jew surrounded by other Jews vs being a Jew surrounded by secular, non-Jews:
 - How are the feelings similar?
 - How are the feelings different?

Closure

• Four Corners Part 2 and Homework

- Four Corners: This activity will be similar to the set induction. This time, instead of students answering for themselves, ask them to answer based on what the value of “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה” *Kol Yisrael Aravim Zeh Ba'zeh* would say the answers to the prompts are. Allow for time for students to share their thoughts on why they chose each corner and for potential discussions.
 - Statements all begin: Am I more responsible for...
 - My fellow Jew next door to the east, rather than the non-Jew next door to the west.
 - My fellow Jew right next to me/in my own country rather than a Jew in China.
 - A non-Jew in need in France, rather than the Jew not in great need right next to me/in my own country.
 - A non-Jew in need in Scotland, rather than a Jew in need in France.
 - My fellow non-Jew in my own country, rather than my fellow Jew in [place foreign country here].
- Homework: Explain to students that you will be working on your Resource Guides next class. To prepare, they each must find 2 artifacts (texts, video clips, songs, art). 1 artifact should reflect “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֶה” *Kol Yisrael Aravim Zeh Ba'zeh* (a

“yes” example); 1 artifact should reflect the opposite of “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba 'zeh* (a “no” example). Just like last unit, the students should come prepared to share their examples and how/why one relates and the other doesn't. Pass out [Appendix C – At Home Artifact Collection \(Unit 2\), 1/student \(pg. 168\)](#) to each student as they leave.

Assessment

- Student Standing Position in Four Corners
- Discussions
- Sticky Note Answers
- Artifacts (collected at home)

Provisions for Students with Different Needs [Fill in for your own Class]

- For students with Mobility Issues:
 - Give each individual student a sign to hold up
 - Rearrange the classroom in a way to help the student(s) be more successful navigating to the 4 corners of the room
- For hard of hearing students:
 - Place them near speakers while listening to the music
 - For Four Corners:
 - Be near the student when giving directions
 - Use a small in-class microphone
- For students with fine motor/writing struggles:
 - Provide a label maker for students to type out, print and stick their answers to sticky notes before placing them on the larger sticky note

Strongly

Agree

Agree

Strongly
Disagree

Disagree

שבט אחים ואחיות
עידן רייכל

שבעים שנה במכונית
אני נוסע ומביט
על מה היה ומה נהיה
ואיך נפשי עוד הומיה

מהמצדה של הזריחות
ירושלים בסליחות
מחוף כנרת ואכזיב
מהמסיבות של תל אביב

אבי חלם והתפלל
לחיות בארץ ישראל
היום ילדי אותי שואל
מה הסיפור של ישראל

כאן זה בית, כאן זה לב
ואותך אנ'לא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות
שבט אחים ואחיות

אותה שכונה, אותו רחוב
תריסר בנים של יעקב
אוספים ביחד נדודים
בתוך תרמיל געגועים

אדם הוא נוף מולדתו
חורט קווים בכף ידו
בין התפילות לנדורים
ריחות פרדס של הדורים

ובעיניה של אימי
תמיד אמצא את מקומי
על הגיטרה מתנגן
ניגון עתיק שמכוון

Tribe of Brothers and Sisters
Idan Raichel

Seventy years on the road
I'm travelling and gazing
At what has been and what's become
And how my soul still yearns

From Masada of the sunrise
And Jerusalem of our prayers
From the beaches of the Galilee and Akhziv
From the parties of Tel Aviv

My father prayed and dreamed
Of living in the land of Israel
Now my child asks me
What's the story of Israel?

Here is home, here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes
A tribe of brothers and sisters

The same town, the same street
Twelve sons of Jacob
Collecting our travels
In a backpack of memories

Man is the imprint of his native land
Carving lines in the palm of his hand
Between the prayers and vows
The scents of citrus groves

And in my mother's eyes
I'll always find a place inside
While on the guitar I play
An ancient tune which shows the way

כאן זה בית
כאן זה לב
ואותך אנ'לא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות
שבט אחים ואחיות

מבראשית הכל תפור
טלאים, טלאים של הסיפור
כמו שתי מילים- להתחבר
בחוט זהב של משורר

אני מכאן, אני שייד
וכל חבר שלי כמו אח
את הפועמת בלבבי
אני מזרח-מערבי

כאן זה בית
כאן זה לב
ואותך אנ'לא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות
שבט אחים ואחיות

כאן זה בית
כאן זה לב
ואותך אנ'לא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות

Here is home,
Here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes
A tribe of brothers and sisters

Since Genesis it's all been woven together,
Patches, patches of the story
Like two words - to connect
With a poet's golden thread

I'm from here, I belong
And every friend is my brother
You are the one who in my heart beats
I'm the west and the east

Here is home,
Here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes
A tribe of brothers and sisters

Here is home,
Here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes

<https://lyricstranslate.com>

My Heart is in the East

Dan Nichols and E18hteen

As I watch the sun start to rise from my seat five miles in the sky
I stare into a brand new day, for you it's already fading away
Everything that I say or I do has so much tied to you, now
It's kind of funny how I adore someone I've never met before, but...
My heart is in the east, *Libi, libi b'mizrach**
My heart is in the east...

I want to see the dawn of hope in your eye
I want to brush the tears from your cheek when you cry
I want to smell the blossoms in your hair. I want to hear the sound of your songs in
the air
I want to taste the honey on your lips. I want to dance with my hands wrapped
'round your hips
I want to lift you up and watch you take flight. I want to know that you've found
peace tonight

My heart is in the east, *Libi, libi b'mizrach**
My heart is in the east, *V'anochi b'sof marav*
My heart is in the east, *Libi, libi b'mizrach*
My heart is in the east...

I think about you most every day and wonder when I'll finally get the courage to
say
I wouldn't be the man I am without you. I couldn't see the world the same
If you hadn't come true
My heart is in the east...
My heart is in the east...

REPEAT FULL CHORUS

When I come down to earth in an hour or two
I'll still be dreaming that I'm coming home to you

*Translation:

Libi b'mizrach – My heart is in the east,
v'anochi b'sof marav – but I am on the very edge of the west

At Home Artifact Collection

Instructions:

At home, each student will find two artifacts (texts, songs, art, video clips, etc.) we haven't already utilized in class relating to “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh*. These artifacts will need to be brought to school for the following lesson in a way that can be shared with the class. Each student must be prepared to discuss how these 2 pieces of media relate to/do not relate to “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh*.

The 2 Types of Media:

1. A piece of media that appropriately displays/utilizes “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh* (a yes example).
 - Such as “My Heart is in the East” or the *Home: Israel's 2019 Eurovision Entry in [American] Sign Language* Video
2. A piece of media that does not display/utilize “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh* (a no example).
 - The media can be: a song, a scene from a movie, a music video, a piece of art (painting, photo, drawing, sculpture, etc.).
 - i. Such as Artwork of Joseph's Older brothers selling him into slavery

Ways to bring it to Class:

1. A physical copy
2. E-mailing the teacher a link ahead of class
 - a. Direct link
 - b. Link to a shared document or folder
3. Bringing in a thumb drive
4. Have a back-up plan

Informal Presentation:

- Students will share their 2 artifacts.
- Students will explain how and why the one examples DOES show/use “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh*, and how/why the other one DOES NOT.

Unit 2: “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael aravim zeh ba’zeh*

Lesson 5: Lesson Plan

Kehillah Kedoshah and Kol Yisrael



Objectives

Students will be able to:

- Evaluate examples of media that display “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba’zeh*
- Explain at least 1 way acting upon the value of “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba’zeh* helps build *Kehillah Kedoshah*
- Articulate at least one way that remembering “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba’zeh* and acting upon it elevates that person and the community

Materials

- Create a GoogleDoc (or continue your GoogleDoc from the previous Unit) that you will share with your students to collect the Media Examples that DO reflect *Kol Yisrael*
- [Appendix A – Empty Refresher Cup, 1/group \(pg. 173, example on pg. 174\)](#)
- [Appendix B – Ticket to Leave \(Same as Unit 1, Lesson 5\), 1/student \(pg. 175\)](#)
- [Appendix C – Resource Guide: *Kol Yisrael* Directions, 1/student \(pg. 176-177\)](#)
- Writing Utensils
- Resource Guide Materials:
 - Possibly: Computer or Laptops
 - If necessary: Paper and writing utensils
 - Artifacts From Lesson 3
 - [Appendix A – Different Faces \(Artworks and Descriptions\) \(pg. 141-155\)](#)
 - Student Created artifacts from the Art Exhibit
 - Student Notecards from the Closure Activity – Filled Out
 - Student Sticky Note Mind Maps – Filled Out

- Artifacts From Lesson 4
 - “Sticky Note Knowledge” Giant Sticky Notes – Filled Out
 - [Appendix B – Song Lyrics for Comparison \(pg. 165-167\)](#)

Procedures

Set Induction

- ***Kehillah Kedoshah* Refresher**

- Starbucks makes an iced, caffeinated drink called a Refresher, and it comes in a variety of flavors. In small groups, students will create their own recipes for a *Kehillah Kedoshah* Refresher to “refresh” everyone’s memory about what a *Kehillah Kedoshah* is and prepare them to continue their work on their guides. Each group can decide how they want to write out their recipe. They can use [Appendix A – Empty Refresher Cup \(pg. 173\)](#) to visually display their recipe by marking lines on the cup to indicate how much of each ingredient you need to put in the cup to “make” *Kehillah Kedoshah*. (See [Appendix A Example on pg. 174](#)). They can also write out a written recipe, or they can create their own way of reminding each other what “makes” a *Kehillah Kedoshah*. This activity is not meant to take up too much time. Each small group can either present their *Kehillah Kedoshah* Refresher or they can be incorporated into the discussions after each student presents their Yes/No Examples from their homework. This project can also be placed in each person’s Resource Guide later in the lesson.

Activities

- **Share Media Yes/No Examples from Homework**

- Similar to last Unit, the students will begin by each sharing their “Yes” and “No” Example Artifacts with the class. After they are done presenting, each student should add their “Yes” Examples to the group shared GoogleDoc. Once everyone has presented, have a short discussion to go over the Shared GoogleDoc as a whole.

- Sample Questions:
 - What similarities arise throughout our list of artifacts that reflect “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh*?
 - What are some differences?
 - In what ways does this list, with its similarities and differences, exemplify “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh*?
 - How does your group’s *Kehillah Kedoshah* Refresher pair with our “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh* list?
- **Resource Guide**
 - Similar to the last Unit, students will now receive time to work on their Resource Guides. Today they will focus on resources to help themselves and others with “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh*. [Appendix C – Resource Guide: Kol Yisrael Directions \(pg. 176-177\)](#) explains this portion of the Resource Guide, which is slightly different from the previous portion. For this portion, students should (1) create a resource list for themselves to remind them of the spirit of “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh*. This resource list should remind them that they are part of a collective community, that they always belong to the Jewish Peoplehood and that they are important members of this group. They should also (2) create a resource list to help remind others of this message. This section of the Resource Guide will include an additional part (3) with resources to help explain “כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba'zeh* to other people who don’t know this phrase/value yet (Jews and non-Jews). Students can include any of the artifacts used throughout this unit, the Shared GoogleDoc they created together, as well as some additional research to fill out all three sections of this portion of their Guides.

Closure

- **Ticket to Leave: Pick 1 resource from their Guide and explain how this new section relates to how someone can work to help create a *Keillah Kedoshah***
 - Pass out [Appendix B – Ticket to Leave \(pg. 175\)](#) and instruct students to answer the questions based on their newly created section on *Kol Yisrael Aravim Zeh Ba'zeh* and return it to you before they can leave for the day. (This is the same as Unit 1, Lesson 5, only this time they should focus on their *Kol Yisrael* section.)

Assessment

- Student Responses to their Homework
- Student Responses in Discussion
- Lists in Students' Resource Guides
- Tickets to Leave

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with fine motor skills/writing:
 - Provide an electronic ticket to leave
- Utilize student groupings to your advantage – This can take on many forms:
 - Allow students to choose their own groups
 - Allow students to choose a partner and match different pairs with each other
 - Assign groups based on needs
 - Partnering students with different learning styles together
 - Consider classroom management needs

Fill Up Your *Kehillah Kedoshah* Cup!

Label this cup with your recipe by marking lines on the cup to indicate how much of each ingredient you need to put in the cup to “make” *Kehillah Kedoshah*.



Fill Up Your Productive Classroom Cup!

Label this cup with your recipe by marking lines on the cup to indicate how much of each ingredient you need to put in the cup to “make” a Productive Classroom Environment.

**EXAMPLE:
Productive Classroom
Environment Recipe**



Name _____ Date _____

Admit One

One Resource from my Resource Guide that relates to helping create a *Kehillah Kedoshah*:

How does this resource relate to the work of helping create a *Kehillah Kedoshah*?

Admit One

Name _____ Date _____

Admit One

One Resource from my Resource Guide that relates to helping create a *Kehillah Kedoshah*:

How does this resource relate to the work of helping create a *Kehillah Kedoshah*?

Admit One

Resource Guide Directions

“כָּל יִשְׂרָאֵל עֲרָבִים זֶה בְּזֵה” *Kol Yisrael Aravim Zeh Ba’zeh* Portion

Throughout the next few weeks, you are going to build a Resource Guide to help remind you how to live out the various Jewish Values we discuss. This portion of your Resource Guide will consist of 3 sections, each with 2 resource lists.

SECTION 1 – PERSONAL INSPIRATION

- For this section you will create:
 - A Personal *Kol Yisrael Aravim Zeh Ba’Zeh* inspired Playlist
 - Include songs that help remind you that you always have a group that you belong to.
 - This play list is to help you if you are ever in situations where you may forget you have a tribe who loves you and accepts you for who you truly are.
 - A Personal *Kol Yisrael Aravim Zeh Ba’Zeh* inspired Viewing List
 - Include commercials, movie scenes, book quotes, images, art, etc.
 - The resources you include on this list can be any kind of media, other than a song (that goes on the playlist).
 - These resources, just like the playlist, should be inspirational to you. It doesn’t matter if they are to others.

SECTION 2 – INSPIRATION FOR OTHERS

- For this section you will create:
 - A *Kol Yisrael Aravim Zeh Ba’Zeh* inspired Playlist for Others
 - Include any song you think may be helpful to someone else in need of a reminder that they have a group they belong to.
 - These should be songs that remind others that they are included in the phrase *Kol Yisrael Aravim Zeh Ba’Zeh* (or that they have another group) who loves them and accepts them for who they truly are.
 - A *Kol Yisrael Aravim Zeh Ba’Zeh* inspired Viewing List for Others
 - Include commercials, movie scenes, book quotes, images, art, etc.
 - The resources you include on this list can be any kind of media, other than a song (that goes on the playlist).
 - These resources, just like the playlist in this section, should potentially be inspirational to other people, even if they aren’t necessarily inspirational to you.

SECTION 3 – TEACHING OTHERS *KOL YISRAEL ARAVIM ZEH BA'ZEH*

- For this section you will create:
 - A Resource list (it can be mixed media, songs and videos) to help explain to others what this phrase means, both literally and within the context of living out this value.
 - Examples of Living out this value: Stories or text that illustrate *Kol Yisrael Aravim Zeh Ba'zeh*, such as the Abaraham and Sarah Hospitality text, and/or a personal story about when you acted responsibly towards a fellow Jewish person.
 - You may also want to include a list of any activity ideas that would help explain this value. These can be activities from class or other ideas you have.

PLACES TO LOOK FOR RESOURCE IDEAS:

- Resources shared by your classmates on our Shared *Kol Yisrael* Resource GoogleDoc
- Different Faces Artwork Exhibit and Student Created Artifacts from the Exhibits
- Notecards/Tickets to Leave from throughout this Unit
- Sticky Note Mind Maps
- Sticky Note Knowledge Giant Sticky Note posters
- Songs from Lesson 4

Unit 3 – “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*

This Unit Addresses the Following Enduring Understandings:

- Judaism values an array of diversity, meaning different identifications, needs, practices and desires, within the whole of the Jewish people and the larger whole of people of the world.
- Communities that embrace differences enact a variety of Jewish values, elevating individuals and the entire community.
- As beings created בְּצֶלֶם אֱלֹהִים *B'tzelem Elohim*, in the image of God, every human being encompasses an evolving range of diverse needs and identifications that make us each perfectly imperfect.
- Living Jewishly and embracing inclusivity parallel each other, encompassing a mutual practice and lifestyle.

This Unit Explores the Following Essential Questions:

- What does it mean to “pursue justice”?
- What is the difference between fairness and equality?
- How does justice fit in with fairness and equality?
- What *tzedek* do we see in the world today?
- What tensions might there be between *B'tzelem Elohim* and *Kol Yisrael* while holding the value of *Tzedek, tzedek tirdof*?
- How does *Tzedek, tzedek tirdof* help us build *Kehillah Kedoshah*?

This unit begins exposing learners to Judaism’s ideas of צֶדֶק *tzedek* “justice.” Throughout this unit, learners will engage with ideas such as fairness and equality, their differences and how these concepts relate to the ideas of צֶדֶק *tzedek* “justice.” In the past two units, learners focused on a universalist view and a particularist view in Judaism; in this unit, they start learning about the work of balancing these Jewish ideas. This unit will continue to utilize Judaic examples and texts that highlight a variety of differences throughout the international Jewish community. This unit will also bring up some stories of injustice from Jewish texts and history. Furthermore, in Lesson 3 of this unit, there is an opportunity to invite in a speaker who works for a local organization in the justice field. This will give learners an opportunity to ask questions about justice, the pursuit of justice and living out the Jewish value of “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* from a professional. This opportunity, along with the other activities in this unit, will prepare students to finish their Resource Guides. It will also prepare them for the two concluding lessons for their curriculum where they will get the opportunity to wrestle with some real-life issues that they may face throughout the middle school years and beyond.

Unit 3: “צֶדֶק צֶדֶק תִּרְדּוּף” *Tzedek, tzedek tirdof*

Lesson 1: Lesson Plan

Introduction to “צֶדֶק צֶדֶק תִּרְדּוּף” *Tzedek, tzedek tirdof*

Outcomes/Objectives

Students will be able to:

- Translate “*Tzedek*” as “Justice” in English
- Translate “צֶדֶק צֶדֶק תִּרְדּוּף” *Tzedek, tzedek tirdof* as “Justice you shall surely pursue.”
- Explain what it means to pursue Justice

Materials

- “UK: Blackpool: Labour Party Conference: Tony Blair Speech Update” AP Archive Video Clip: <https://www.youtube.com/watch?v=Hj7qqEBAoyU>
- [Appendix A – *Tzedek, tzedek tirdof* Text Study, 1/student \(pg. 183-184\)](#)
- [Appendix B – Superheroes, *Tzedek*, and Pursuing Justice Graphic Organizer, 1/student \(pg. 185\)](#)
- [Appendix C – Superhero Jigsaw Resources, 1 set of the appropriate resources for each expert group \(pg. 186-291\)](#)
 - (see Jigsaw explanation and resources [below](#))
- Index Cards, 1/student

Procedures

Set Induction

- **Double Words for Emphasis Exploration**
 - Show students the “UK: Blackpool: Labour Party Conference” video: <https://www.youtube.com/watch?v=Hj7qqEBAoyU>. Ask students why they think Tony Blair repeated the word “Education” three times at 1:42. (Hopefully, students will answer “for emphasis”). Connect this English emphasis to the word *Tzedek* being repeated twice in the Hebrew phrase, *Tzedek, tzedek tirdof*. Explain that the

Hebrew grammar dictates this repetition should be translated as “you shall surely,” really emphasizing the importance of *Tzedek* and the pursuit of it.

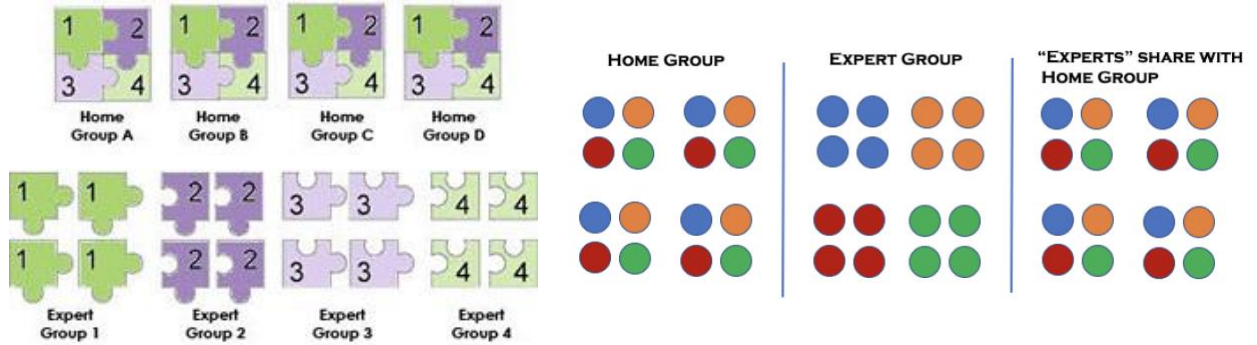
Activities

• Text Study

- Place students into *chevrotot* (plural of *chevrutah*, a Jewish form of partner text study where there are actually 3 partners – the two different people and the text) or small groups. Pass out [Appendix A – Tzedek, tzedek tirdof Text Study, 1/student \(pg. 1183-184\)](#) and ask students to read through each text and answer the questions. Prepare students to debrief the activity as a whole class by informing them there will be a class discussion based on question 5. What does it mean to “pursue justice”? What is the goal of pursuing justice?
 - Some additional guiding questions for discussion:
 - What is the relationship between emphasizing justice through repetition of “*tzedek*” and the act of pursuing “*tzedek*”?
 - Does “justice” mean the same thing to/for every person? (This question will set them up to think about future lessons in the Unit)
 - Does it mean the same thing in every situation?

• Superhero Justice Jigsaw

- NOTE TO THE TEACHER: For a full explanation of a “Jigsaw Lesson” please see: *The Strategic Teacher: Selecting the Right Researched-based Strategy for Every Lesson* by Harvey F. Silver, Richard W. Strong, and Matthew J. Perini, “Chapter 15: Jigsaw.”
 - Another Resource: <https://www.youtube.com/watch?v=euhtXUGBEts>
- Jigsaw Overview: A Jigsaw is a pedagogical method where students are placed in “home groups.” These home groups are then broken up into “expert groups” with members from each home group. In the expert groups, students will learn and become “experts” on a specific aspect of the Jigsaw topic. Then students go back into their home groups and teach the other members of their home groups all about the element they became experts on.



- THE ACTIVITY: For this activity, break the students into home groups. Make sure there are enough groups to have 4 expert groups; there may be multiple expert members in each home group (i.e. multiple people from Home Group A go to Expert group 3). Once students are in their home groups, explain that they will be further engaging with what “*tzedek*” means and what it means to pursue *tzedek* through an exploration of superheroes. Pass out [Appendix B – Superheroes, *Tzedek*, and Pursuing Justice Graphic Organizer \(pg. 185\)](#) to each student which they will use to engage in this exploration. Once they understand the idea behind the activity, break them into their Expert Groups. Provide students enough time to delve into their expert group topic utilizing the resources in [Appendix C – Superhero Jigsaw Resources \(pg. 186-291\)](#), and let students know how much time they will have to teach their Home Groups about their Expert Group’s superhero. Once the Expert Groups are done going through their set of resources and filling out their part of the graphic organizer, ask students to return to their Home Groups. Back in their home groups, allow students enough time for each expert to explain their superhero and the hero’s connection to *tzedek* and pursuing *tzedek*. As each Home Group member learns about a hero they are not an expert on, they should be filling in the rest of their graphic organizer.
- Expert Group Superheroes:
 - Daredevil
 - Wonder Woman
 - Batman
 - Captain America

Closure

• A Hero's Reflection

- Pass out an index card to each student. With their graphic organizers and text study sheets in front of them, ask students answer the following questions on their index card:
 - In 1-2 sentences, what does it mean to “pursue *tzedek*” (use a superhero example if it helps you)?
 - At this moment, do you feel capable of pursuing *tzedek*? Explain your answer.

Assessment

- Group Discussions
- Student Responses
- Jigsaw Graphic Organizer
- Final Index Cards

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with fine motor skills/writing:
 - Provide an electronic Jigsaw Graphic Organizer
 - Allow students to type their Hero's Reflection
- Utilize student groupings to your advantage with “Home Groups” and “Expert Groups” – This can take on many forms:
 - Allow students to choose their own groups
 - Allow students to choose a partner and match different pairs with each other
 - Assign groups based on needs
 - Partnering students with different learning styles together
 - Consider classroom management needs

Tzedek, Tzedek Tirdof

Deuteronomy 16:18-20

You shall appoint magistrates and officials for your tribes, in all the settlements that the *Adonai* your God is giving you, and they shall govern the people with due justice. You shall not judge unfairly: you shall show no partiality; you shall not take bribes, for bribes blind the eyes of the discerning and upset the plea of the just. Justice, you shall surely pursue, that you may thrive and occupy the land that the LORD your God is giving you.

דברים ט"ז:י"ח-כ'

שֹׁפְטִים וְשֹׁטְרִים תִּתֶּן-לָהֶם בְּכָל-שְׁעָרֵיךָ אֲשֶׁר
ה' אֱלֹהֶיךָ נֹתֵן לָךְ לְשִׁבְטֶיךָ וְשָׁפְטוּ אֶת-הָעָם
מִשְׁפַּט-צְדָקָה: לֹא-תִטֶּה מִשְׁפָּט לֹא תִכִּיר פָּנִים
וְלֹא-תִקַּח שֹׁחַד כִּי הַשֹּׁחַד יַעֲרֹל עֵינֵי חֲכָמִים
וְיִסְלַף דְּבַר צְדִיקָם: צְדָק אֲדָק אֲדָק תִּרְדֹּף לְמַעַן
תַּחֲזִיק וְיִרְשָׁתָּ אֶת-הָאָרֶץ אֲשֶׁר-ה' אֱלֹהֶיךָ נֹתֵן
לָךְ: (ס)

1. What is the passage telling us about justice?
2. What does this passage tell us is important to "justice"?

Ibn Ezra on Deuteronomy 16:20:1

(1) **Justice, justice** - Scripture addresses the litigants. The word appears twice: because one must pursue justice, whether it be to one's gain, or to one's loss; or the repetition denotes "time after time" — all the days of your life; or for emphasis.

אבן עזרא על דברים ט"ז:כ"א'

(א) צדק צדק. עם בעלי הריב ידבר וטעם שני פעמים לדבר צדק שירויה בו או יפסיד או פעם אחר פעם כל ימי היותך או לחזוק:

Ramban on Deuteronomy 16:20:1

The reason for the doubling is to teach not only judges must pursue righteousness for the people but **You** too must constantly seek justice.

רמב"ן על דברים ט"ז:כ"א'

(א) צדק צדק תרדף טעם הכפל לומר הדיינין צריכין שישפטו את העם משפט צדק וגם אתה צריך לרדוף הצדק תמיד

Sefat Emet, Deuteronomy, Shoftim 1:4

Justice Justice - There is no end to seeking Truth and Justice because *Adonai* is Truth. Thus, there is always a need for everyone to reach deeper towards their Truth. Because it is not Truth until all uniquely perform their divine service. This is what the *Yehudi Hakadosh* says it means to run after Justice. Justice and not Lies.

שפת אמת, דברים, שופטים א':ד'

צדק צדק תרדוף. שאין חקר וסוף לבחי' צדק ואמת. כי ה' אלקים אמת. ולכך לעולם יש להוסיף ולהעמיק שיהי' אמת לאמיתו. כי אינו אמת עד שנעשה כל האדם אחד מיוחד לעבודתו ית' ואמת מראש עד סוף אותיות התורה. בשם הרב הק' מפרשיסחא היהודי ז"ל להיות רדיפת הצדק. בצדק לא בשקר. ודפח"ח:

3. Why does the word "צָדָק" appear twice?
 - a. What do these texts say?
 - b. What do you think?
4. Who needs to "pursue justice"?
5. What does it mean to "pursue justice"? What is the goal?

	Daredevil	Wonder Woman	Batman	Captain America
Who created this superhero?				
What was the inspiration for the superhero?				
How does this superhero define <i>תְּדֵק</i> <i>tzedek</i> justice?				
How do they try to attain/pursue this <i>תְּדֵק</i> <i>tzedek</i> justice?				
What are some challenges others have with this style of justice/style of pursuing justice?				

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Daredevil

Excerpt From: *Supermensches: Comic Books' Secret Jewish History*

Did American comic book figures' traumatic backgrounds and secret identities reflect the Jewishness of their creators?

By

Nirit Anderman

Jan 24, 2016

One day in 1933, as he was cleaning his office, an idea came to Charlie Gaines: He would publish a magazine that would put together all the comic strips that had been published earlier in the dailies. A year later Gaines – a Jew who was born Maxwell Ginsburg – published the first-ever comic book, called “Famous Funnies.” Success was instant.

Within a few years Gaines' initiative spawned a flourishing industry, and by the mid-1930s there were increasingly growing numbers of comic book publishers. The undisputed kings of the genre were a few superheroes who fought to rid the world of evil. Behind them stood mainly Jewish immigrants – not only the publishers but also the creative artists, the writers and illustrators who were in charge of the creative aspects of this industry. They were responsible for the fact that Jewish content seeped – consciously or otherwise – into the characters, plots and illustrated worlds on display.

In fact, nearly all the great superheroes were created by Jews: Jerry Siegel and Joe (Joseph) Shuster created Superman, Joe Simon and Jack Kirby (Jacob Kurtzberg) created Captain America, Bob Kane (Robert Kahn) and Bill Finger invented Batman, while Kirby, together with Stan Lee (Stanley Martin Lieber) produced a particularly impressive line of heroes such as Spider-Man, The Hulk, the Fantastic Four, Ironman, the X-men, Thor and the Avengers.

What was it that led Jews to take such a prominent role in the movie and comics industries?

“I don't think that the central role played by Jews in film and comics from the outset was due to special abilities or talents in these areas,” says Dr. Ben Baruch Blich, a senior lecturer in the department of history and theory at the Bezalel Academy of Arts. “What caused it was the open and latent anti-Semitism that prevailed in the United States at the time. Since daily newspapers [in the U.S.] refused to accept illustrations or comic books made by Jews, they had no other choice. For example, Siegel and Shuster, who were only youths then, could not find jobs at mainstream comic book networks, so they joined Gaines. The same was true for cinema. This was a restriction that forced Jews to develop a new approach.

The comic book writer Arie Kaplan, who wrote the book “From Krakow to Krypton: Jews and comic books,” explains that in contrast to the advertising industry, the comic book industry was free of anti-Semitism since many of the publishers were Jews, and no expensive academic degrees were required.

Danny Fingeroth, an American writer of comics and a former editor at Marvel Comics, who wrote the book “Disguised as Clark Kent: Jews, Comics and the creation of the Superhero,” further explains the central role Jews played in the early decades of the film and comic book industries: “Many factors went into Jews being prominent in storytelling media. It has to do with, it seems to me, Jews’ connection to a tradition of storytelling, as well as Talmudic analysis, plus the status of the children of Jewish immigrants – like all immigrants – having an outsider status in America. This led some of them to analyze what history and myths fueled the American imagination, and how to reflect that self-image back at Americans in stories that had universal appeal.

“What comics and film have in common is they were considered schlock, not-respectable media that were looked down upon, and hence there was an opportunity for Jews to get into these fields – in the creative and business ends – which were open to them, whereas other fields, like most mainstream publishing and advertising, were not.”

<https://www.haaretz.com/israel-news/culture/MAGAZINE-supermensches-comic-books-jewish-history-1.5393475>

Excerpt from: MARVEL’S DAREDEVIL: Meet Matt Murdock – lawyer by day, vigilante by night.

By: Behind the Lens, a division of elias entertainment network

In Hell’s Kitchen, justice is blind.

Blinded as a young boy but imbued with extraordinary senses, Matt Murdock (Charlie Cox) fights against injustice by day as a lawyer, and by night as the Super Hero “Daredevil” in modern day Hell’s Kitchen, New York City...and so begins MARVEL’S DAREDEVIL!

One of the best known properties of the “street level heroes” the first of four epic live-action adventure series (Marvel’s A.K.A. Jessica Jones, Marvel’s Iron Fist, and Marvel’s Luke Cage, all leading up to the teaming of the main characters in Marvel’s The Defenders), MARVEL’S DAREDEVIL delves into the backstory of how Matt Murdock evolves into Daredevil.

A grounded, authentic, suspenseful and edgy action drama, MARVEL’S DAREDEVIL features an all-star cast that includes:

- Charlie Cox as Matt Murdock / Daredevil
- Vincent D’Onofrio as Wilson Fisk
- Rosario Dawson as Claire Temple
- Deborah Ann Woll as Karen Page
- Elden Henson as Foggy Nelson
- Vondie Curtis Hall as Ben Ulrich
- Scott Glenn as Stick
- Ayelet Zurer as Vanessa Marianna
- Bob Gunton and Leland Owlsy
- Toby Leonard Moore as Wesley

<http://behindthelensonline.net/site/news/marvels-daredevil-meet-matt-murdock-lawyer-by-day-vigilante-by-night-daredevil-premieres-on-netflix-on-april-10-2015/>

From Wikipedia, the free encyclopedia

Daredevil (Marvel Comics character)

Daredevil



Promotional art for *Daredevil* vol. 2, #65
(Sept. 2004) by [Greg Land](#)

Publication information

Publisher	Marvel Comics
First appearance	<i>Daredevil</i> #1 (April 1964)

Created by	Stan Lee (writer) Bill Everett (artist)
In-story information	
Alter ego	Matthew Michael Murdock
Species	Human mutate
Place of origin	Hell's Kitchen , New York City
Team affiliations	Defenders New Avengers S.H.I.E.L.D. Marvel Knights The Chaste The Hand
Partnerships	Black Widow Elektra
Notable aliases	Man Without Fear, ^[1] Jack Batlin, ^[2] Mike Murdock, ^[3] Scarlet Swashbuckler, ^[4] God Without Fear ^[5]
Abilities	<ul style="list-style-type: none"> • Superhuman senses • Echolocative radar sense • Skilled acrobat, martial artist, and stick fighter • Utilization of specially-designed billy club
<i>Daredevil</i>	



The first issue of *Daredevil* (April 1964) features the hero in his original costume. Splash-page art by [Jack Kirby](#) (penciler) and [Bill Everett](#) (inker).^[6]

Daredevil is a fictional [superhero](#) appearing in [American comic books](#) published by [Marvel Comics](#). Daredevil was created by [writer-editor Stan Lee](#) and artist [Bill Everett](#), with an unspecified amount of input from [Jack Kirby](#).^[6] The character first appeared in *Daredevil* #1 (April 1964). Writer/artist [Frank Miller](#)'s influential tenure on the title in the early 1980s cemented the character as a popular and influential part of the [Marvel Universe](#). Daredevil is commonly known by such [epithets](#) as the "Man Without Fear"^[7] and the "Devil of Hell's Kitchen".^[8]

Daredevil's [origins](#) stem from a childhood accident that gave him special abilities. While growing up in the historically gritty or crime-ridden [working class Irish-American](#) neighborhood of [Hell's Kitchen](#) in [New York City](#), **Matt Murdock** is blinded by a [radioactive](#) substance that falls from an out-of-control truck after he pushes a man out of the path of the oncoming vehicle. While he no longer can see, his exposure to the radioactive material heightens his remaining senses beyond normal human ability, and gives him a "radar sense." His father, a boxer named [Jack Murdock](#), is a single man raising his now blind son, who despite his rough upbringing, unconditionally loves his son and tries to teach him to form a better life for himself. Jack is later killed by gangsters after refusing to [throw a fight](#), leaving Matt an orphan. In order to protect himself, Matt began training to hone his physical abilities and superhuman senses, along with rigorously practicing various styles and forms of martial arts, hand-to-hand combat, and fighting techniques, under the tutelage of a mysterious blind stranger named Stick, eventually becoming a highly-skilled and expert martial artist. Some years later, after graduating from law school with high grades, Matt seeks out to fight the criminal element in Hell's Kitchen and starts his crime-fighting activities, by targeting the local gangsters, who murdered his father and managed to succeed in bringing them to justice. Eventually, donning a costumed attire modeled after a devil, Matt took up to a dual life of fighting against the criminal underworld in New York City, as the masked vigilante Daredevil, which put him in conflict with many super-villains, including his arch-enemies [Bullseye](#) and the [Kingpin](#).^[9] He also becomes a skilled and respected [lawyer](#) after having graduated from Columbia Law School with his best friend and roommate, Franklin "Foggy" Nelson, with whom he becomes law partners, forming the law firm: Nelson & Murdock.

Daredevil has since appeared in various forms of media, including several [animated series](#), [video games](#) and [merchandise](#). The character was first portrayed in live action by [Rex Smith](#) in the 1989 television movie *The Trial of the Incredible Hulk*, and then by [Ben Affleck](#) in the 2003 film *Daredevil*. Most recently Daredevil was portrayed by [Charlie Cox](#) in the [Marvel Television](#) productions *Daredevil* and *The Defenders* on [Netflix](#) for the [Marvel Cinematic Universe](#).^{[10][11]}

Publication history[edit]

Further information: [List of Daredevil titles](#)

1960s[edit]

The character debuted in [Marvel Comics'](#) *Daredevil* #1 ([cover date](#) April 1964),^[12] created by writer-editor [Stan Lee](#) and artist [Bill Everett](#),^[13] with character design input from [Jack Kirby](#), who devised Daredevil's billy club.^[6] Writer and [comics historian](#) [Mark Evanier](#) has suggested without confirmation that Kirby also designed the basic image of Daredevil's initial costume, though Everett modified it.^[6] That original costume design was a combination of black, yellow, and red, reminiscent of acrobat tights.^[9]

The first issue covered both the character's origins and his desire for justice on the man who had killed his father, boxer "[Battling Jack](#)" [Murdock](#), who raised young Matthew Murdock in the [Hell's Kitchen](#) neighborhood of [Manhattan](#), New York City. Jack instills in Matt the importance of education and nonviolence with the aim of seeing his son become a better man than himself. In the course of saving a blind man from the path of an oncoming truck, Matt is blinded by a radioactive substance that falls from the vehicle. The radioactive exposure heightens his remaining senses beyond normal human limits, and giving him a kind of "radar" sense, enabling him to detect the shape and location of objects around him. In order to support his son, Jack Murdock returns to boxing under the Fixer, a known gangster, and the only man willing to contract the aging boxer. When he refuses to throw a fight because his son is in the audience, he is killed by one of the Fixer's men. Having promised his father not to use violence to deal with his problems, Matt gets around that promise by adopting a new identity who can use physical force. Adorned in a yellow and black costume made from his father's boxing robes and using his superhuman abilities, Matt confronts the killers as the superhero Daredevil, unintentionally causing the Fixer to have a fatal heart attack.^[9]

[Wally Wood](#) introduced Daredevil's modern red costume in issue #7,^{[14][15]} which depicts Daredevil's battle against the far more powerful [Sub-Mariner](#), and has become one of the most iconic stories of the series.^{[16][17]}

Daredevil would embark on a series of adventures involving such villains as the [Owl](#), [Stilt-Man](#), the [Gladiator](#), and the [Enforcers](#). In issue #16 (May 1966), he meets [Spider-Man](#), a character who would grow to become one of Daredevil's closest friends.^[18] A letter from Spider-Man unintentionally exposed Daredevil's secret identity, compelling him to adopt a third identity as his twin brother Mike Murdock,^{[19][20]} whose carefree, wisecracking personality much more closely resembled that of the Daredevil guise than the stern, studious, and emotionally-withdrawn Matt Murdock did. The "Mike Murdock" plotline was used to highlight the character's quasi-[multiple personality disorder](#) (he at one point wonders whether Matt or Mike/Daredevil "is the real me"^[21]), but it proved confusing to readers and was dropped in issues #41–42, with Daredevil faking Mike Murdock's death and claiming he had trained a replacement Daredevil. The series' 31-issue run by writer-editor Stan Lee and penciler [Gene Colan](#) (beginning with issue #20) includes *Daredevil* #47, in which Murdock defends a blind [Vietnam veteran](#) against a [frameup](#); Lee has cited it as one of the favorite stories of his career.^{[22][23]}

Matt discloses his secret identity to his girlfriend [Karen Page](#) in issue #57.^[24] However, the revelation proves too much for her, and she is depicted as breaking off the relationship.^[25] This was the first of several long-term breakups between Matt and Karen, who would nevertheless prove the most enduring of his love interests.

...

Powers and abilities

Although the character is blind, his remaining four senses function with superhuman accuracy and sensitivity, giving him abilities far beyond the limits of a sighted person. Few characters know that the hero cannot see. Daredevil developed a [radar](#) sense,^[86] which is similar to [echolocation](#). Writer/co-creator [Stan Lee](#) said that he was worried that blind people would be offended at how far he exaggerated the way a blind person's remaining senses are enhanced, but that his fears were assuaged by letters from organizations such as The Lighthouse for the Blind which said that blind people greatly enjoyed having Daredevil comics read to them.^[87]

The [Beyonder](#) once restored Daredevil's eyesight, but, suspecting a trick on Beyonder's part, Daredevil immediately insisted that his blindness be restored. Beyonder reluctantly agreed.^[88]

When [Frank Miller](#) expanded most of Daredevil's abilities, he attempted to make them "extraordinary enough to be exciting, but not on par with [Superman](#)", noting Superman's distinctly unbelievable powers. When Miller joined the title in 1979, the first thing he did to the character was "revamp" his radar sense and made it less distinct and more believable; he wanted Daredevil to have the "proximity" sense that some martial artists claim to have. Due to the character's sensitive sense of touch, Daredevil can read by passing his fingers over the letters on a page,^[89] though laminated pages prevent him from reading the ink.^[89] Daredevil has commonly used his superhuman hearing to serve as a [polygraph](#) for interrogation by listening for changes in a person's heartbeat. This ability can be fooled if the other person's heart is not beating at a natural rate, such as if they have an [artificial pacemaker](#).^{[90][91]}

Just as Daredevil's other senses are stronger, they are also sensitive; his main weakness is his vulnerability to powerful sounds or odors that can temporarily weaken his radar sense.^[92] This weakness is often used to immobilize Daredevil.^[93] Alternately, the lack of taste or smell of certain substances can be used against him, as in one instance of a hallucinogenic drug designed so that Daredevil could not tell he was drugged.^[94] His senses are highly acute, capable of sensing the minor atmospheric disturbance created moments before a teleporting character appears.^[95] People with [superhuman speed](#), such as [Spider-Man](#), are too fast to be detected and targeted by his radar sense.

While his radar sense mostly compensates for his blindness, it has certain limitations. He cannot perceive color without touch, and he can only read printed matter if the ink is raised enough for his sense of touch.^[volume & issue needed] Most photographs, televisions, and computer screens are blank to him.^[96] However, the radar sense has shown on numerous occasions the ability to "see" through walls and fabrics. The radar sense also grants him an omnidirectional field of vision. These two latter abilities are the most notable advantages the radar has over normal vision.^[citation needed]

Though he has no superhuman physical attributes beyond an enhanced sense of balance, Daredevil is a master of martial arts.^[97] Having been trained by [Stick](#), Daredevil is a master hand-to-hand combatant. His typical moves are unique blends of the martial arts of [Ninjutsu](#), [Aiki Jūjutsu](#),^[98] [Aikido](#), [Judo](#), [Karate](#),^[99] [Jujitsu](#), [Kung Fu](#), [Silat](#), [Capoeira](#), [Wrestling](#), and [Stick Fighting](#) combined with American-style [Boxing](#) while making full use of his gymnastic capabilities.^[100]

Daredevil's signature weapon is his specially designed [baton](#), which he created.^[92] Disguised as a blind man's cane in civilian garb, it is a multi-purpose weapon and tool that contains 30 feet of aircraft-control cable connected to a case-hardened steel [grappling hook](#). Internal mechanisms allow the cable to be neatly wound and unwound, while a powerful spring launches the grapnel. The handle can be straightened for use when throwing. The club can be split into two parts, one of which is a fighting baton, the other of which ends in a curved hook.^{[6][92]}

In his civilian identity, Murdock is a skilled and respected New York attorney. He is a skilled detective, tracker, and interrogation expert, as well as being an expert marksman.^[citation needed]

After his identity was publicly exposed and he was forced to relocate to San Francisco, Matt Murdock's secret identity as Daredevil was restored by the Purple Children, the children of his old foe the [Purple Man](#). From the description given by the Purple Children, their influence renders it impossible for anyone to determine Daredevil's secret identity through deductive research unless he actually tells them who he is under the mask,^{[101][102]} or someone unmasks him.^[103]

Supporting characters^[edit]

Throughout the core *Daredevil* series, many characters have had an influence in Matt Murdock's life. His father, "Battlin' Jack" Murdock instills in Matt the importance of education and nonviolence with the aim of seeing his son become a better man than himself.^[9] He always encouraged Matt to study, rather than fight like him. Jack forbade his son from undertaking any kind of physical training.^[108] It is his father's murder that prompts the super-powered character to become a superhero, fighting gangsters.^[108] He was trained by an old blind ninja master named [Stick](#) following his childhood accident.^[109]

Matt Murdock's closest friend is [Franklin "Foggy" Nelson](#), his college roommate, [sidekick](#), and law partner.^[9] Their relationship in the early years of the series was fraught with tension due to Nelson's sense of inferiority to Murdock as a lawyer and as a target for the affections of their secretary, [Karen Page](#). They frequently argued over Murdock's preference for defending supervillains, as Nelson's enthusiasm is for corporate law. The pudgy and fallible Nelson has often been used by writers for lightheartedness and even comic relief. As a superhero, one of Daredevil's best friends is the hero [Spider-Man](#); with his enhanced senses, Murdock was able to physically identify Spider-Man on their first meeting,^[110] and Spider-Man in turn learned his secret identity some time after.^[111] Due to the events of the "[One More Day](#)" storyline, and later the *Purple* story arc,^[112] neither of them knows the other's secret identity any longer. [Iron Fist](#) would later become one of his greatest friends, and at one point took on the role of Daredevil himself.^[6] [Jessica Jones](#), a former superhero turned private investigator acts as a bodyguard for Matt Murdock in his civilian life. Her husband, [Luke Cage](#), is a friend of Daredevil as well.^[113] [Maya Lopez](#), a deaf woman and skilled martial artist, is a friend of Daredevil after he fought her and convinced her that he did not murder her father because she was being manipulated by the Kingpin, who was responsible. [Ben Urich](#), a reporter for the *Daily Bugle* discovered Daredevil's identity and eventually becomes his friend as well,^[114] though during his identity dispute Daredevil decided to end his "secret professional relationship" with Urich to avoid getting Urich mixed up in his problems and being used against him.^[115] The [Punisher](#), anti-hero Frank Castle, is one of Daredevil's reluctant allies, as well as his antagonist due to their different philosophies in crime-fighting.

Daredevil has a convoluted and often tortured love life. One of Daredevil's more notable love interests is [Elektra](#), an assassin who would later be killed.^[116] In the 2000s, Murdock marries a woman named [Milla Donovan](#), although one of Daredevil's enemies drives her to insanity.^{[117][118]}

[https://en.wikipedia.org/wiki/Daredevil_\(Marvel_Comics_character\)](https://en.wikipedia.org/wiki/Daredevil_(Marvel_Comics_character))

Posts from *THE OTHER MURDOCK PAPERS* – A blog by CHRISTINE HANEFALK

Excerpt from “Appeal of Daredevil”:

I’ve heard of people who were initially drawn to the character because of his cool-looking costume. I even read a comment one time by a reader who felt a connection to Daredevil because they both had red hair, which was (and still is, I suppose) quite rare in comics – and in the real world. Most are immediately attracted to his “never give in” attitude, and his humanity. People relate to Matt Murdock because he’s human, and his powers are on a scale that make him more “real” than most. Some are intrigued by the concept of a blind superhero, others like that he’s a lawyer. Then there are those who read Daredevil just so that they can feel better about their own lives. No matter how hard things get, there are some people who have it worse, and at the top of that list is Matt Murdock.

<http://www.theothermurdockpapers.com/2008/05/appeal-of-daredevil/>

Excerpt from “Lawyer and Vigilante”

Americans seem to have a love/hate relationship with lawyers. No one seems to like them until they actually need one for divorce court, that pesky personal injury claim, or to settle the ongoing dispute with the cranky neighbor. No country in the world has as many lawyers per capita as the United States. Nor does any other country have such a long list of lawyer jokes. Although, I once heard it said that the problem with lawyer jokes is that “lawyers don’t think they’re funny, and no one else thinks they’re jokes.”

At the same time, people can’t seem to get enough lawyer action. John Grisham appears to make a great living writing about lawyers, they frequently appear in big budget Hollywood blockbusters, and Law & Order is not just one television show, but an entire franchise. On top of that you have Court TV, and shows like People’s Court and Judge Judy. People apparently like to watch trials, hear about them and read about them. So what could be juicier than reading a comic book about a superhero who is also a lawyer? And one that, while certainly making enough money to sport some really nice suits, does it primarily to help people. Matt Murdock is one lawyer you don’t have to feel guilty about rooting for.

...

Having a superhero who is a lawyer in his civilian identity makes a lot of sense. As evidenced by all the law shows I just mentioned, there are thousands of stories to tell within that kind of setting. It is also a great way to introduce villains and get the hero involved in cases that might need some extra-curricular intervention. The “client as villain” approach was used heavily in Stan Lee’s days. In fact, with the amount of work that was getting done around the office (that is, none at all...), Nelson & Murdock seemed to just be a front for a costumed villain casting studio. “Want a chance to battle Daredevil? Show up between nine and five and kidnap that lovely blonde secretary, and we’ll see what we can do.”

Since the early days, the amount of attention given to Matt’s role as a lawyer has varied considerably. Sometimes it has depended on the tastes and inclinations of the writer, and sometimes it seems to have been a consequence of other things happening in the book. However, with the exception of a few years after *Born Again*, another couple of years after *Fall From Grace*, and the first year of Brubaker’s run, Matt has always been a practicing lawyer, regardless of whether this aspect of the character has been featured regularly or not. What’s fascinating about the idea of the “lawyer vigilante” is that his two lifestyles both compliment each other and seem completely contradictory.

In a sense, Matt’s day job and his Daredevil business are both contributing equally to what he’s trying to do in the world. Unlike Spider-man, he doesn’t just have a job that pays the rent (by the way, is Peter Parker paying rent at his aunt’s house these days?), he has a job that is an extension of and a complement to what he does in costume. Perhaps that is why writers can afford to sneak a trial arc or two past the “must see the costume every issue at all cost” crowd. We all buy that he’s the same guy doing essentially the same thing, regardless of whether he’s in costume or not. His being a lawyer adds to what makes him interesting as a character.

Where it really gets tricky, and rather intriguing, is where the lawyer and the vigilante clash. We could have a long, and essentially pointless debate, over whether lawyers are expected to have greater respect for the law than the average person on the street. The fact remains, however, that

Matt is one of those people who finds a great degree of comfort in the rule of law, lectures other people about its virtues, and then turns around and breaks that very same law on a daily basis. He believes firmly in the legal system, yet operates outside of it. This does make him something of a hypocrite. Not so much because he's a lawyer, but because he claims to want to do things by the book. In order to escape the confines of his own moral code, he makes his own set of rules. This is evident as early as in the very first issue of the series. By taking on a second identity and disguising himself, he manages to rationalize his decision to break the promise he made to his father, and go after the men who killed him

...

Daredevil is all about the rules. While there's no room for pro bono vigilantism in the legal system he serves during the day, Matt quiets his (presumably) guilty conscience by subjecting himself to certain standards of behavior. He *likes* rules, and by setting firm limits for himself, he can fool himself into thinking that he isn't really breaking the law that badly. But he is. And, deep down, he *knows* that.

This contributes to making Matt a very conflicted guy who often does things that don't make complete sense to himself and those around him. He *is* a hypocrite. He is also a deeply moral character, and one that would never hesitate to endanger himself to protect other people or his own lofty ideals. He is the guy who strives to do the right thing – by the book when he can, and by bending the rules when he can't. He just tries to do what is right, as he sees it. It's really that simple. At the same time, he will always beat himself up over the fact that no matter how hard he tries, the different pieces of the puzzle that is his life will never quite fit together. His life will never really make perfect sense. And *that* makes for some pretty interesting stories and an even more interesting character.

<http://www.theothermurdockpapers.com/2008/05/lawyer-and-vigilante/>

From “The Blind Superhero”

Daredevil may be the only superhero who is more famous for what he *can't* do (see), than what he can do. The Wikipedia article on Daredevil states within the very first paragraph: “... and is notable as being among the few superheroes with a disability...” Before going on, I'd like to quote what Joe Quesada said in **part 3 of the One More Day interviews** on Comic Book Resources, and give my own comments below:

“Let's look at Daredevil and let's make this simple, because in the case of DD as a character, it is. Matt Murdock has an incredible past, a tragic yet uplifting one. “What makes DD different than any other hero, however, is that he's handicapped. He has gone through all that he has gone through and he's managed to triumph over all of it while being blind. This is the one thing that makes DD truly special and stand out. Now, what if we were to give Matt his eyesight back permanently in a way that would be difficult to retcon? Sure, DD would still be somewhat cool, but not nearly as interesting or different as he is being blind. Ultimately, I don't think people would stick around to read the ongoing stories of a sighted Daredevil because giving him his sight back just makes him another grim and gritty hero with very little else to differentiate him.”

... does he have a point? Is being blind what makes Daredevil unique and is it true that people wouldn't stick around to read about him if he were sighted?

I'd be the first to admit that I find the basic premise of Daredevil to be incredibly appealing. It makes him exotic, and it adds a big touch of humanity. There's also something inherently intriguing about a character who can dodge bullets but can't read a text message on his cell phone (well, he could get some software that takes care of that, but you know what I mean). However, I think people who reduce the character to this one thing are missing a big part of the picture. They also overestimate the importance that most writers have given to Daredevil's most famous quirk. It's a great gimmick – I would even say that the book probably survived its first one hundred issues thanks to this gimmick – and it *does* make the character stand out. For the most part, however, it's been treated as little more than just that – a gimmick.

People may pick up the book because they like the basic concept, but they probably find other reasons to stick around. With Matt Murdock being such a generally compelling character, and with all the excellent stories that have been told about him, there are plenty of other hooks to keep the the readers' attention. For some of those who are picking up the book for the first time, the idea of the blind superhero is probably a big part of the appeal. For the fans of the book, this aspect probably ranges from "important" to "nearly irrelevant," depending on who you ask (although I suspect even the latter group would be a little annoyed should he be given his sight back permanently).

Because, at the end of the day, Joe Quesada's quote is also a bit disingenuous. He's talking about Matt Murdock being successful in spite of his disability when we have never actually seen this issue dealt with in any significant way. In fact, it's been reduced to such a non-issue that many fans question the very idea that Matt is even disabled. I would even go out on a limb here and say that the way Quesada (above) and Stan Lee talk about how "Daredevil is such a great hero because he's handicapped," goes against whatever policies have governed how the character has been portrayed for the last 40+ years. While many writers have made extensive metaphorical use of Daredevil's blindness (evident in issues bearing such names as "The Blindness Men Wish For," "Blind Spots, and "Blind Man's Bluff"), any real consequences of not having normal vision have usually been denied. Perhaps to make the character live up to the old adage "my other senses more than compensate," regardless of whether this assertion makes sense or not, or maybe because writers have found it too inconvenient to portray Matt's actual limitations in any sort of realistic way. (For those who question my desire for realism in comics...)

The instances of writers having Matt in any way acknowledge that being blind might be something of an occasional nuisance (yes, even with his heightened senses and nifty radar) are few and far in between, but they do exist. Denny O'Neill had Matt express what could only be described as frustration on a couple of occasions when faced with situations where his senses weren't enough. Gerry Conway shocked the socks off readers – as evidenced by the comments on the letters page – by introducing the idea that Matt actually misses his sight every once in a while (holy cow!).

And, in *Roulette* (#191), by Frank Miller, Daredevil tells Bullseye *“I was in my secret identity — as Matt Murdock, first class attorney — when I met Chuckie. The secret identity can be a relief, Bullseye. When I’m Murdock, I don’t have to use my amplified senses to pretend I’m not blind.”* This, for me, is a much more mature handling of this aspect of the character than Stan Lee’s Matt... My question for Stan would be: if the hero’s blindness must be rendered completely irrelevant at all cost, what was the point of making him blind in the first place?

I once read a comment on a message board by a poster who said that the biggest problem with Daredevil as a character was that his powers were so good it was almost as if he could see, making his blindness irrelevant. I would say that the flaw he’s pointing to has less to do with Daredevil’s powers – as long as they aren’t pumped up to ridiculous extremes – but to the failure on behalf of some writers to realize or acknowledge that they don’t actually fully replace normal human vision. But I agree with this poster to the extent that I would have like to see a more realistic handling of this aspect of the character. That doesn’t mean what some people might think it means. I’m not talking about swapping the superheroics for a deep look at the “plight” of the blind. In fact, there’s not a single one of all the great stories told about this character that couldn’t have been told while being as respectful of Daredevil’s disability as of his “super-abilities.” The kind of difference I would have liked to see would have been a subtle one, but it would have made the character even more compelling, as I see it.

Needless to say, I find Daredevil’s blindness to be a big part of his appeal for me – regardless of how it is actually portrayed. Even more so when combined with his other senses. It’s like he lives in his own separate world that is at once both bigger and smaller – both “better” and “worse”- than everyone else’s. There are lots of experiences that he can’t fully share with other people, and at the same time he has access to other things that the average person can’t even imagine. It’s just interesting stuff.

theothermurdockpapers.com/2008/05/blind-superhero/

Wonder Woman

Excerpt From: *Supermensches: Comic Books' Secret Jewish History*

Did American comic book figures' traumatic backgrounds and secret identities reflect the Jewishness of their creators?

By

Nirit Anderman

Jan 24, 2016

One day in 1933, as he was cleaning his office, an idea came to Charlie Gaines: He would publish a magazine that would put together all the comic strips that had been published earlier in the dailies. A year later Gaines – a Jew who was born Maxwell Ginsburg – published the first-ever comic book, called “Famous Funnies.” Success was instant.

Within a few years Gaines' initiative spawned a flourishing industry, and by the mid-1930s there were increasingly growing numbers of comic book publishers. The undisputed kings of the genre were a few superheroes who fought to rid the world of evil. Behind them stood mainly Jewish immigrants – not only the publishers but also the creative artists, the writers and illustrators who were in charge of the creative aspects of this industry. They were responsible for the fact that Jewish content seeped – consciously or otherwise – into the characters, plots and illustrated worlds on display.

In fact, nearly all the great superheroes were created by Jews: Jerry Siegel and Joe (Joseph) Shuster created Superman, Joe Simon and Jack Kirby (Jacob Kurtzberg) created Captain America, Bob Kane (Robert Kahn) and Bill Finger invented Batman, while Kirby, together with Stan Lee (Stanley Martin Lieber) produced a particularly impressive line of heroes such as Spider-Man, The Hulk, the Fantastic Four, Ironman, the X-men, Thor and the Avengers.

What was it that led Jews to take such a prominent role in the movie and comics industries?

“I don't think that the central role played by Jews in film and comics from the outset was due to special abilities or talents in these areas,” says Dr. Ben Baruch Blich, a senior lecturer in the department of history and theory at the Bezalel Academy of Arts. “What caused it was the open and latent anti-Semitism that prevailed in the United States at the time. Since daily newspapers [in the U.S.] refused to accept illustrations or comic books made by Jews, they had no other choice. For example, Siegel and Shuster, who were only youths then, could not find jobs at mainstream comic book networks, so they joined Gaines. The same was true for cinema. This was a restriction that forced Jews to develop a new approach.

The comic book writer Arie Kaplan, who wrote the book “From Krakow to Krypton: Jews and comic books,” explains that in contrast to the advertising industry, the comic book industry was free of anti-Semitism since many of the publishers were Jews, and no expensive academic degrees were required.

Danny Fingeroth, an American writer of comics and a former editor at Marvel Comics, who wrote the book “Disguised as Clark Kent: Jews, Comics and the creation of the Superhero,” further explains the central role Jews played in the early decades of the film and comic book industries: “Many factors went into Jews being prominent in storytelling media. It has to do with, it seems to me, Jews’ connection to a tradition of storytelling, as well as Talmudic analysis, plus the status of the children of Jewish immigrants – like all immigrants – having an outsider status in America. This led some of them to analyze what history and myths fueled the American imagination, and how to reflect that self-image back at Americans in stories that had universal appeal.

“What comics and film have in common is they were considered schlock, not-respectable media that were looked down upon, and hence there was an opportunity for Jews to get into these fields – in the creative and business ends – which were open to them, whereas other fields, like most mainstream publishing and advertising, were not.”

<https://www.haaretz.com/israel-news/culture/MAGAZINE-supermensches-comic-books-jewish-history-1.5393475>

From Wikipedia, the free encyclopedia

Wonder Woman

Wonder Woman



Wonder Woman in *Justice* #5 (June 2006)

Art by [Doug Braithwaite](#) and [Alex Ross](#)

Publication information

Publisher [DC Comics](#)

First appearance	All Star Comics #8 (released October 1941) ^[1]
Created by	William Moulton Marston ^[2] H. G. Peter (uncredited)
In-story information	
Alter ego	Princess Diana of Themyscira (amazon identity) Diana Prince (civilian identity)
Species	Amazonian-Olympian Goddess Goddess (2011–present)
Place of origin	Themyscira (Earth)
Team affiliations	Justice League Department of Metahuman Affairs Justice League Dark
Partnerships	Wonder Girl (various) Superman Batman Steve Trevor
Notable aliases	Diana Prince
Abilities	See list ^[hide] <ul style="list-style-type: none"> • <ul style="list-style-type: none"> ○ Superhuman strength, speed, stamina, durability, endurance, agility, reflexes/reactions, dexterity, intelligence, senses, and longevity ○ Accelerated healing factor ○ Nigh-Invulnerability ○ Master tactician, strategist, field commander, hand-to-hand combatant and martial artist ○ Master armed and unarmed combatant ○ Excellent warrior ○ Expert swordswoman

- Flight
- Magic
- Electrokinetics
- Divine energy manipulation and projection
- Uses [Lasso of Truth](#), [indestructible bracelets](#), projectile tiara, sword, shield, and invisible jet

Wonder Woman is a fictional [superhero](#) appearing in [American comic books](#) published by [DC Comics](#). The character is a founding member of the [Justice League](#). The character first appeared in *All Star Comics #8* in October 1941^[1] with her first feature in *Sensation Comics #1* in January 1942. The *Wonder Woman* title has been published by DC Comics almost continuously except for a brief hiatus in 1986.^[2] In her homeland, the island nation of [Themyscira](#), her official title is **Princess Diana of Themyscira**. When blending into the society outside of her homeland, she sometimes adopts her [civilian identity](#) **Diana Prince**.^[4]

Wonder Woman was created by the American [psychologist](#) and writer [William Moulton Marston](#) (pen name: Charles Moulton),^[2] and artist [Harry G. Peter](#). Marston's wife, [Elizabeth](#), and their [life partner](#), [Olive Byrne](#),^[5] are credited as being his inspiration for the character's appearance.^{[2][6][7][8][9]} Marston's comics featured his ideas on [DISC theory](#),^[10] and the character drew a great deal of inspiration from early [feminists](#), and especially from birth control pioneer [Margaret Sanger](#); in particular, her piece "[Woman and the New Race](#)".

Wonder Woman's origin story relates that she was [sculpted from clay](#) by her mother [Queen Hippolyta](#) and was given a life to live as an Amazon, along with superhuman powers as gifts by the [Greek gods](#). In recent years, DC changed her background with the [retcon](#) that she is the daughter of [Zeus](#) and Hippolyta, jointly raised by her mother and her aunts Antiope and Menalippe. The character has changed in depiction over the decades, including briefly losing her powers entirely in the late 1960s; by the 1980s, artist [George Perez](#) gave her an athletic look and emphasized her Amazonian heritage.^{[11][12]} She possesses an arsenal of advanced technology, including the [Lasso of Truth](#), a pair of [indestructible bracelets](#), a [tiara](#) which serves as a projectile, and, in older stories, a range of devices based on Amazon technology.

Wonder Woman's character was created during [World War II](#); the character in the story was initially depicted fighting [Axis military forces](#) as well as an assortment of colorful [supervillains](#), although over time her stories came to place greater emphasis on characters, deities, and monsters from Greek mythology. Many stories depicted Wonder Woman rescuing herself from bondage, which defeated the "[damsels in distress](#)" trope that was common in comics during the 1940s.^{[13][14]} In the decades since her debut, Wonder Woman has gained a cast of enemies bent on eliminating the Amazon, including classic villains such as [Ares](#), [Cheetah](#), [Doctor Poison](#), [Circe](#), [Doctor Psycho](#), and [Giganta](#), along with more recent adversaries such as [Veronica Cale](#) and the [First Born](#). Wonder Woman has also regularly appeared in comic books featuring the superhero teams [Justice Society](#) (from 1941) and [Justice League](#) (from 1960).^[15]

The character is a well-known figure in popular culture that has been adapted to various media. October 21 is Wonder Woman Day, commemorating the release of her first appearance in *All Star Comics #8*^[16] (with the exception of 2017 which held the day on June 3 to tie in with the release of [the film of the same name](#)).^[17]

Publication history[[edit](#)]

Main article: [Publication history of Wonder Woman](#)

1900s[[edit](#)]

Modern historians divide the 20th-century history of American superhero comics into "ages," [The Golden Age](#) being the first.

Creation[[edit](#)]

In an October 25, 1940, interview with the *Family Circle* magazine, [William Moulton Marston](#) discussed the unfulfilled potential of the comic book medium.^[18] This article caught the attention of comics publisher [Max Gaines](#), who hired Marston as an educational consultant for National Periodicals and [All-American Publications](#), two of the companies that would merge to form [DC Comics](#).^[19] At that time, Marston wanted to create his own new superhero; Marston's wife and fellow psychologist [Elizabeth](#) suggested to him that it should be a woman.^[20]

William Moulton Marston, a psychologist already famous for inventing the [polygraph](#), struck upon an idea for a new kind of superhero, one who would triumph not with fists or firepower, but with love. "Fine," said Elizabeth. "But make her a woman."

Marston introduced the idea to Gaines. Given the go-ahead, Marston developed *Wonder Woman*, whom he believed to be a model of that era's unconventional, liberated woman. ... *Wonder Woman* debuted in [All Star Comics #8](#) ([cover date](#) Dec/Jan 1941/1942, released in October 1941),^[22] scripted by Marston.

Marston was the creator of a systolic-blood-pressure-measuring apparatus, which was crucial to the development of the polygraph ([lie detector](#)). Marston's experience with polygraphs convinced him that women were more honest than men in certain situations and could work more efficiently.^[23]

Marston designed *Wonder Woman* to be an allegory for the [ideal love leader](#); the kind of women who he believed should run society.

"Frankly, *Wonder Woman* is psychological propaganda for the new type of woman who, I believe, should rule the world", Marston wrote.^[24]

In a 1943 issue of [The American Scholar](#), Marston wrote:^[25]

Not even girls want to be girls so long as our feminine archetype lacks force, strength, and power. Not wanting to be girls, they don't want to be tender, submissive, peace-loving as good women are. Women's strong qualities have become despised because of their weakness. The obvious remedy is to create a feminine character with all the strength of Superman plus all the allure of a good and beautiful woman.

— *William Moulton Marston*

Marston was an outspoken [feminist](#)... and firm believer in the superiority of women.^{[26][27]} ... Marston wrote in a weakness for *Wonder Woman*, which was attached to a fictional stipulation that he dubbed "Aphrodite's Law", that [by a man chaining together her] "Bracelets of Submission" ... her Amazonian super strength [was taken away].^{[28][29][30]}

...

Wonder Woman often ended up in chains before inevitably breaking free. This ... represented ... women's subjugation, which he roundly rejected. However, not everything about his creation was explicitly explained in any one source, which caused confusion among writers and fans for many years.

Golden Age[\[edit\]](#)

Main article: [Golden Age of Comic Books](#)

Initially, Wonder Woman was an Amazon champion who wins the right to return [Steve Trevor](#) – a United States intelligence officer whose plane had crashed on the Amazons' isolated island homeland – to "Man's World" and to fight crime and the evil of the [Nazis](#).^[31]

During this period, Wonder Woman joined the [Justice Society of America](#) as the team's secretary.^{[32][33]}

Silver Age[\[edit\]](#)

Main article: [Silver Age of Comic Books](#)

During the [Silver Age](#), under writer [Robert Kanigher](#), Wonder Woman's origin was revamped,^[34] along with other characters'. The new origin story increased the character's [Hellenic](#) and mythological roots: receiving the blessing of each deity in her crib, Diana is destined to become as "beautiful as [Aphrodite](#), wise as [Athena](#), strong as [Hercules](#), and swift as [Hermes](#)."^[35]

...

Bronze Age[\[edit\]](#)

Main article: [Bronze Age of Comic Books](#)

In the early 1970s the character returned to her superhero roots in the [Justice League of America](#) and to the [World War II](#) era in her own title.^[39] This, however, was ultimately due to the popularity of the TV series at the time also having Wonder Woman set in the WWII era, and was shifted back to the 1970s era once the TV show did the same.

Characterization[\[edit\]](#)

Diana Prince[\[edit\]](#)

Main article: [Diana Prince](#)



[Queen Hippolyta](#) uses the soil of Themyscira to create her daughter Diana. Art by [Adam Hughes](#), "The Origin of Wonder Woman" in [52](#) no. 12, Sept. 2006

The "Diana Prince" identity has been part of Wonder Woman's history since her comics debut in 1941. In the early Golden Age stories, Wonder Woman served as a military secretary during World

War II, using Prince as her cover. Later occupations Wonder Woman performed as Prince included translator at the United Nations, Air Force captain and ambassador, and in the '70s TV series, Lynda Carter's Wonder Woman used Prince to serve as an agent of the Inter-Agency Defense Command. In the [DC Extended Universe](#), Prince works as [curator](#) for the Department of Antiquities^[57] at the extremely prestigious [Louvre Museum](#) and is held in very high esteem by the curator of the [Gotham City](#) Museum of Antiquities. Her tremendously long life span, accumulation of immense amount of knowledge and exceptional perceptiveness makes Diana Prince the wisest and most emotionally-intelligent member of the Justice League.^{[58][59]}

...

Personality[\[edit\]](#)

At last, in a world torn by the hatred and wars of men, appears a woman to whom the problems and feats of men are mere child's play. A woman whose identity is known to none, but whose sensational feats are outstanding in a fast-moving world.

She serves as a symbol of integrity and humanity, so that the world of men would know what it means to be an *Amazon*. With a hundred times the agility and strength of our best male athletes and strongest wrestlers, she appears as though from nowhere to avenge an injustice or right a wrong!

As lovely as Aphrodite- as wise as Athena- with the speed of Mercury and the strength of Hercules - She is known only as Wonder Woman!

—Narrator – All Star Comics #8 (Introducing Wonder Woman) - Written by William Moulton Marston

Princess Diana commands respect both as Wonder Woman and Diana Prince; her epithetical title – The Amazon Princess – illustrates the [dichotomy](#) of her character. She is a powerful, strong-willed character who does not back down from a fight or a challenge. Yet, she is a diplomat who strongly "[favors the pen](#)", and a lover of peace who would never seek to fight or escalate a conflict. She's simultaneously both the most fierce and most nurturing member of the [Justice League](#); and her political connections as a United Nations Honorary Ambassador and the ambassador of a warrior nation makes her an invaluable addition to the team. With her powerful abilities, centuries of training and experience at handling threats that range from petty crime to threats that are of a magical or supernatural nature, Diana is capable of competing with nearly any hero or villain.

...

In the Golden Age, Wonder Woman adhered to an Amazon code of helping any in need, even [misogynistic](#) people, and never accepting a reward for saving someone;^[75]

https://en.wikipedia.org/wiki/Wonder_Woman

From dccomics.com WONDER WOMAN

Beautiful as Aphrodite, wise as Athena, swifter than Hermes, and stronger than Hercules, Princess Diana of Themyscira fights for peace in Man's World.

One of the most beloved and iconic DC Super Heroes of all time, Wonder Woman has stood for nearly eighty years as a symbol of truth, justice and equality to people everywhere. Raised on the hidden island of Themyscira, also known as Paradise Island, Diana is an Amazon, like the figures of Greek legend, and her people's gift to humanity.

As Themyscira's emissary to Man's World, Diana has made it her duty to lead by example, even if the differences between her birthplace and new home sometimes present hurdles for her to jump. She has come to represent the possibility and potential of life without war, hate or violence, and she is a beacon of hope to all who find themselves in need. She stands as an equal among the most powerful Super Heroes, with a sense of purpose to protect the world from injustice in all forms.

Diana's job, however, is anything but easy. Constantly torn between her mission to promote peace and her need to fight back against the pervasive violence of her new home, Diana struggles to walk a line between her warrior strength and endless compassion each and every day.

Character Facts

Powers:

super strength, invulnerability, flight, combat skill, combat strategy, superhuman agility, healing factor, magic weaponry

Alignment

Hero

Real Name

Diana

First Appearance

[ALL-STAR COMICS #8](#) (1941)

Occupation

Amazon Princess

<https://www.dccomics.com/characters/wonder-woman>

Excerpts from DC Universe’s page on Wonder Woman:

INTRODUCTION

Aliases: Princess Diana of Themyscira, Diana Prince, The Amazon Princess
First Appearance: ALL STAR COMICS#8, 1941

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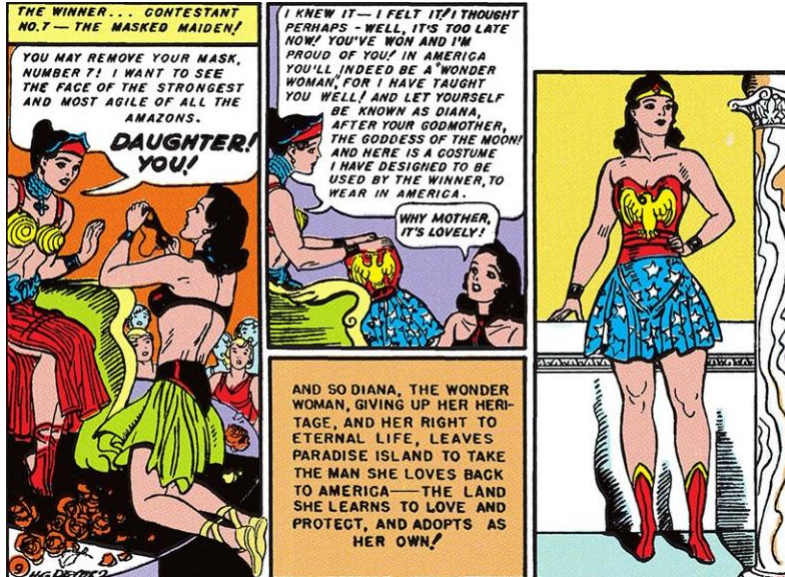
ORIGIN

As the daughter of the Amazonian queen Hippolyta, Diana spent much of her childhood trying to shoulder the weight of staunch traditions. Though she was burdened with her mother's protectiveness, she loved her island home.

As fate would have it, however, the outside world wound up coming to her. When a military aircraft crash-landed on the shores of Themyscira, the survivor of the crash, a man named Steve Trevor, was found by the curious but cautious Amazons. Reluctantly, they took him in and healed him with the use of their advanced medical technology. But not all Amazons were in favor of this intervention. Doubt and fear began to spread upon the arrival of this outsider, as well as concern over what he brought with him—violence and the attention of Man's World.

A greater fear loomed over the horizon. Trevor's arrival prompted Hippolyta to realize that Ares, the God of War, must still be walking among the world of men. Believing a confrontation with Ares to be the Amazons' sacred duty, Hippolyta decided the only correct course of action would be to send an Amazon champion back into Man's World to hunt Ares down.

To pick their champion, the Amazons held a contest, a battle royale in which the warrior left standing would be declared the winner. Diana, after spending time with the recovering Trevor, immediately volunteered. After a long and difficult competition, she won and became the island's gift to Man's World.



POWERS AND ABILITIES



As an Amazon, Diana's reflexes and training make her a dangerous, skilled fighter with multiple weapons and forms of martial arts. In addition to her Amazonian physiology, Diana was granted super speed, strength and agility, as well as wisdom and intelligence bestowed on her by the gods. She is able to adapt to new languages and tactical situations almost immediately, and she can dodge bullets and bend steel with her bare hands.

Diana uses an arsenal of Amazonian weapons powered by magic. She carries the Lasso, also known as the Lasso of Truth (or the Lasso of Hestia). An unbreakable lariat which compels anyone who touches it to tell the truth, it can bind beings as strong as Superman. On her head sits the Royal Tiara of Themyscira. On her wrists, she wears the Bracelets of Victory (a.k.a. Aegis Bracelets), a pair of indestructible bracelets able to deflect bullets and other projectiles. She also wields the Sword of Hephaestus and a shield resistant to most man-made weapons.

<https://www.dcuuniverse.com/encyclopedia/wonder-woman/>

Batman

Excerpt From: *Supermensch: Comic Books' Secret Jewish History*

Did American comic book figures' traumatic backgrounds and secret identities reflect the Jewishness of their creators?

By

Nirit Anderman

Jan 24, 2016

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Within a few years Gaines' initiative spawned a flourishing industry, and by the mid-1930s there were increasingly growing numbers of comic book publishers. The undisputed kings of the genre were a few superheroes who fought to rid the world of evil. Behind them stood mainly Jewish immigrants – not only the publishers but also the creative artists, the writers and illustrators who were in charge of the creative aspects of this industry. They were responsible for the fact that Jewish content seeped – consciously or otherwise – into the characters, plots and illustrated worlds on display.

In fact, nearly all the great superheroes were created by Jews: Jerry Siegel and Joe (Joseph) Shuster created Superman, Joe Simon and Jack Kirby (Jacob Kurtzberg) created Captain America, Bob Kane (Robert Kahn) and Bill Finger invented Batman, while Kirby, together with Stan Lee (Stanley Martin Lieber) produced a particularly impressive line of heroes such as Spider-Man, The Hulk, the Fantastic Four, Ironman, the X-men, Thor and the Avengers.



← The first Batman cover from 1940 by Bill Finger and Bob Kane (Robert Kahn) Courtesy

What was it that led Jews to take such a prominent role in the movie and comics industries?

“I don't think that the central role played by Jews in film and comics from the outset was due to special abilities or talents in these areas,” says Dr. Ben

Baruch Blich, a senior lecturer in the department of history and theory at the Bezalel Academy of Arts. “What caused it was the open and latent anti-Semitism that prevailed in the United States at the time. Since daily newspapers [in the U.S.] refused to accept illustrations or comic books made by Jews, they had no other choice. For example, Siegel and Shuster, who were only youths then, could not find jobs at mainstream comic book networks, so they joined Gaines. The same was true for cinema. This was a restriction that forced Jews to develop a new approach.

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“What comics and film have in common is they were considered schlock, not-respectable media that were looked down upon, and hence there was an opportunity for Jews to get into these fields – in the creative and business ends – which were open to them, whereas other fields, like most mainstream publishing and advertising, were not.”

...

Superman in a basket

...

Is it by chance that Jews were the ones who created these superheroes? Is there something Jewish about the whole concept?

Fingeroth: “I think the idea of a being who wields great power wisely and justly would be very appealing to people whose history involves frequently being the victim of power wielded brutally and unjustly. In retrospect, we can see coded, disguised content that could be interpreted as Jewish in the stories of the superheroes. For instance, Superman, Batman and Spider-Man’s origins are about sudden, traumatic, violent loss – which could be seen to echo the loss of stability that eastern European Jews had regularly experienced.

“The superhero stories were about power wielded wisely and about dealing with traumatic loss. These are major themes, as is the secret (or dual) identity – also of interest to all immigrants, but especially attractive to Jews who, in that era, felt that they could succeed in America only if they disguised their identities as Jews. One might speak Yiddish at home, but that was the language of your embarrassing immigrant parents and grandparents. You speak English in public so you can fit in with your friends at school. But which is the real you? So just as Superman would disguise himself as Clark Kent in order to fit in with non-super people, so would Jews change their names or ‘fix’ their noses to assimilate.”

<https://www.haaretz.com/israel-news/culture/MAGAZINE-supermensches-comic-books-jewish-history-1.5393475>

From Wikipedia, the free encyclopedia

Batman

Batman	
	
Art by Mikel Janín	
Publication information	
Publisher	DC Comics

First appearance	Detective Comics #27 (cover date May 1939 / release date March 30, 1939) ^[1]
Created by	Bob Kane Bill Finger ^{[2][3]}
In-story information	
Alter ego	Bruce Wayne
Place of origin	Gotham City
Team affiliations	Justice League Batman Family Batmen of All Nations Batman Incorporated Outsiders
Partnerships	Robin (various) Alfred Pennyworth James Gordon Catwoman Batgirl (various) Superman Wonder Woman
Notable aliases	Matches Malone ^[4] Lefty Knox ^[5] Dark Knight The World's Greatest Detective Caped Crusader
Abilities	<ul style="list-style-type: none"> • Genius-level intellect • Expert detective • Peak human condition • Master martial artist and hand-to-hand combatant • Utilizes high-tech equipment • Has yellow lantern ring

Batman is a [fictional superhero](#) appearing in [American comic books](#) published by [DC Comics](#). The character was created by artist [Bob Kane](#) and writer [Bill Finger](#),^{[2][3]} and first appeared in [Detective Comics](#) #27 in 1939. Originally named the "Bat-Man," the character is also referred to by such epithets as the Caped Crusader, the Dark Knight, and the World's Greatest Detective.^[6]

Batman's [secret identity](#) is **Bruce Wayne**, a wealthy American [playboy](#), [philanthropist](#), and owner of [Wayne Enterprises](#). [Batman originated](#) from an incident in Bruce's childhood; after witnessing the murder of his parents [Dr. Thomas Wayne](#) and [Martha Wayne](#), he swore vengeance against criminals, an oath tempered by a sense of justice. Bruce trains himself physically and intellectually and crafts a [bat-inspired](#) persona to fight crime.^[7]

Batman operates in the fictional [Gotham City](#) with assistance from various supporting characters, including his butler [Alfred](#), police commissioner [Jim Gordon](#), and vigilante allies such as [Robin](#). Unlike most superheroes, Batman does not possess any inhuman [superpowers](#). He does, however, possess a genius-level intellect, is a peerless martial artist, and his vast wealth affords him an extraordinary arsenal of weaponry and equipment. A large assortment of villains make up Batman's [rogues gallery](#), including his nemesis, the [Joker](#).

The character became popular soon after his introduction in 1939 and gained his own comic book title, [Batman](#), the following year. As the decades went on, different interpretations of the character emerged. The late 1960s [Batman](#) television series used a [camp](#) aesthetic, which continued to be associated with the character for years after the show ended. Various creators worked to return the character to his dark roots, culminating in 1986 with [The Dark Knight Returns](#) by [Frank Miller](#). The success of [Warner Bros. Pictures'](#) live-action [Batman feature films](#) have helped maintain the character's prominence in mainstream culture.^[8]

...

Publication history

Creation



First published image of Batman, in [Action Comics](#) #12, announcing the character's debut in the forthcoming [Detective Comics](#) #27^[9]

In early 1939, the success of [Superman](#) in [Action Comics](#) prompted editors at [National Comics Publications](#) (the future DC Comics) to request more superheroes for its titles. In response, [Bob Kane](#) created "the Bat-Man".^[10] Collaborator [Bill Finger](#) recalled that "Kane had an idea for a

character called 'Batman,' and he'd like me to see the drawings. I went over to Kane's, and he had drawn a character who looked very much like Superman with kind of ... reddish tights, I believe, with boots ... no gloves, no gauntlets ... with a small [domino mask](#), swinging on a rope. He had two stiff wings that were sticking out, looking like bat wings. And under it was a big sign ... BATMAN".^[11] The bat-wing-like cape was suggested by Bob Kane, inspired as a child by [Leonardo Da Vinci's](#) sketch of an [ornithopter](#) flying device.^[12]

Finger suggested giving the character a [cowl](#) instead of a simple domino mask, a cape instead of wings, and gloves; he also recommended removing the red sections from the original costume.^{[13][14][15][16]} Finger said he devised the name Bruce Wayne for the character's secret identity: "Bruce Wayne's first name came from [Robert Bruce](#), the [Scottish](#) patriot. Wayne, being a playboy, was a man of gentry. I searched for a name that would suggest colonialism. I tried Adams, Hancock ... then I thought of [Mad Anthony Wayne](#)."^[17] He later said his suggestions were influenced by [Lee Falk's](#) popular [The Phantom](#), a [syndicated](#) newspaper comic-strip character with which Kane was also familiar.^[18]

Kane and Finger drew upon contemporary 1930s popular culture for inspiration regarding much of the Bat-Man's look, personality, methods, and weaponry. Details find predecessors in [pulp fiction](#), [comic strips](#), [newspaper](#) headlines, and autobiographical details referring to Kane himself.^[19] As an aristocratic hero with a double identity, Batman had predecessors in [the Scarlet Pimpernel](#) (created by [Baroness Emmuska Orczy](#), 1903) and [Zorro](#) (created by [Johnston McCulley](#), 1919). Like them, Batman performed his heroic deeds in secret, averted suspicion by playing aloof in public, and marked his work with a signature symbol. Kane noted the influence of the films [The Mark of Zorro](#) (1920) and [The Bat Whispers](#) (1930) in the creation of the character's iconography. Finger, drawing inspiration from pulp heroes like [Doc Savage](#), [The Shadow](#), [Dick Tracy](#), and [Sherlock Holmes](#), made the character a master sleuth.^{[20][21]}

In his 1989 autobiography, Kane detailed Finger's contributions to Batman's creation:

One day I called Bill and said, 'I have a new character called the Bat-Man and I've made some crude, elementary sketches I'd like you to look at.' He came over and I showed him the drawings. At the time, I only had a small domino mask, like the one Robin later wore, on Batman's face. Bill said, 'Why not make him look more like a bat and put a hood on him, and take the eyeballs out and just put slits for eyes to make him look more mysterious?' At this point, the Bat-Man wore a red union suit; the wings, trunks, and mask were black. I thought that red and black would be a good combination. Bill said that the costume was too bright: 'Color it dark grey to make it look more ominous.' The cape looked like two stiff bat wings attached to his arms. As Bill and I talked, we realized that these wings would get cumbersome when Bat-Man was in action and changed them into a cape, scalloped to look like bat wings when he was fighting or swinging down on a rope. Also, he didn't have any gloves on, and we added them so that he wouldn't leave fingerprints.^[18]

...

The early, pulp-inflected portrayal of Batman started to soften in *Detective Comics* #38 (April 1940) with the introduction of [Robin](#), Batman's junior counterpart.^[31] Robin was introduced, based on Finger's suggestion, because Batman needed a "[Watson](#)" with whom Batman could talk.^[32] Sales nearly doubled, despite Kane's preference for a solo Batman, and it sparked a proliferation of "kid sidekicks".^[33] The first issue of the solo spin-off series [Batman](#) was notable not only for introducing two of his most persistent enemies, the [Joker](#) and [Catwoman](#), but for a pre-Robin inventory story, originally meant for *Detective Comics* #38, in which Batman shoots some monstrous giants to death.^{[34][35]} That story prompted editor [Whitney Ellsworth](#) to decree that the character could no longer kill or use a gun.^[36]

By 1942, the writers and artists behind the Batman comics had established most of the basic elements of the Batman mythos.^[37] In the years following World War II, DC Comics "adopted a postwar editorial direction that increasingly de-emphasized social commentary in favor of lighthearted juvenile fantasy". The impact of this editorial approach was evident in *Batman* comics of

the postwar period; removed from the "bleak and menacing world" of the strips of the early 1940s, Batman was instead portrayed as a respectable citizen and paternal figure that inhabited a "bright and colorful" environment.^[38]

Characterization

Bruce Wayne



DC Comics concept art of Bruce Wayne

Batman's **secret identity** is Bruce Wayne, a wealthy American industrialist. As a child, Bruce witnessed the murder of his parents, **Dr. Thomas Wayne** and **Martha Wayne**, which ultimately led him to craft the Batman persona and seek justice against criminals. He resides on the outskirts of Gotham City in his personal residence, **Wayne Manor**. Wayne averts suspicion by acting the part of a superficial playboy idly living off his family's fortune and the profits of **Wayne Enterprises**, his inherited conglomerate.^{[75][76]} He supports philanthropic causes through his nonprofit Wayne Foundation, but is more widely known as a celebrity socialite.^[77] In public, he frequently appears in the company of high-status women, which encourages tabloid gossip. Although Bruce Wayne leads an active romantic life, his vigilante activities as Batman account for most of his time.^[78]

Various modern stories have portrayed the extravagant, playboy image of Bruce Wayne as a facade.^[79] This is in contrast to the post-Crisis Superman, whose **Clark Kent** persona is the true identity, while the Superman persona is the facade.^{[80][81]} In *Batman Unmasked*, a television documentary about the psychology of the character, behavioral scientist **Benjamin Karney** notes that Batman's personality is driven by Bruce Wayne's inherent humanity; that "Batman, for all its benefits and for all of the time Bruce Wayne devotes to it, is ultimately a tool for Bruce Wayne's efforts to make the world better". Bruce Wayne's principles include the desire to prevent future harm and a vow not to kill. Bruce Wayne believes that our actions define us, we fail for a reason and anything is possible.^[82] ...

Personality

The driving force behind Bruce Wayne's character is his parents' murder and their absence. Bob Kane and Bill Finger discussed Batman's background and decided that "there's nothing more traumatic than having your parents murdered before your eyes".^[83] Despite his trauma, he sets his mind on studying to become a scientist^{[90][91]} and to train his body into physical perfection^{[90][91]} to fight crime in **Gotham City** as Batman, an inspired idea from Wayne's insight into the criminal mind.^{[90][91]}

Another of Batman's characterizations is that of a vigilante; in order to stop evil that started with the death of his parents, he must sometimes break the law himself. Although manifested differently by being re-told by different artists, it is nevertheless that the details and the prime components of Batman's origin have never varied at all in the comic books, the "reiteration of the basic origin events holds together otherwise divergent expressions".^[92] The origin is the source of the character's traits and attributes, which play out in many of the character's adventures.^[87] He also speaks over 40 different languages.^[93] ... <https://en.wikipedia.org/wiki/Batman>

From dcuniverse.com

CHARACTER

BATMAN

In the name of his murdered parents, Bruce Wayne wages eternal war on the criminals of Gotham City. He is vengeance. He is the night. He is Batman.

INTRODUCTION

Alias: Bruce Wayne, Dark Knight, The Caped Crusader, The World's Greatest Detective, Matches Malone

First Appearance: [DETECTIVE COMICS #27, 1939](#)

One of the most iconic fictional characters in the world, Batman has dedicated his life to an endless crusade, a war on all criminals in the name of his murdered parents, who were taken from him when he was just a child. Since that tragic night, he has trained his body and mind to near physical perfection to be a self-made Super Hero. He's developed an arsenal of technology that would put most armies to shame. And he's assembled teams of his fellow DC Super Heroes, like the [Justice League](#), the Outsiders and Batman Incorporated.

A playboy billionaire by day, Bruce Wayne's double life affords him the comfort of a life without financial worry, a loyal butler-turned-guardian and the perfect base of operations in the ancient network of caves beneath his family's sprawling estate. By night, however, he sheds all pretense, dons his iconic scalloped cape and pointed cowl and takes to the shadowy streets, skies and rooftops of Gotham City.

He is vengeance. He is the night. He is Batman.

ORIGIN



Young Bruce Wayne was a child of privilege, raised under the watchful eye of his parents, [Thomas and Martha](#), in the upper echelons of Gotham City's high society. Far removed from the city's slow descent into corruption and chaos, Bruce enjoyed a carefree childhood with the promise of a bright and easy future, in which his family's name and fortune would see to it that he would never want for anything.

But fate intervened before that future could ever become a reality. One night, after the Waynes exited a movie theater in one of Gotham's rougher neighborhoods, they were caught in a mugging that left both Thomas and Martha shot dead before Bruce's eyes. Suddenly orphaned, Bruce was left in the care of his family's butler, [Alfred Pennyworth](#), as he fought to survive in a world where the rules as he understood them no longer made sense.

Bruce slowly turned his grief into fuel for a lifelong obsession. Instead of succumbing to self-destruction, he swore an oath to "war on all criminals" for the rest of his life, to prevent the tragedy that occurred to him from happening to anyone else in Gotham. Inspired by the bats that infested his family's property, and his lifelong fear of them, he took on the identity of Batman, the hero that Gotham—and the rest of the DC universe—needs. Summoned to action by the glow of the Bat-Signal, a floodlight used by his ally [Commissioner Jim Gordon](#) of the Gotham City Police Department, Batman watches over his domain as a vigilant protector and stalwart Dark Knight.

POWERS AND ABILITIES



Batman does not have any metahuman abilities. Instead, he relies on his sharp mind and disciplined body, as well as his extensive combat and detective training. A master of virtually every form of martial arts, a brilliant tactician and a genius-level forensic scientist, Bruce also has access to his family's fortune, which he's used to create a near-limitless supply of advanced technology for his war on crime.

Housed in the Batcave beneath Wayne Manor is an armada of specialized Batmobiles and Batplanes, troves of weaponry and armor and the Batcomputer, a supercomputer that links Bruce's technology across the globe and beyond.

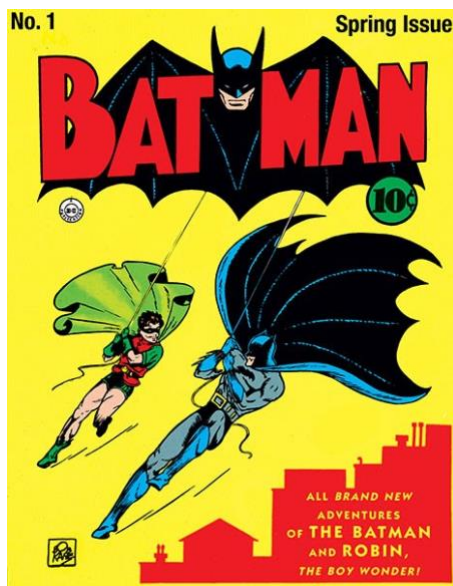
Batman prides himself on being prepared for any emergency. He's devised various fail-safes and plans for any number of potential doomsday scenarios. As the sometime leader of the Justice League and the patriarch of the Batman Family, he's more than ready to take on

whatever the universe throws at him. Armed with a utility belt full of Batarangs, a Batsuit loaded with cutting-edge technology and his own hair-trigger reflexes, Batman is ready to strike fear into the hearts of criminals everywhere.

ESSENTIAL STORYLINES AND HISTORY

THE GOLDEN AGE (1939-1956)

It took a little time for the idea of Batman to fully form, even after he first appeared in 1939's [DETECTIVE COMICS #27](#). His origin story was revealed several months later, in [DETECTIVE COMICS #33](#). And the similarly orphaned [Dick Grayson](#)—Bruce Wayne's ward and Batman's first sidekick, the original Robin—was introduced in 1940's [DETECTIVE COMICS #38](#).



As Batman evolved in those early years, so did the world around him. The existence of costumed Super-Villains in his world began with the first appearances of the Mad Monk and Hugo Strange. [Catwoman](#) and [The Joker](#) were introduced in the pages of 1940's [BATMAN #1](#), the Dark Knight Detective's first solo title. Finally, Batman's hometown—Gotham City—was given a name in 1941's [BATMAN #4](#).

Batman's earliest days played a critical role in building the foundation for a vigilante who would stand the test of time. As each early issue of [BATMAN](#) and [DETECTIVE COMICS](#) hit shelves, other elements of Bruce Wayne's world were established—the Bat-Signal in [DETECTIVE COMICS #60](#), the first appearance of Alfred Pennyworth in [BATMAN #16](#)—all of which would further define The Caped Crusader.

In 1952, Batman and [Superman](#) (whose paths had crossed in The Adventures of Superman radio show) teamed up for the first time in comics in [SUPERMAN #76](#), establishing a partnership that would come to be known as the World's Finest.

...

"YEAR ONE" (1987)

Following the Crisis on Infinite Earths and the resulting condensing of the Multiverse, Batman was given a new, streamlined history in the acclaimed storyline "[Batman: Year One](#)," a tale that retroactively took place in the first year of Bruce Wayne's life as a vigilante. It detailed how, after traveling the globe and learning from the planet's greatest martial arts masters, detectives and forensic scientists, he returned home to Gotham at the age of 25 to establish his crime-fighting career in earnest. Around this time, Bruce also met the new police commissioner, James Gordon, with whom he shared an equal concern about Gotham's descent into corruption.

...

TEAM AFFILIATIONS

- [Justice League](#)
- Justice League of America
- Justice League International
- Justice Society of America
- Outsiders
- The Batman Family
- Batman, Inc
- Batmen of All Nations

<https://www.dcuiverse.com/encyclopedia/batman/>

From Encyclopedia Britannica

Batman

FICTIONAL CHARACTER

WRITTEN BY:

- [Peter Sanderson](#)
- [Gina Misiroglu](#)
- [Michael Eury](#)

LAST UPDATED: Feb 19, 2020 [See Article History](#)

Batman, American [comic strip superhero](#) created for [DC Comics](#) by writer [Bill Finger](#) and artist [Bob Kane](#). Batman debuted in May 1939 in *Detective Comics* no. 27 and has since appeared in numerous [comic books](#), [comic strips](#), and [graphic novels](#); on television in a camp live-action series and a critically acclaimed animated program; in [electronic games](#); and in brooding, atmospheric films.



Batman Heath Ledger (seated) as the Joker and Christian Bale as Batman in *The Dark Knight* (2008). Warner Bros./Everett Collection

The Caped Crusader In The Golden Age

The origin of Batman, which was not revealed to readers until the character's seventh [comic book](#) appearance, is now a familiar tale. As prosperous physician Thomas Wayne, his wife, Martha, and their young son, Bruce, exited a Gotham City movie house after a nighttime showing of *The Mark of Zorro*, they were robbed by a thief brandishing a pistol. Dr. Wayne attempted to protect his wife, but the panicky gunman murdered the adult Waynes as their horrified son watched. The grief-stricken boy dedicated his existence to avenging his parents' murders by "spending the rest of my life warring on all criminals." After years of training his mind and body to perfection—Bruce, having inherited his father's millions—mull[ing] over a crime-fighting disguise that would terrorize lawbreakers. A [bat](#) flapping through an open window was deemed an omen, and the original tale's end caption heralded, "And thus is born this weird avenger of the dark...this avenger of evil. The Batman."

Batman was an immediate sensation. In his earliest adventures (he was alternately called "Bat-Man" until the hyphen was dropped for consistency), Batman was quite brutal: he tossed a thug off a rooftop and executed a vampire by shooting him with a silver bullet. As Batman's acclaim swelled, the character's publisher recoiled, fearful that the [sinister](#) elements in the comic book would be emulated by its young audience. DC eliminated Batman's use of firearms and extreme force: never again would Batman take a life.

Just under a year after the hero's debut, DC softened him even more by introducing a young sidekick. Dick Grayson, a circus aerialist, observed the mob-ordered murder of his parents and became the ward of a sympathetic Wayne, who trained the lad to become [Robin](#), the Boy Wonder. Exuberant and wisecracking, Robin had a profound influence on the brooding Batman. The former "weird avenger" stepped smoothly into the role of father figure.

The success of Batman's appearances in *Detective Comics* led to an [eponymous](#) spin-off title that debuted in the spring of 1940. Ghost artists such as [Jerry Robinson](#) and Sheldon Moldoff illustrated the additional material, but, due to the terms of his contract with DC, Kane would receive the credit for such work. Finger, who was responsible for some of the most-recognizable elements of the Batman mythos, would not be acknowledged as a cocreator of the character for more than 75 years. *Batman* no. 1 introduced two villains who would become [integral](#) components of the character's history: the sneering clown prince of crime, [the Joker](#), and the sultry princess of plunder, the [Catwoman](#) (although she was called "the Cat" during her initial

appearance). Batman and Robin were soon challenged by a growing contingent of odd antagonists: the Scarecrow, Penguin, and Riddler were just some of the rogues who repeatedly took on the “Dynamic Duo.”

Batman and Robin’s synchronized acrobatics and deductive mastery dazzled readers, as did their arsenal: they each sported utility belts containing the tools of their trade, including Batarangs (bat-winged boomerangs), Batropes (for climbing and swinging), and an assortment of other devices. For transportation, the Dynamic Duo used a variety of bat-themed vehicles warehoused in the secret Batcave beneath the heroes’ grand home, Wayne Manor. By 1942 Gotham City Police Commissioner James Gordon—in a reversal from the early days of the comic, when he had ordered his officers to fire upon Batman—was summoning the hero into action by illuminating the nighttime skies of Gotham City with the Bat-Signal.

The Dynamic Duo’s burgeoning popularity could not be contained in two magazines alone. They soon appeared in DC’s *World’s Best* (later *World’s Finest*) *Comics* and in 1943 swung into their own newspaper strip. In addition to their comics appearances, they segued into movie theatres in two serials, *Batman* (1943) and *The New Adventures of Batman and Robin* (1949), and guest-starred on several episodes of the radio program *The Adventures of Superman* in the mid-1940s.



The Batman Lewis Wilson (front) as Batman and Douglas Croft as Robin in *The Batman* (1943), a 15-chapter movie serial. *TM and © DC Comics/© Columbia Pictures*

Superhero comics declined in popularity after [World War II](#), and Batman was one of three DC Comics characters to maintain his own series, the others being [Superman](#) and [Wonder Woman](#). Despite Batman’s resiliency (and the emergence of artist Dick Sprang, whose interpretation of the Joker remains one of the classic renditions of the character), the 1950s were unkind to the cowed crime fighter and his sidekick. The challenge came not from a costumed nemesis, however, as the biggest threat facing Batman—indeed, all comics—was psychiatrist [Frederic Wertham](#). In his polemic against the industry, [Seduction of the Innocent](#) (1954), Wertham charged that comics morally corrupt their impressionable young readers, impeaching Batman and Robin in particular for supposedly flaunting a gay lifestyle. Wertham wrote, “They live in sumptuous quarters, with beautiful flowers in large vases, and have a butler. It is like a wish dream of two homosexuals living together.” DC Comics responded by building a “Batman Family” around the Caped Crusader, introducing [Batwoman](#), Ace the Bat-Hound, [Batgirl](#), and even the magical imp Bat-Mite. Batman’s ghoulish adversaries were either neutered or discarded from the series. For years DC produced a kinder, gentler Batman, and readers responded by sending *Batman* and *Detective Comics* to the brink of cancellation.

Batman In The Silver Age

Editor [Julius Schwartz](#), who had resuscitated other DC superheroes, was tasked with revitalizing the ailing franchise in 1964. He commissioned artist [Carmine Infantino](#), whose distinctive work on the [Flash](#) had helped usher in the Silver Age, to update the appearance of the hero. Infantino’s “New Look” added a yellow oval to Batman’s chest insignia, and his sharp, stylish penciling marked such a break with the past that Infantino was not forced to share credit with Kane. With the exception of [Robin](#), Schwartz and writer John Broome evicted the codependent Batman Family. Detective mysteries became the norm, and Batman’s rogues’ gallery reappeared.



Batman: The Movie Burt Ward as Robin (third from left) and Adam West as Batman (second from right) on a lobby card for *Batman: The Movie* (1966), directed by Leslie H. Martinson. Twentieth Century-Fox Film Corporation



Newmar, Julie: Catwoman Julie Newmar as Catwoman in the TV series *Batman*. Twentieth Century-Fox Film Corporation

On January 12, 1966, [ABC](#) premiered a live-action [Batman television series](#) starring [Adam West](#) and [Burt Ward](#). *Batman* bubbled with flashy costumes and sets (at a time when colour television was relatively new), [Pop art](#) sound-effect graphics, and a rotating roster of scenery-chewing villains. [Cesar Romero](#) (as the Joker), [Burgess Meredith](#) (the Penguin), [Frank Gorshin](#) (the Riddler), [Vincent Price](#) (Egghead), [Milton Berle](#) (Louie the Lilac), [Joan Collins](#) (the Siren), and [Eartha Kitt](#) (Catwoman, a role that was shared with [Julie Newmar](#)) were among the celebrities who made appearances as Batman's foes. The show was an immediate hit, spawning an unprecedented wave of Bat-merchandise. The *Batman* [newspaper](#) strip resumed, and a theatrical movie was churned out for the summer of 1966. Late in the series, [Yvonne Craig](#) joined the cast as [Batgirl](#). The entire [superhero](#) genre benefited from the show's success, but declining ratings led to its cancellation after just three seasons.



Gorshin, Frank: the Riddler Frank Gorshin as the Riddler in *Batman: The Movie* (1966), directed by Leslie H. Martinson. *Twentieth Century-Fox Film Corporation*



Craig, Yvonne: Batgirl Yvonne Craig as Batgirl in the TV series *Batman*. *Twentieth Century-Fox Film Corporation*



Cesar Romero as the Joker Cesar Romero as the Joker in *Batman: The Movie* (1966), directed by Leslie H. Martinson. *Twentieth Century-Fox Film Corporation*



Burgess Meredith in *Batman* Burgess Meredith as the Penguin in the television series *Batman*. © Twentieth Century-Fox Television

The Modern Era

The increased [comic book](#) sales DC enjoyed as a result of the television show quickly deflated once it left the air. This slump was overcome through the efforts of writers such as Denny O’Neil, Steve Englehart, and Len Wein and [dynamic](#) artists including Neal Adams, Dick Giordano, and Marshall Rogers. Gone were the camp trappings of comics’ Silver Age and the television show, as these comics creators produced gothic, atmospheric masterpieces that rehabilitated the character. In the 1980s Batman explored still grimmer themes, a trend that reached its apex with [Batman: The Dark Knight Returns](#) (1986), a four-issue miniseries by writer and artist [Frank Miller](#) that has come to be regarded as one of the first American [graphic novels](#). Set in the near future, *The Dark Knight* portrayed an aging Bruce Wayne crawling out of retirement to restore order to a chaotic Gotham City. Miller’s gritty take on Batman established a template for other writers and artists to follow.

Director [Tim Burton](#) brought [Batman](#) (1989) to the silver screen, and [Michael Keaton](#), a quirky actor slight of build and best known for comedy roles, was chosen to play the title character. Although the casting decision surprised many, the film was a massive success, spawning a wave of Bat-merchandise the likes of which had not been seen since 1966. In 1992 Burton and Keaton were back in theatres with [Batman Returns](#), and the noirish [Batman: The Animated Series](#) (1992–95) debuted on television that fall. While subsequent

films in the Batman franchise suffered declining quality and a rotating cast of lead actors, *Batman: The Animated Series* set a new standard for storytelling in the Batman universe. The series—which was marked by the mature tone of its plotlines, its distinctive colour palette and [Art Deco](#) visuals, and the outstanding calibre of its voice actors—reimagined villains such as Mr. Freeze and the Riddler, and it introduced fan-favourite character Harley Quinn as the Joker’s sidekick. The show earned four [Emmy](#) Awards and exerted a profound influence on later depictions of Gotham City and its inhabitants.



Michael Keaton as the title character in *Batman* (1989).DeA Picture Library

During this period, writer Jeph Loeb and artist Tim Sale collaborated on a number of popular comic sagas set during Batman’s early career, including *Batman: The Long Halloween* (1996–97), and Frank Miller wrote and drew *The Dark Knight Strikes Again* (2001), a sequel to his *Batman: The Dark Night Returns*. Starting in 2006, [Grant Morrison](#) and Paul Dini (the writer responsible for many of the most-memorable episodes of *The Animated Series*) reinvigorated the various Batman comic books with a series of high-concept story lines. One of Morrison’s most-enduring contributions to the Batman franchise was the creation of Damian Wayne, the son of Bruce Wayne and Talia al Ghul. The spoiled but gifted Damian assumed the mantle of Robin and acted as an antiheroic foil to both Batman and the previous Robins. Damian’s heroic death was one of the key moments in Morrison’s seven-year run on various *Batman* titles, but the character was eventually resurrected. When DC rebooted its entire comics line in 2016, Damian joined Superboy in the series *Super Sons*.

Director [Christopher Nolan](#) successfully relaunched the Batman film franchise with [Batman Begins](#) in 2005. With [Christian Bale](#) in the lead role and drawing on Frank Miller's *Batman: Year One* (1987), *Batman Begins* retold the saga of Batman's origin, showing his training and his early days as a costumed crime fighter. The 2008 sequel, [The Dark Knight](#), was an even bigger commercial and critical success. The standout performance in the film was the late [Heath Ledger](#)'s extraordinary portrayal of the Joker, for which he won a posthumous [Academy Award](#) as best supporting actor. Nolan concluded his trilogy of *Batman* movies with [The Dark Knight Rises](#) (2012). [Ben Affleck](#) donned the [cowl](#) in [Batman v Superman: Dawn of Justice](#) (2016), a joyless portrayal of DC's two most-recognizable heroes. In spite of harsh reviews from both critics and many fans, the film earned more than \$800 million globally. [The LEGO Batman Movie](#) (2017), a spirited comedic romp told with [computer-generated LEGO](#) bricks, was much more warmly received. Affleck reprised his role as the Caped Crusader in [Justice League](#) (2017), the DC Extended Universe's disappointing response to [Marvel](#)'s hugely successful [Avengers](#) franchise.

<https://www.britannica.com/topic/Batman-fictional-character>

Captain America

Excerpt From: *Supermensches: Comic Books' Secret Jewish History*

Did American comic book figures' traumatic backgrounds and secret identities reflect the Jewishness of their creators?

By

Nirit Anderman

Jan 24, 2016

One day in 1933, as he was cleaning his office, an idea came to Charlie Gaines: He would publish a magazine that would put together all the comic strips that had been published earlier in the dailies. A year later Gaines – a Jew who was born Maxwell Ginsburg – published the first-ever comic book, called “Famous Funnies.” Success was instant.

Within a few years Gaines' initiative spawned a flourishing industry, and by the mid-1930s there were increasingly growing numbers of comic book publishers. The undisputed kings of the genre were a few superheroes who fought to rid the world of evil. Behind them stood mainly Jewish immigrants – not only the publishers but also the creative artists, the writers and illustrators who were in charge of the creative aspects of this industry. They were responsible for the fact that Jewish content seeped – consciously or otherwise – into the characters, plots and illustrated worlds on display.

In fact, nearly all the great superheroes were created by Jews: Jerry Siegel and Joe (Joseph) Shuster created Superman, Joe Simon and Jack Kirby (Jacob Kurtzberg) created Captain America, Bob Kane (Robert Kahn) and Bill Finger invented Batman, while Kirby, together with Stan Lee (Stanley Martin Lieber) produced a particularly impressive line of heroes such as Spider-Man, The Hulk, the Fantastic Four, Ironman, the X-men, Thor and the Avengers.

What was it that led Jews to take such a prominent role in the movie and comics industries?

“I don't think that the central role played by Jews in film and comics from the outset was due to special abilities or talents in these areas,” says Dr. Ben Baruch Blich, a senior lecturer in the department of history and theory at the Bezalel Academy of Arts. “What caused it was the open and latent anti-Semitism that prevailed in the United States at the time. Since daily newspapers [in the U.S.] refused to accept illustrations or comic books made by Jews, they had no other choice. For example, Siegel and Shuster, who were only youths then, could not find jobs at mainstream comic book networks, so they joined Gaines. The same was true for cinema. This was a restriction that forced Jews to develop a new approach.

The comic book writer Arie Kaplan, who wrote the book “From Krakow to Krypton: Jews and comic books,” explains that in contrast to the advertising industry, the comic book industry was free of anti-Semitism since many of the publishers were Jews, and no expensive academic degrees were required.

Danny Fingeroth, an American writer of comics and a former editor at Marvel Comics, who wrote the book “Disguised as Clark Kent: Jews, Comics and the creation of the Superhero,” further explains the central role Jews played in the early decades of the film and comic book industries: “Many factors went into Jews being prominent in storytelling media. It has to do with, it seems to me, Jews’ connection to a tradition of storytelling, as well as Talmudic analysis, plus the status of the children of Jewish immigrants – like all immigrants – having an outsider status in America. This led some of them to analyze what history and myths fueled the American imagination, and how to reflect that self-image back at Americans in stories that had universal appeal.

“What comics and film have in common is they were considered schlock, not-respectable media that were looked down upon, and hence there was an opportunity for Jews to get into these fields – in the creative and business ends – which were open to them, whereas other fields, like most mainstream publishing and advertising, were not.”

...

Superman in a basket

...

Captain America – created by Jews as well – also set out to fight Nazis. He did so in the very first issue that was published in March 1941, completing what Superman didn’t finish the year before. The front page of the first issue of Captain America, published six months before the attack on Pearl Harbor, shows him punching Hitler in the face and knocking him down.

Is it by chance that Jews were the ones who created these superheroes? Is there something Jewish about the whole concept?

Fingeroth: “I think the idea of a being who wields great power wisely and justly would be very appealing to people whose history involves frequently being the victim of power wielded brutally and unjustly. In retrospect, we can see coded, disguised content that could be interpreted as Jewish in the stories of the superheroes. For instance, Superman, Batman and Spider-Man’s origins are about sudden, traumatic, violent loss – which could be seen to echo the loss of stability that eastern European Jews had regularly experienced.

“The superhero stories were about power wielded wisely and about dealing with traumatic loss. These are major themes, as is the secret (or dual) identity – also of interest to all immigrants, but especially attractive to Jews who, in that era, felt that they could succeed in America only if they disguised their identities as Jews. One might speak Yiddish at home, but that was the language of your embarrassing immigrant parents and grandparents. You speak English in public so you can fit in with your friends at school. But which is the real you? So just as Superman would disguise himself as Clark Kent in order to fit in with non-super people, so would Jews change their names or ‘fix’ their noses to assimilate.”

<https://www.haaretz.com/israel-news/culture/MAGAZINE-supermensches-comic-books-jewish-history-1.5393475>

From Marvel.com

STEVE ROGERS

CAPTAIN AMERICA

Recipient of the Super-Soldier serum, World War II hero Steve Rogers fights for American ideals as one of the world's mightiest heroes and the leader of the Avengers.

America's World War II Super-Soldier continues his fight in the present as an Avenger and untiring sentinel of liberty.

ON SCREEN PROFILE

BECOMING AN AVENGER

Discovered in modern times, Captain America joined forces with the heroes who would become the Avengers during the attack by Loki and the Chitauri on New York.

POWERS + ABILITIES

Speed & Stamina

His speed and stamina increased by the Super-Soldier serum, Captain America is usually the first leading the way into battle, with few able to keep up with him.

Skilled fighter

A skilled fighter, Captain America has bested formidable, highly trained operatives from around the world.

Acrobat

Highly acrobatic, Steve Rogers is able to pull off surprisingly agile moves for a man his size.

Vibranium shield

Captain America carries a remarkable, one of a kind vibranium shield. Phenomenally tough and durable when it comes to defending Rogers from attack, the shield is also an impressive tool in combat that Rogers deftly uses as a throwing weapon.

BIOGRAPHY

4-F Forever?

Envious of his friend Bucky Barnes' military enlistment, and undeterred by his own multiple rejections by the U.S. Army, physical weakling Steve Rogers made one more attempt to join the march of men to fight for their country in the dark days of World War II. Rogers' valiant wish to fight bullies wherever they were grabbed the attention of scientist Dr. Abraham Erskine, and he handpicked the idealistic young man for the Army's Super-Soldier program under his supervision.



Though Rogers learned of Erskine’s disastrous previous attempts to realize a super-soldier, Germany’s so-called “Red Skull,” he braved the process and emerged from it a new man. With a powerful body and heightened speed and reflexes, Rogers faced his first challenge when forced to chase down Dr. Erskine’s assassin immediately following the experiment. In doing so, he also learned of the involvement of Hydra, the Nazi science division, in the doctor’s murder.

The Army moved swiftly to create a colorful, star-spangled persona for Steve Rogers they called “Captain America,” and put him on a tour to sell war bonds. Chafing at what he felt was inaction, Rogers jumped at the chance to join the real fighting when he received news of the capture of his friend Barnes’ army division and rushed to rescue the soldiers. Upon the successful completion of the unplanned mission—and a brief meeting with the Red Skull himself—Rogers determined his path as a one-man fighting force.

The Right Tools

As Captain America, Steve Rogers carries a nearly indestructible shield fashioned from the rare Wakandan metal known as vibranium. Designed and crafted by genius inventor Howard Stark during World War II, the shield is a perfectly balanced instrument capable of withstanding intense stress and damage, yet also able to be thrown as an offensive weapon that rebounds back to its owner. Rogers maintains the shield as an almost constant companion after it was recovered from the wreckage of the Red Skull’s airplane, as it has become a symbol of strength to all those who recognize Captain America as the country’s defender.



Rogers is also well-versed in the use of firearms, though he rarely carries or uses them in modern times. His famous Captain America suit and helmet have been updated more than once since the 1940s, and offers him some protection against the elements and enemies alike.

Axis of Evil

Steve Rogers' first real enemy took the form of Johann Schmidt, a German scientist and wartime leader of the Nazi science division, Hydra. Schmidt became known as the Red Skull after a failed attempt to augment himself using Dr. Erskine's super-soldier serum devolved his features into a crimson, skull-like countenance. His obsession with power led him to gain possession of the Tesseract, an otherworldly power source of unparalleled energy, and split off of Hydra from Hitler's forces. The Red Skull met his match, though, in Captain America. The hero dogged the villain throughout the war until Schmidt's apparent demise in his own aircraft high above the North Atlantic.



Arnim Zola, a scientist under the Red Skull's command, managed to survive the war by supposedly allying himself with the allies and the newly created S.H.I.E.L.D.; but in reality, he kept the dream of Hydra alive all the while. When his own death approached, Zola transferred his consciousness into a S.H.I.E.L.D. computer to continue to be a thorn in Captain America's side in the present.

Other modern-day menaces for Steve Rogers include Asgardian god of mischief Loki, mercenary and martial artist Georges Batroc, and weapons dealer Brock Rumlow, AKA Crossbones.

Captain America has also come face to face with the fearsome threat of Thanos, doing all he can to stop the Titan in his quest to end half the life in the universe.

Lasting Friendships

Steve Rogers' forthright attitude and positive disposition has attracted a select group of people into his inner circle of friends. His longest companion is James Buchanan "Bucky" Barnes, who Rogers met in his Hell's Kitchen neighborhood in New York and formed a close friendship with. Despite Barnes' enlistment in the Army and Rogers' career as Captain America during the war, the two found each other and united to form a solid battlefront against the Axis. When Barnes seemingly fell to his death, Steve Rogers felt as if a brother had been taken from him.



Though his time with Peggy Carter was comparatively short to his friendship with Bucky Barnes, Rogers' feelings toward the capable young woman had begun to blossom into romance before his crash into the Atlantic. The two reunited in the present day, but Carter's advanced age and her weakening health prevented them from continuing what they'd begun during the war. Regardless, Rogers maintained his connection with the woman until her death from natural causes and looks forward to what the future may bring with his relationship to Sharon Carter, Peggy's great-niece and S.H.I.E.L.D.'s Agent 13.

Through their partnership in the Avengers and S.H.I.E.L.D., Steve Rogers and Natasha Romanoff have formed a friendship, something the infamous Black Widow does not offer lightly. Despite moments of Rogers' distrust of Romanoff's decisions and her prodding of him to fully embrace the modern world, an underlying understanding exists between the two heroes.

Captain America has also formed a bond with Sam Wilson, known as the Falcon, who has shown intense loyalty to Rogers. His relationship with Iron Man Tony Stark remains a difficult one to categorize, given the rift the two have had.

...

IN COMICS PROFILE

CAPTAIN AMERICA

When Steve Rogers enlisted to fight in World War II, he didn't do it to become a hero, or an icon, or a legend; he did it because he felt it was the right thing to do.

POWERS + ABILITIES

Slowed aging process

Captain America's Super-Soldier treatment dramatically slowed his aging process, allowing him to survive decades frozen in ice near the Arctic circle before emerging to resume life as one of Earth's most powerful Super Heroes.

Vibranium shield

Captain America's signature weapon is a circular shield partially composed of vibranium, which makes it lightweight, perfectly balanced, and virtually indestructible.

Super-soldier serum

The Super-Soldier serum given to Steve Rogers converted him into a mighty warrior with strength, stamina, and agility that exceed the traits of any challenger.

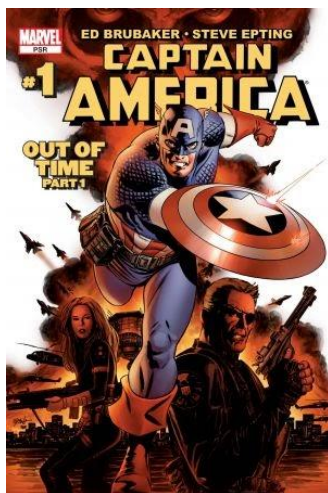
Leader & strategist

Steve Rogers is an ideal leader and strategist, with the charisma and foresight that makes him the obvious choice to command nearly every super team he's been a member of.

DISCOVER CAPTAIN AMERICA

Captain America fought his way through his seventh solid decade as the Sentinel of Liberty in this captivatingly serialized ongoing, packed with equal parts pulpy knockdown drag outs and spy-tinged escapades. This volume of CAPTAIN AMERICA defined what it means to be the most patriotic hero in the Marvel Universe of today.

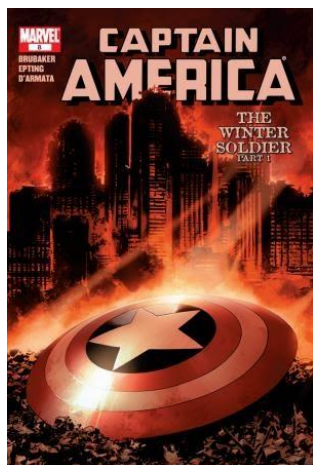
CAPTAIN AMERICA'S GREATEST MOMENTS



OUT OF TIME

IN CAPTAIN AMERICA (2004) #1

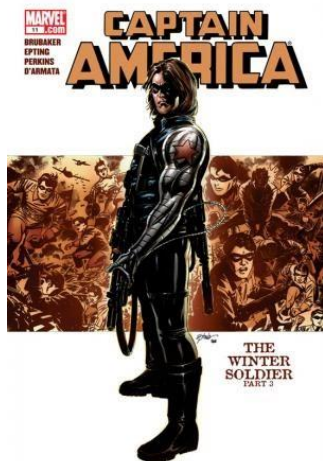
The Red Skull once again has a Cosmic Cube in his possession, meaning that all of reality is once again in jeopardy. But when an assassin with a cybernetic arm puts a bullet through the Skull's chest, Cap and his partner Sharon Carter race against time to track down the purloined Cube and its mysterious new owner.



WINTER SOLDIER

IN CAPTAIN AMERICA (2004) #8

The cybernetic assassin stands revealed as Bucky, Captain America's long lost and thought deceased sidekick from World War II. With Cap emotionally wrecked from the revelation, several of Earth's mightiest allies rush to his aide-but the final battle proves to be one Steve Rogers has to fight alone.



WINTER SOLDIER: REVEALED

IN CAPTAIN AMERICA (2004) #11

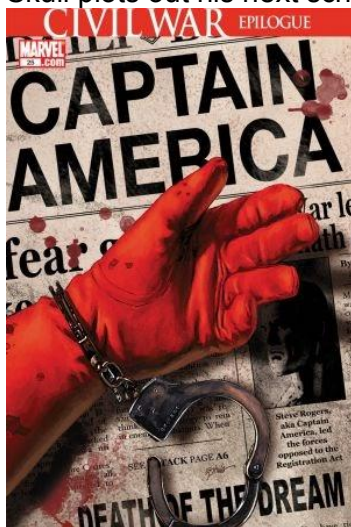
Before confronting the brainwashed Winter Soldier head-on with the truth, Steve Rogers must first learn the truth. This issue breaks down Bucky's brutal transformation into the Winter Soldier, told by writer Ed Brubaker in a unique dossier-style with heartbreaking visuals from artist Steve Epting.



TWENTY-FIRST CENTURY BLITZ

IN CAPTAIN AMERICA (2004) #18

With his grief over Bucky's return temporarily shelved, Cap journeys overseas to team-up with his old allies Union Jack and Spitfire-two of England's top heroes. Together they must prevent a Neo-Nazi group called the Master Race from forcing their way into power, all while the Red Skull plots out his next scheme in the background!



DEATH OF THE DREAM

IN CAPTAIN AMERICA (2004) #25

In the fallout of CIVIL WAR, Captain America is in handcuffs with his public image tarnished-and then, the assassination. With Steve Rogers dead, his closest allies-Falcon, Sharon Carter, Winter Soldier, and Black Widow-race to arrest Cap's killer. As the story unfolds, however, they discover that the killer is closer than they realize!

BIOGRAPHY

CAPTAIN AMERICA

From the dark days of world war to the explosive challenges of today, Super-Soldier Captain America stands ready as a shining sentinel of liberty to shield the oppressed and fight for freedom everywhere.

Ninety-Eight-Pound Weakling

A poor orphan from the wrong side of the tracks in the days leading up to World War II, goodhearted Steve Rogers enlisted in the army to fight the Axis Powers, but met with rejection due to his small size and underdeveloped physique. Professor Abraham Erskine, a pioneer in the development of a Super-Soldier for the United States, saw potential in Rogers and whisked him into Project Rebirth, the professor's bold experiment in enhancing the human body to its peak powers.

Rogers found himself subjected to Erskine's treatments—a specialized serum and exposure to a unique form of radiation—and realized the professor's dream, becoming the world's first, fully developed Super-Soldier. Now muscular and tall, as well as possessed of amazing strength and agility, the former ninety-eight-pound weakling watched in horror as a Nazi spy shot and killed Erskine, and thereby ensured Rogers would be the last of his kind.

The United States government moved swiftly to fashion Rogers into a living symbol of inspiration to the public at home and soldiers abroad. And, after extensive combat training he debuted in a colorful, patriotic uniform as Captain America. Operating out of the army's Camp Lehigh in Virginia, Rogers posed as an ordinary soldier, but conducted secret missions stateside and abroad as his alter-ego to smash spies, saboteurs, and the occasional Super Villain who threatened the country he loved so dearly. Soon, Cap captured the attention of the Red Skull, his evil counterpart in Germany, and the two formed a lasting enmity over the course of the war. The hero also gained a near-indestructible shield with which he became supremely efficient in both offense and defense.



More costumed champions began to appear and founded a fighting battalion known as the Invaders with Captain America. The Super-Soldier also struck up a close friendship with a young man named Bucky Barnes who was perceived as a kind of sidekick on Cap's missions, though Bucky possessed his own formidable skills. Toward the end of the war, the famous fighting duo closed in on Baron Zemo, a Nazi scientist who'd committed nearly as many

atrocities against the Allies as the Red Skull, and moved to destroy an experimental plane he coveted. Unfortunately, Cap and Bucky found themselves caught in the aircraft's fiery demise while in flight, and both tumbled into the ocean, leading Cap to believe Bucky had perished in the explosion.

Due to Erskine's serum coursing through his veins, Cap's body went into suspended animation once submerged in the frigid waters, and ended up encased in solid ice. In this manner, he slept away the decades until discovered by the Avengers, a team of Super Heroes, in modern times. Awakened and resuscitated, Cap's astonishment in realizing he'd lost Bucky and everyone he'd ever cared for quickly gave way to his unshakable sense of duty and he once again donned his famous shield and outfit to join with the Avengers in their ongoing battle against injustice.

Patriotic Power

After being infused with the Super-Soldier serum, Steve Roger's body reached the upper-most limits of human perfection in strength, stamina, agility, and durability. With training, he learned to use these traits in perfect unison in any given situation. Because of this, many see him as super human, but in truth he maintains a strict regimen of exercise to bolster the serum's transformation of his physical form. In addition, Rogers' charisma and shrewd decision-making ability are also recognized as being at the top-level of any human on Earth.



As Captain America, he carries a concave shield composed of vibranium and steel alloy. This makes the disc lightweight, nearly indestructible, and perfectly balanced. Cap's extensive use of the shield in combat situations has formed a kind of symbiosis between the two, making the disc practically an extension of his will. Hurling it with his enhanced strength and marksmanship, he can strike several opponents in quick succession and catch it on its return arc. The shield can also withstand extreme temperatures and pressure, as well as rebound most forms of energy directed at it.

Cap's unique uniform is made of a tight-woven chainmail, able to deflect sharp objects and some smaller gauges of projectiles. He has also been seen wearing a belt equipped with pouches for quick access to a variety of useful items.

Circle of Friends

Many of Captain America's friends and allies during World War II were lost to him due to the ravages of time during his suspended animation, and in the present day his closest companions are few in number.

James Buchanan "Bucky" Barnes survived the explosion of Baron Zemo's plane to be snatched up by Russian operatives and brainwashed into an instrument of death, the Winter Soldier. Bucky eventually broke the deep conditioning to reaffirm a friendship with Steve Rogers that stretched back to the earliest days of the war, and today the two men think of themselves as brothers.

When Cap met Sharon Carter, S.H.I.E.L.D.'s invaluable Agent 13, and learned she was the niece of his wartime flame Peggy Carter, the die was cast for them to become soulmates. Through thick and thin they've maintained their bond, even through tumultuous times like when Steve Roger's temporary death came at the hands of a manipulated Sharon. Though the two may sometimes dream of a shared life together, their respective careers keep them from settling down as husband and wife.



Sam Wilson and Steve Rogers met under fire on a far-off island and became fast friends and later crimefighting partners when Cap helped Wilson create his Super Hero persona of the Falcon. Though both grew up on the mean city streets and share a common belief in justice and liberty, the two have more than once disagreed on matters of opinion, but have always reminded themselves of their friendship.

Axis of Evil

Captain America toiled tirelessly to earn enemies throughout his career, but none so much as the Red Skull. The skull-faced villain charted his own course after his "creation" by Adolph Hitler himself, but he retained the Nazi mindset of superiority and world-dominance. Crafty and cunning, he waylaid Cap at every turn, even surviving into the modern age to bedevil his adversary time and time again. The Skull recognized Cap as his mortal enemy - perhaps not a genuine equal, but as someone whose image was to be corrupted, his goals subverted, and his life ruined. The Sentinel of Liberty never underestimated the Red Skull, and despite witnessing his supposed death many times, rarely believed his threat had truly ended.

Baron Heinrich Zemo nearly rivaled the Red Skull in his battles with Captain America. Originally a Nazi scientist, Zemo's diabolical inventions included a super adhesive to which he himself fell prey, leading to his mask becoming permanently adhered to his face. Zemo, like the Skull, survived the war to form the first Masters of Evil in the modern era, a group of Super Villains that opposed the Avengers and other heroes. Though Heinrich ultimately met his end, his

twisted son Helmut picked up the Baron Zemo mantle and continued his father's endless skirmishes with Cap.

Another purveyor of warped science from the World War II era, geneticist Arnim Zola created incredible beings to do his bidding, but battled Captain America many times to prove his mind was the superior. In recent years, Zola became the master of an entire other dimension apart from our own, one in which Cap led a revolt to disrupt the evil scientist's mad dreams.

One other adversary rose up from the war era to follow Cap into the modern world: Baron Strucker. The evil aristocrat founded the organization which became known as Hydra, a global scheme to dominate the world through terrorism and subversion. Other hands have since replaced Strucker in the leadership of Hydra, but his dark legacy lives on.

Other enemies of Captain America include the Red Skull's right-hand lieutenant Crossbones, the Skull's daughter Sin, the bizarre entity known as M.O.D.O.K., wayward psychiatrist Dr. Faustus, the acrobat Batroc, the anarchist Flag Smasher, and the snake-themed Super Villains who make up the dreaded Serpent Society.



The Falcon grew into the role of Cap's partner when Rick and the hero grew apart, and Cap became a police officer in his civilian life. He returned to the Avengers after a brief hiatus from membership when the team faced the galactic menace of two powerful alien races battling each other in the Kree-Skrull War. Around this time, Cap also addressed the appearance of the man who posed as Captain America while the real deal slept away the decades. Later, Helmut Zemo, the son of the original Baron Zemo, rose up to claim his father's legacy and continue his evil.

When the Secret Empire, another subversive group, made a play to take over the United States, Cap disrupted their gambit, but was crestfallen when he discovered the true identity of the Empire's masked leader to be a high-ranking government official. His faith in his country shaken to the core, he abandoned the role of Captain America to temporarily adventure as Nomad until circumstances drove him to once again take up the shield and the old red, white, and blue. As Cap again, he and the Falcon strengthened their partnership to face the Madbomb crisis as well as the rise of Arnim Zola as a mad geneticist.

Following a string of violent clashes, the Red Skull accelerated Cap's physical body to match his true age, and the two entered into what the Skull believed would be their final battle. In the end, Cap believed his greatest enemy to be dead. Later, the Serpent Society crawled into the light to challenge the hero, and Cap set up a national "hotline" to answer calls for help across the country. Back in New York, Zemo and the latest edition of the Masters of Evil invaded Avengers Mansion, captured Cap, and destroyed precious mementoes of his before his eyes.

...

The U.S. government removed Rogers from the Cap role, forcing him to rebrand himself as “The Captain,” so he could continue his crusading career. When he returned to the shield, his replacement, John Walker, became a new government operative called the USAgent. Strange times followed, including a romance with a former Serpent Society member, a transformation into a werewolf, and a breakdown of the Super-Soldier serum in his blood that forced Cap to don armor and eventually led to his disappearance, perhaps to die alone.

Rogers was revived in time to take up the shield against a resurrected Red Skull and a new threat involving the Cosmic Cube. Once again stripped of his Cap role not long after, he operated as an “ex-patriot” until returning to his old uniform. For a brief time following that, Cap found himself submerged in a new reality apart from his own, wherein he operated as a somewhat different Captain America, until brought back to his proper existence. Soon after, Cap would lose his shield at the bottom of the ocean and be forced to use makeshift replacements. Luckily, the real shield was recovered and returned to its rightful owner.

One of the Avengers’ greatest foes, the time-traveling Kang, invaded Earth with an immense army, but the assembled heroes fought back and Cap himself faced Kang in personal combat and defeated him. The Red Skull later worked secretly as Dell Rusk, the U.S. Secretary of Defense, until exposed by Cap, while the Scarlet Witch, one of the original “Kooky Quartet” members went mad and attempted to obliterate the Avengers. In the days that followed, Bucky resurfaced alive as the Winter Soldier, a brainwashed Russian assassin, and Cap helped a small group of teenage heroes form the Young Avengers out of the ashes of Scarlet Witch’s assault.

When Cap’s teammate Iron Man proposed and pushed through into law a Superhuman Registration Act, Cap vocally disagreed with it and a period of “Civil War” erupted between the two old friends. Spreading to the entire Super Hero community, the skirmishes escalated until Rogers realized the toll it was taking on the public and surrendered to the authorities.

Incarcerated, he fell to an assassination attempt concocted by the Red Skull, which used a duped Sharon Carter as the instrument of death.

Steve Rogers’ essence wandered through time, reliving moments throughout his career as Cap, but was brought back to the present to be rejoined with his body, although not without a battle with the Red Skull for possession of it. While believed dead, Cap’s mantle was taken up by Bucky and Rogers insisted his old partner maintain the role while he himself became the director of S.H.I.E.L.D. for a time. As always, he returned as Captain America when the world and the heroic community needed him most, during a siege on the fabled realm of Asgard. Unfortunately, Cap’s shield was later broken in the midst of another crisis involving godlike beings, but was repaired, albeit with a scar to remind its user of the high price of being a champion.

Cap organized an Avengers Unity Squad to bring together humans and mutants for the greater good and one of their first challenges involved a Red Skull clone who stole the brain of the late Professor X, a powerful mutant with psychic abilities. Once again, the Super-Soldier serum was neutralized in Cap’s blood, causing him to outwardly transform into nearly his true advanced physical age. The Falcon became Captain America during this time, until a sentient Cosmic Cube known as Kobik restored Rogers to his heroic stature, but also to a warped mindset manipulated by the Red Skull in which Cap was raised as an agent of Hydra, bent on subjugating the world to the group’s twisted domination ideals.

The true Steve Rogers resurfaced when given a body by Kobik and the Hydra version was defeated, and Captain America headed out to travel the United States in search of not only himself, but the real America he loves so much.

<https://www.marvel.com/characters/captain-america-steve-rogers>

From Wikipedia, the free encyclopedia

Captain America

This article is about Steve Rogers. For the subsequent versions of the character, see [List of incarnations of Captain America](#).

"Steve Rogers (Marvel Comics)" redirects here. For the film character, see [Steve Rogers \(Marvel Cinematic Universe\)](#).

Captain America



Captain America #109 (January 1969).
Cover art by [Jack Kirby](#) and [Syd Shores](#).

Publication information

Publisher [Marvel Comics](#)

First appearance	Captain America Comics #1 (March 1941)
Created by	Joe Simon Jack Kirby
In-story information	
Alter ego	Steven Rogers
Team affiliations	Avengers Avengers Unity Division All-Winners Squad Illuminati Invaders Landau, Luckman, and Lake New Avengers Project: Rebirth Redeemers S.H.I.E.L.D. Secret Avengers Secret Defenders U.S. Army New York City Police Department
Partnerships	Bucky Barnes Peggy Carter Falcon Black Widow Iron Man
Notable aliases	Nomad , The Captain
Abilities	<ul style="list-style-type: none"> • Enhanced strength and Durability • Enhanced speed • Enhanced agility • Enhanced senses • High-level mental processing • Accelerated Healing factor

- Immunity to diseases and toxins
- Slowed ageing
- Master martial artist and hand-to-hand combatant
- Master in armed combat
- Master tactician, strategist, and field commander
- Wields [Vibranium-steel alloy shield](#)

Captain America is a fictional [superhero](#) appearing in [American comic books](#) published by [Marvel Comics](#). Created by [cartoonists Joe Simon](#) and [Jack Kirby](#), the character [first appeared](#) in [Captain America Comics](#) #1 ([cover dated](#) March 1941) from [Timely Comics](#), a predecessor of Marvel Comics. Captain America was designed as a [patriotic supersoldier](#) who often fought the [Axis powers](#) of [World War II](#) and was Timely Comics' most popular character during the wartime period. The popularity of superheroes waned following the war, and the *Captain America* comic book was discontinued in 1950, with a short-lived revival in 1953. Since Marvel Comics revived the character in 1964, Captain America has remained in publication.

The character wears a costume bearing an [American flag motif](#), and he utilizes a [nearly indestructible shield](#) that he throws as a projectile. Captain America is the [alter ego](#) of **Steve Rogers**, a frail young man enhanced to the peak of human perfection by an experimental serum to aid the [United States](#) government's efforts in World War II. Near the end of the war, he was trapped in ice and survived in [suspended animation](#) until he was revived in modern times. Although Captain America often struggles to maintain his ideals as a man out of his time, he remains a highly respected figure in his community, which includes becoming the long-time leader of the [Avengers](#).

Captain America was the first Marvel Comics character to appear in media outside comics with the release of the 1944 [movie serial](#), *Captain America*. Since then, the character has been featured in [other films and television series](#). In the [Marvel Cinematic Universe](#) (MCU), the [character](#) is portrayed by [Chris Evans](#).

Captain America was ranked sixth on [IGN's](#) "Top 100 Comic Book Heroes of All Time" in 2011,^[1] second in their list of "The Top 50 Avengers" in 2012,^[2] and second in their "Top 25 best Marvel superheroes" list in 2014.^[3]

Publication history

Further information: [List of Captain America titles](#)

Creation

In 1940, writer Joe Simon conceived the idea for Captain America and made a sketch of the character in costume.^[4] "I wrote the name 'Super American' at the bottom of the page," Simon said in his autobiography, and then decided:

No, it didn't work. There were too many "Supers" around. "Captain America" had a good sound to it. There weren't a lot of captains in comics. It was as easy as that. The boy companion was simply named Bucky, after my friend Bucky Pierson, a star on our high school basketball team.^[5]

Simon recalled in his autobiography that [Timely Comics](#) publisher [Martin Goodman](#) gave him the go-ahead and directed that a Captain America solo comic book series be published as soon as possible. Needing to fill a full comic with primarily one character's stories, Simon did not believe that his regular creative partner, artist [Jack Kirby](#), could handle the workload alone:

I didn't have a lot of objections to putting a crew on the first issue ... There were two young artists from [Connecticut](#) that had made a strong impression on me. [Al Avison](#) and [Al Gabriele](#) often worked

together and were quite successful in adapting their individual styles to each other. Actually, their work was not too far from [that of] Kirby's. If they worked on it, and if one inker tied the three styles together, I believed the final product would emerge as quite uniform. The two AIs were eager to join in on the new *Captain America* book, but Jack Kirby was visibly upset. "You're still number one, Jack," I assured him. "It's just a matter of a quick deadline for the first issue." "I'll make the deadline," Jack promised. "I'll pencil it [all] myself and make the deadline." I hadn't expected this kind of reaction ... but I acceded to Kirby's wishes and, it turned out, was lucky that I did. There might have been two AIs, but there was only one Jack Kirby ... I wrote the first *Captain America* book with penciled lettering right on the drawing boards, with very rough sketches for figures and backgrounds. Kirby did his thing, building the muscular anatomy, adding ideas and popping up the action as only he could. Then he tightened up the penciled drawings, adding detailed backgrounds, faces and figures."^[5]



1974 [Comic Art Convention](#) program featuring Simon's original sketch of Captain America

Al Lieberman would ink that first issue, which was lettered by Simon and Kirby's regular letterer, Howard Ferguson.^[6]

Simon said Captain America was a consciously political creation; he and Kirby were morally repulsed by the actions of [Nazi Germany](#) in the years leading up to the United States' involvement in [World War II](#) and felt war was inevitable: "The opponents to the war were all quite well organized. We wanted to have our say too."^[7]

Golden Age



Captain America Comics #1 (March 1941). Cover art by [Joe Simon](#) (inks and pencils) and [Jack Kirby](#) (pencils).

***Captain America Comics* #1** — [cover-dated](#) March 1941^[8] and on sale December 20, 1940,^{[9][10]} a year before the [attack on Pearl Harbor](#), but a full year into World War II — showed the protagonist punching Nazi leader [Adolf Hitler](#); it sold nearly one million copies.^[11] While most readers responded favorably to the comic, some took objection. Simon noted, "When the first issue came out we got a lot of ... threatening letters and hate mail. Some people really opposed what Cap stood for."^[7] The threats, which included menacing groups of people loitering out on the street outside of the offices, proved so serious that police protection was posted with [New York Mayor Fiorello La Guardia](#) personally contacting Simon and Kirby to give his support.^[12]

Though preceded as a "patriotically themed superhero" by MLJ's [The Shield](#), Captain America immediately became the most prominent and enduring of that wave of superheroes introduced in American comic books prior to and during World War II,^[13] as evidenced by the unusual move at the time of premiering the character in his own title instead of an anthology title first. This popularity drew the attention and a complaint from MLJ that the character's triangular shield too closely resembled the chest symbol of their Shield character. In response, Goodman had Simon and Kirby create a distinctive round shield for issue 2, which went on to become an iconic element of the character.^[14] With his sidekick [Bucky](#), Captain America faced [Nazis](#), [Japanese](#), and other threats to wartime America and the [Allies](#). Stanley Lieber, now better known as [Stan Lee](#), contributed to the character in issue #3 in the filler text story "Captain America Foils the Traitor's Revenge", which introduced the character's use of his shield as a returning throwing weapon.^[15] Captain America soon became Timely's most popular character and even had a fan-club called the "Sentinels of Liberty".^[7]

Circulation figures remained close to a million copies per month after the debut issue, which outstripped even the circulation of news magazines such as [Time](#) during the period.^{[13][16]} After the Simon and Kirby team moved to [DC Comics](#) in late 1941, having produced *Captain America*

Comics through issue #10 (January 1942), [Al Avison](#) and [Syd Shores](#) became regular [pencillers](#) of the celebrated title, with one generally [inking](#) over the other. The character was featured in [All Winners Comics](#) #1–19 (Summer 1941 – Fall 1946), [Marvel Mystery Comics](#) #80–84 and #86–92, [USA Comics](#) #6–17 (Dec. 1942 – Fall 1945), and [All Select Comics](#) #1–10 (Fall 1943 – Summer 1946).

In the post-war era, with the popularity of superheroes fading, Captain America led Timely's first superhero team, the [All-Winners Squad](#), in its two published adventures, in [All Winners Comics](#) #19 and #21 (Fall–Winter 1946; there was no issue #20). After Bucky was shot and wounded in a 1948 *Captain America* story, he was succeeded by Captain America's girlfriend, Betsy Ross, who became the superheroine [Golden Girl](#). *Captain America Comics* ran until issue #73 (July 1949),^[17] at which time the series was retitled *Captain America's Weird Tales* for two issues,^[18] with the finale being a horror/suspense anthology issue with no superheroes.

[Atlas Comics](#) attempted to revive its superhero titles when it reintroduced Captain America, along with the original Human Torch and the Sub-Mariner, in *Young Men* #24 (Dec. 1953). Billed as "Captain America, Commie Smasher!" Captain America appeared during the next year in *Young Men* #24–28 and *Men's Adventures* #27–28, as well as in issues #76–78 of an eponymous title. Atlas' attempted superhero revival was a commercial failure,^[19] and the character's title was canceled with *Captain America* #78 (Sept. 1954).

Silver and Bronze Age



Avengers #4 (March 1964). Cover art by [Jack Kirby](#) and [George Roussos](#).

In the [Human Torch](#) story titled "Captain America" in Marvel Comics' *Strange Tales* #114 (Nov. 1963),^[20] writer-editor [Stan Lee](#) and artist and co-plotter [Jack Kirby](#) depicted the brash young [Fantastic Four](#) member Johnny Storm, the Human Torch, in an exhibition performance with

Captain America, described as a legendary World War II and 1950s superhero who has returned after many years of apparent retirement. The 18-page story ends with this Captain America revealed as an impostor: it was actually the villain the Acrobat, a former circus performer the Torch had defeated in *Strange Tales* #106, who broke two thieves out of jail, hoping to draw the police away while trying to rob the local bank. Afterward, Storm digs out an old comic book in which Captain America is shown to be Steve Rogers. A caption in the final panel says this story was a test to see if readers would like Captain America to return. According to Lee, fan response to the tryout was very enthusiastic.^[21]

Captain America was then formally reintroduced in *The Avengers* #4 (March 1964),^[22] which explained that in the final days of World War II, he had fallen from an experimental [drone plane](#) into the [North Atlantic Ocean](#) and spent decades frozen in a block of ice in a state of [suspended animation](#). The hero found a new generation of readers as leader of that superhero team. Following the success of other Marvel characters introduced during the 1960s, Captain America was recast as a hero "haunted by past memories, and trying to adapt to 1960s society".^[23]

After then guest-starring in the feature "[Iron Man](#)" in *Tales of Suspense* #58 (Oct. 1964), Captain America gained his own solo feature in that "split book", beginning the following issue.^[24] Issue #63 (March 1965), which retold Captain America's origin, through issue #71 (Nov. 1965) was a period feature set during World War II and co-starred Captain America's Golden Age sidekick, Bucky. Kirby drew all but two of the stories in *Tales of Suspense*, which became *Captain America* with #100 (April 1968);^[25] [Gil Kane](#) and [John Romita Sr.](#), each filled in once. Several stories were finished by penciller-inker [George Tuska](#) over Kirby layouts, with one finished by Romita Sr. and another by penciller [Dick Ayers](#) and inker [John Tartaglione](#). Kirby's regular inkers on the series were [Frank Giacoia](#) (as "Frank Ray") and [Joe Sinnott](#), though [Don Heck](#) and Golden Age Captain America artist [Syd Shores](#) inked one story each.

This series — considered *Captain America* volume one by comics researchers and historians,^[26] following the 1940s *Captain America Comics* and its 1950s numbering continuation of *Tales of Suspense* — ended with #454 (Aug. 1996).

This series was almost immediately followed by the 13-issue *Captain America* vol. 2 (Nov. 1996 – Nov. 1997, part of the "[Heroes Reborn](#)" crossover),^[27] the 50-issue *Captain America* vol. 3 (Jan. 1998 – Feb. 2002),^[28] the 32-issue *Captain America* vol. 4 (June 2002 – Dec. 2004),^[29] and *Captain America* vol. 5 (Jan. 2005 – Aug. 2011).^[30] Beginning with the 600th overall issue (Aug. 2009), *Captain America* resumed its original numbering, as if the series numbering had continued uninterrupted after #454.

...

Powers and abilities



Steve Rogers' physical transformation, from a reprint of *Captain America Comics* #1 (March 1941). Art and story by [Joe Simon](#) and [Jack Kirby](#).

Tactician and field commander

Rogers' battle experience and training make him an expert [tactician](#) and an excellent field commander, with his teammates frequently deferring to his orders in battle. The Avengers, X-Men, Fantastic Four, and other heroes choose Rogers as their leader during the [Secret Wars](#); Thor says that Rogers is one of the very few mortals he will take orders from, and follow "through the gates of Hades".^[96]

Rogers' reflexes and senses are extraordinarily keen. He has blended [Aikido](#), [Boxing](#),^[171] [Judo](#),^{[172][173]} [Karate](#),^[173] [Jujutsu](#), [Kickboxing](#), and gymnastics into his own unique fighting style and is a master of multiple martial arts. Years of practice with his near-indestructible shield make him able to aim and throw it with almost unerring accuracy. His skill with his shield is such that he can attack multiple targets in succession with a single throw or even cause a [boomerang](#)-like return from a throw to attack an enemy from behind. In canon, he is regarded by other skilled fighters as one of the best [hand-to-hand combatants](#) in the Marvel Universe, limited only by his human physique.^{[174][175]} Although the super-soldier serum is an important part of his strength, Rogers has shown himself still sufficiently capable against stronger opponents, even when the serum has been deactivated reverting him to his pre-Captain America physique.^[176]

Stan Lee claimed that he'd "always been fascinated by the fact that, although Captain America has the least spectacular super-power of all, the mantle of leadership falls naturally upon him, as though he was born to command... Cap is one of the hardest hero characters to write, because the writer cannot use some exotic super-power to make his episodes seem colorful... All he has to serve him are his extraordinary combat skills, his shield, and his unquenchable love for freedom and justice."^[177]

Rogers has vast [U.S. military](#) knowledge and is often shown to be familiar with ongoing, classified Defense Department operations. He is an expert in combat strategy, survival, acrobatics, [parkour](#), military strategy, piloting, and demolitions. Despite his high profile as one of the world's most popular and recognizable superheroes, Rogers has a broad understanding of the espionage community, largely through his ongoing relationship with [S.H.I.E.L.D.](#)

Super-Soldier Serum

Steve Rodgers is often considered to be the pinnacle of human potential and operates at peak physical performance due to his enhancement via the Super Soldier Serum. The Super-Soldier Serum enhances all of his metabolic functions and prevents the build-up of [fatigue poisons](#) in his muscles, giving him endurance far in excess of an ordinary human being. This accounts for many of his extraordinary feats, including bench pressing 1,100 pounds (500 kg) as a warm-up^[178] and running a mile (1.6 km) in less than a minute (60 mph/97 km/h, nearly twice the maximum speed achieved by the best human sprinters).^[179] Furthermore, his enhancements are the reason why he was able to survive being frozen in suspended animation for decades. He is highly resistant to hypnosis or gases that could limit his focus.^[180] The secrets of creating a super-soldier were lost with the death of its creator, [Dr. Abraham Erskine](#).^[58] In the ensuing decades there have been numerous attempts to recreate Erskine's treatment, only to have them end in failure. Even worse, the attempts have instead often created psychopathic supervillains of which Captain America's [1950s imitator](#) and [Nuke](#) are the most notorious examples.

Weapons and equipment

Further information: [Captain America's shield](#)



Captain America's shield

Captain America has used multiple shields throughout his history, the most prevalent of which is a nigh-indestructible disc-shaped shield made from a unique combination of [Vibranium](#), Steel alloy, and an unknown third component that has never been duplicated called Proto-Adamantium.^{[181][182]} The shield was cast by American metallurgist [Dr. Myron MacLain](#), who was contracted by the U.S. government, from orders of [President Franklin D. Roosevelt](#), to create an impenetrable substance to use for tanks during World War II.^[181] This alloy was created by accident and never duplicated, although efforts to reverse-engineer it resulted in the discovery of [adamantium](#).^[183]

Captain America often uses his shield as an offensive throwing weapon. The first instance of Captain America's trademark ricocheting shield-toss occurs in [Stan Lee](#)'s first comics writing, the two-page text story "Captain America Foils the Traitor's Revenge" in *Captain America Comics* #3 (May 1941).^[15] The legacy of the shield among other comics characters includes the time-traveling mutant superhero [Cable](#) telling Captain America that his shield still exists in one of the possible futures; Cable carries it into battle and brandishes it as a symbol.^[184]

When without his trademark shield, Captain America sometimes uses other shields made from less durable metals such as steel,^[185] or even a photonic energy shield designed to mimic a vibranium matrix.^[186] Rogers, having relinquished his regular shield to Barnes, carried a variant of the energy shield which can be used with either arm, and used to either block attacks or as an improvised offensive weapon able to cut through metal with relative ease.^[187] Much like his Vibranium shield, the energy shield can be thrown, including ricocheting off multiple surfaces and returning to his hand.^[188]

Captain America's uniform is made of a fire-retardant material, and he wears a lightweight, bulletproof [duralumin scale armor](#) beneath his uniform for added protection.^[57] Originally, Rogers' mask was a separate piece of material, but an early engagement had it dislodged, thus almost exposing his identity. To prevent a recurrence of the situation, Rogers modified the mask with connecting material to his uniform, an added benefit of which was extending his armor to cover his previously exposed neck. As a member of the Avengers, Rogers has an Avengers priority card, which serves as a communications device.

Captain America has used a custom specialized motorcycle, modified by the [S.H.I.E.L.D.](#) weapons laboratory, as well as a custom-built battle van, constructed by the [Wakanda](#) Design Group with the ability to change its color for disguise purposes (red, white and blue), and fitted to store and conceal the custom motorcycle in its rear section with a frame that allows Rogers to launch from the vehicle riding it.

Antagonists

Main article: [List of Captain America enemies](#)

Captain America has faced numerous foes in over 70 years of published adventures. Many of his recurring foes embody ideologies contrary to the American values that Captain America is shown to strive for and believes in. Some examples of these opposing values are Nazism ([Red Skull](#), [Baron Zemo](#)), neo-Nazism ([Crossbones](#), [Doctor Faustus](#)), technocratic fascism ([AIM](#), [Arnim Zola](#)), Communism ([Aleksander Lukin](#)), amoral capitalism ([Roxxon Energy Corporation](#)), anti-patriotism ([Flag Smasher](#)) and international and domestic terrorism ([Hydra](#)).

https://en.wikipedia.org/wiki/Captain_America

From Encyclopedia Britannica

Captain America

FICTIONAL CHARACTER

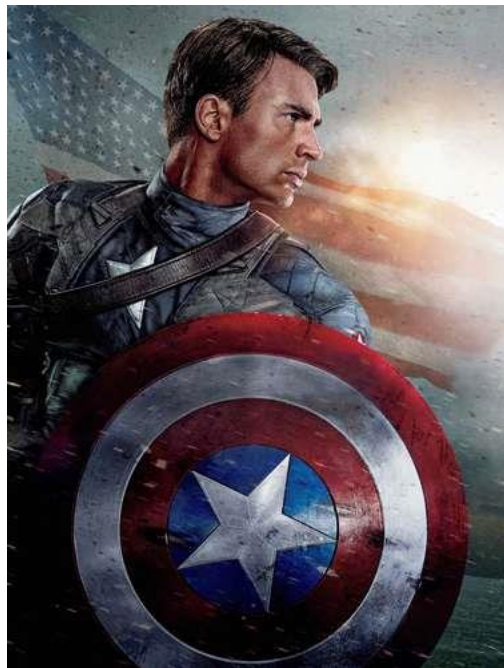
WRITTEN BY:

- [David Roach](#)
- [Andy Mangels](#)
- [Peter Sanderson](#)

[See Article History](#)

Alternative Title: Steve Rogers

Captain America, [comic-strip superhero](#) created by writer [Joe Simon](#) and artist [Jack Kirby](#) for Timely (later [Marvel](#)) Comics. The character debuted in March 1941 in *Captain America Comics* no. 1.



Evan, Chris: **Captain America** Chris Evans as the title character in *Captain America: The First Avenger* (2011), directed by Joe Johnston. *Paramount Pictures/Marvel Entertainment*

Origins In The Golden Age

Simon and Kirby created Steve Rogers, a would-be army enlistee rejected by recruiters because of his small size. Rogers volunteers to receive a top-secret serum, and he is transformed into a “super soldier.” Dubbed Captain [America](#) and clad in a red, white, and blue costume with a matching stars-and-stripes shield, Rogers joins the

U.S. Army, acquires a kid sidekick—plucky regimental mascot Bucky Barnes—and embarks on a career of enthusiastic [Nazi](#)-bashing.

The early stories were simple, straightforward tales peopled with bizarre villains such as the Hunchback of Hollywood, the Black Toad, and [Ivan the Terrible](#). Chief among them was the Red Skull, a seemingly invincible Nazi whose face literally was a crimson skull. The stories of derring-do were gripping and fast-moving, and the comic became one of the most widely read titles of the so-called Golden Age of comics. Audience identification with Captain America was central to that success. The first issue announced the creation of “The Sentinels of Liberty” fan club; eager young readers could join for just a dime, which entitled them to a membership card and a metal badge. The club proved so popular that its badge promotion had to be discontinued because of wartime metal rationing.

By the time of [the attack on Pearl Harbor](#), in December 1941, *Captain America Comics* had become the publisher’s top-selling title, and, over the course of [World War II](#), Captain America and Bucky fought the [Axis powers](#) on multiple fronts. After 10 successful issues, the comic’s creators were enticed away to rival company [DC Comics](#), but their replacements—novice writer-editor [Stan Lee](#) and various artists—handled things well. In 1944 the character received the honour of his own Republic Pictures serial, *Captain America*, which was confirmation of his *iconic* status. As the war wound down, the market for patriotic superheroes began to shrink, and Captain America and Bucky were literally put on [ice](#). In a story set in the final days of the war, the pair attempt to defuse a bomb on a [drone](#) aircraft, but the plane explodes over the frigid North Atlantic, sparking a complicated chain of events that ends with Bucky missing and Rogers floating in the water, seemingly dead.

The postwar years saw a proliferation of differently themed comics: horror, funny animals, [westerns](#), romance stories—everything, it seemed, except superheroes. With the disappearance of Rogers, the mantle of Captain America passed to a succession of replacement heroes, but they failed to *resonate* with the *stalwart* Sentinels of Liberty club members. *Captain America Comics* ended with issue no. 73 (July 1949), and, after two issues titled *Captain America’s Weird Tales*, the series was canceled. Barely four years later, however, Captain America returned in *Young Men* no. 24 (1953), and the *Captain America* comic resumed printing in May 1954. The book, which boasted *Captain America...Commie Smasher!* as a subtitle, was an obvious product of the [McCarthy](#) era. The public did not warm to it. The *Captain America* series was canceled for a second time in September 1954.

Rebirth In The Silver Age

In the early 1960s, with Marvel’s superheroes rediscovering a large and enthusiastic audience, the time seemed right to reintroduce Captain America. In *Avengers* no. 4 (1964), it was revealed that Steve Rogers had not died in the freezing waters of the North Atlantic. He had been trapped in ice and preserved in a state of suspended animation. The newly formed [Avengers](#) find Rogers’s thawing body and revive him. Captain America immediately joins the Avengers and becomes something of an elder statesman among them. Within a year of his revival, he graduated to his own strip in *Tales of Suspense*, a title he shared with [Iron Man](#), and was well on his way to becoming an icon again.

Despite Kirby’s return, the new Captain America failed to achieve the popularity of Marvel’s powerhouse headliners, such as [Spider-Man](#) and the [Fantastic Four](#). As an admission that the strip was at its peak during World War II, this revival almost immediately resorted to “untold tales” of the war. The character was nevertheless a cornerstone of the “Marvel Universe” in the 1960s, and, with Lee and Kirby at the peak of their powers, the stories were a compelling read.

The Modern Era

By the early 1970s Lee and Kirby had left the comic and sales were in decline when young writer Steve Englehart took Captain [America](#) into deeper, darker waters. In a lengthy tale that reflects both antiwar sentiment and cynicism born of the [Watergate scandal](#), a conspiracy within the [White House](#) is revealed to be the work of the evil “Secret Empire,” and the government’s [insidious](#) corruption horrifies Captain America. Sickened at what he sees as the betrayal of his country, Rogers quits in disgust and briefly becomes a character called Nomad before his innate patriotism gets the better of him.

Kirby returned to *Captain America* as both writer and artist in 1975, and he moved the title away from the social commentary that was typical of Engelhart’s take on the character. A series of writers shepherded Captain America into the 1980s, and in 1985 [Mark Gruenwald](#) began a decadelong [tenure](#) on the book. Gruenwald’s run focused on superheroics at the expense of Rogers’s civilian persona, and it introduced Diamondback—a sometime villain who evoked shades of [Catwoman](#)—as a [romantic](#) interest. Mark Waid took over as writer in 1995, and he refocused on the basics of the character: while Steve Rogers might be a “man out of time,” Captain America is a symbol for all times. Waid’s brief but influential run paved the way for the virtual reinvention of the character in 2005, when [Ed Brubaker](#) began his

critically acclaimed stint as the writer of *Captain America*. While not shying away from comic conventions such as time travel, Brubaker's *Captain America* was a soldier, and his adventures were noir-influenced tales of intrigue and espionage. Brubaker deftly reversed one of the most famous deaths in comics history with a story revealing that although Bucky lost an arm in the explosion at the war's end, he survived, and his unconscious body was recovered by the Soviets. They replaced his missing arm with a bionic one and brainwashed him into becoming an assassin called the Winter Soldier. Between missions he was kept in suspended animation, and thus Bucky, though now an adult, was still in his early 20s. Upon the apparent death of Steve Rogers in 2007, Bucky assumed the role of *Captain America*, a mantle that he carried until his own apparent death in 2011. At that time Rogers once again became *Captain America* and Bucky resumed his clandestine operations—now as *Captain America's* ally—as the Winter Soldier.



Captain AmericaChris Evans as the title character in *Captain America: The First Avenger* (2011).*Paramount Pictures/Marvel Entertainment*

Under writer Rick Remender, Rogers passed the mantle of *Captain America* again in 2014, when *Captain America's* body was subjected to rapid aging because of the diminishing effects of the super soldier serum that granted him his powers. Sam Wilson, who had long fought by Rogers's side as the Falcon, became the new *Captain America* in *All-New Captain America* no. 1 (November 2014). Marvel was unlikely to leave one of its flagship characters on the sidelines for long, however, and a de-aged, repowered Rogers returned in *Captain America: Steve Rogers* in 2016. That title set the stage for writer Nick Spencer's *Secret Empire* (2017), a crossover event that declared that Rogers was and had always been a sleeper agent for the fascist secret society Hydra. At a time when white supremacist and neofascist rhetoric was

increasingly prevalent in the United States, comic fans had little interest in a story that reimagined Captain America as a [Nazi](#). Despite the publicity generated by the critically reviled story, *Secret Empire* was one of the worst-selling crossover titles in Marvel history.

In addition to appearing in comics, Captain America was featured in numerous animated television series and an assortment of video games. Director Joe Johnston's [Captain America: The First Avenger](#) (2011) marked the character's first appearance on the big screen in almost 70 years. [Chris Evans](#) played the star-spangled hero in a film that expanded on Marvel's cinematic universe in a manner that delighted both comics fans and critics. Evans returned as Captain America in [The Avengers](#) (2012), [Captain America: The Winter Soldier](#) (2014), [Captain America: Civil War](#) (2016), [Avengers: Infinity War](#) (2018), and [Avengers: Endgame](#) (2019).



The Avengers Chris Hemsworth (left) as Thor and Chris Evans as Captain America in *The Avengers* (2012), directed by Joss Whedon. *Marvel Studios*



scene from *The Avengers*(From left to right) Scarlett Johansson as the Black Widow, Chris Hemsworth as Thor, Chris Evans as Captain America, Jeremy Renner as Hawkeye, Robert Downey, Jr., as Tony Stark, and Mark Ruffalo as the Hulk in *The Avengers* (2012), directed by Joss Whedon. *Marvel Entertainment*

<https://www.britannica.com/topic/Captain-America>

Unit 3: “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*

Lesson 2: Lesson Plan

What is the difference between Fairness and Equality?

Outcomes/Objectives

Students will be able to:

- Define “equality” as: everyone getting the same thing, and “fairness” as: everyone getting what they need to be successful
- Explain the difference between “fairness” and “equality”
- Articulate some of their own needs and examples of meeting them equally vs fairly

Materials

- Band-aids, 1/student (each band-aide should be the exact same size and type)
- [Appendix A –Needs Inventory, 1/student \(pg. 265-266\)](#)
- [Appendix B – Torah Stories: Fairness or Equality?, 1/student \(pg. 267-268\)](#)
 - [Appendix B ANSWER KEY, 1 for the teacher \(pg. 269-270\)](#)

Procedures

Set Induction

- **Fairness Synonyms**

- Ask students to each think of a synonym for the word “fair.” Have each student share their word and write them on the board. Put a tally next to any words that get repeated. If the word “equal” doesn’t come up, ask if it belongs up there? If anyone says, “yes” add it to the list without any further discussion at the moment.

Activities

- **Band-Aids for All¹**

- Explain that you will be playing an acting game. For the acting game, the classroom has become a medical clinic where people come to get treated for all kinds of injuries.

¹ Activity adapted from: Empowering Education, Inc “Fairness and Equality: The Band-Aid Lesson” for Upper Elementary school students.

- You (the teacher) will be playing the role of doctor, along with any other adult(s) in the room. Each student will create their own character who's been injured, any kind of injury from a small cut or scrape to a more severe injury, who needed to come to the clinic to get help. Give the students sometime to create their characters and injuries. Once the game begins, a doctor will go to each injured person to ask about their injury. After each person explains their injury, the doctor will give that person a band-aid as the treatment. Once every person has been treated with the same sized band-aid from a doctor, the game will be over. Ask a few students to share their injuries and the treatment they received from the various doctors.
- Go back to the list of synonyms to the word “fair” from the Set Induction and have a discussion to figure out if “equal” and “fair” are actually synonyms. Guide this discussion to help students understand that “equal” and “equality” mean everyone gets the exact same thing and that “fair” and “fairness” mean everyone gets what they need to be successful.
 - Guiding Questions:
 - How did the doctors do treating everyone’s injuries? Cite examples for your opinion.
 - What about the doctors’ treatment plan(s) was/were equal?
 - What about the doctors’ treatment plan(s) was/were fair?
 - What is the difference between “equal/equality” and “fair/fairness”?
 - **Needs Inventory – Exploring Fairness/Equality in students’ lives based on their own needs**
 - Pass out [Appendix A –Needs Inventory \(pg. 265-266\)](#) to each student. Instruct the students that they will be filling out a document that lets them think about and account for all of their needs either in school (learning/education needs) or medically (any health needs). Students can pick which topic they’d like to explore. Next to each need, student will note what accommodation is necessary to account for that individual need. For example, Need: Struggle with writing due to a learning disability – Accommodation: Typing on a computer, instead of handwriting; Need: Allergic to Peanuts – Accommodation: EpiPen and Foods I eat must be peanut-free. Provide students with enough time to fill out a decent length list of needs, then ask

students to find a partner and compare/contrast their needs and accommodations. Have students mark anytime a need is the same/very similar, yet the accommodation is different: For example, Need: Similar Learning Disabilities – Accommodation: Need to write with a computer and Need things read aloud; Need: Allergic to Peanuts – Accommodation: EpiPen/Can't go to baseball games and Can eat food as long as peanuts aren't actually in it, but food processed on the same machinery is fine. Once pairs are done talking, have each pair tally how many of these similar needs with different accommodations occurred on the board. There should be a class tally count by the end of the activity.

Closure

- **Torah Stories: Fairness or Equality?**
 - Pass out [Appendix B – Torah Stories: Fairness or Equality? \(pg. 267-268\)](#) to each student. This is a list of 5 short sections from 5 Torah stories. Students will read through each one and mark if they are examples of characters being treated Fairly or Equally and underline the elements that led to their answer.

Assessment

- Student Answers
- Group Discussions
- Appendix A – Needs Inventory
- Appendix B – Torah Stories: Fairness or Equality? Answers

Provisions for Students with Different Needs [Fill in for your own Class]

- For students who struggle with writing:
 - Provide an electronic copy of Appendix A and Appendix B to type into
- For students who have a previous experience where the Band-Aid activity may be too sensitive for them:
 - Alter the game to a different story, such as: Each person had an oven and each oven broke down in a different way, from a small crack on the outside to all of the buttons malfunctioning. Each adult would be an oven engineer at an oven repair shop. To remedy everyone's oven issue, each engineer gives out a piece of tape that is the same style and size for everyone and their oven.

Unit 3: *Tzedek, tzedek tirdof*
 Lesson 2: Appendix A – Needs Inventory

Health Need	Does this Need get addressed?	How does this need get addressed? Or in what ways would this need be best addressed? What accommodations do you have access to/would be beneficial for this need?
EXAMPLE I recently started getting itchy when sitting in the grass	EXAMPLE No	EXAMPLE I might need to go to the doctor and get allergy medicine. Maybe I need to sit on a towel or a blanket when sitting in the grass.

Unit 3: *Tzedek, tzedek tirdof*
 Lesson 2: Appendix A – Needs Inventory

Learning/ Education Need	Does this Need get addressed?	How does this need get addressed? Or in what ways would this need be best addressed? What accommodations do you have access to/would be beneficial for this need?
EXAMPLE Struggle sitting still for long periods of time	Example Yes	EXAMPLE I am allowed to stand up and walk around. I have a cushion that allows me to wiggle in my chair without distracting others.

Name _____

Date _____

Directions: Please read through each of the 5 samples of stories from each of the five books in the Torah. On the line in front of each sample's number, indicate if the story is an example of Fairness or Equality; then underline the parts of the sample that led you to that conclusion.

- _____ 1. Zelophehad was an Israelite who died while the Israelites were wandering in the desert. He had five daughters, and no sons. His daughters went before Moses, the Elders and all of Israel to request: "Let not our father's name be lost to his clan just because he had no son! Give us a holding among our father's kinsmen!" (Numbers 27:4) Moses brought their case before Adonai, and Adonai responded: "The plea of Zelophehad's daughters is just: you should give them a hereditary holding among their father's kinsmen; transfer their father's share to them. Further, speak to the Israelite people as follows: 'If a man dies without leaving a son, you shall transfer his property to his daughter.'" (Numbers 27:7-8)
- _____ 2. When God commanded Noah to fill the ark of animals, God's initial instruction was, "And of all that lives, of all flesh, you shall take two of each into the ark to keep alive with you; they shall be male and female. From birds of every kind, cattle of every kind, every kind of creeping thing on earth, two of each shall come to you to stay alive." (Genesis 6:19-20) God later continued, "Of every clean animal [meaning the animals used for food and ritual purposes], you shall take seven pairs, males and their mates, and of every animal that is not clean, two, a male and its mate; of the birds of the sky also, seven pairs, male and female, to keep seed alive upon all the earth." (Genesis 7:2-3)
- _____ 3. "The Levitical priests, the whole tribe of Levi, shall have no territorial portion with Israel [unlike the other tribes of Israel]. They shall live only off God's offerings by fire as their portion and shall have no portion among their brother tribes: God is their portion, as He promised them. This then shall be the priests' due from the people: Everyone who offers a sacrifice, whether an ox or a sheep, must give the shoulder, the cheeks, and the stomach to the priest. You shall also give him the first fruits of your new grain and wine and oil, and the first shearing of your sheep. For *Adonai* your God has chosen him and his descendants, out of all your tribes, to be in attendance for service in the name of God for all time." (Deuteronomy 18:1-5)

- _____ 4. “When the fall of dew lifted, there...lay a fine and flaky substance, as fine as frost on the ground. When the Israelites saw it, they said to one another, ‘What is it?’... And Moses said to them, ‘That is the bread which God has given you to eat. This is what God has commanded: Gather as much of it as each of you requires to eat, an omer to a person for as many of you as there are; each of you shall fetch for those in his tent.’ The Israelites did so, some gathering much, some little. But when they measured it by the omer, he who had gathered much had no excess, and he who had gathered little had no deficiency: they had gathered as much as they needed to eat.” (Exodus 14-18)
- _____ 5. Regarding laws of purity (not health): when a person develops a skin infection and it develops “into a scaly affection” (Leviticus 13:2), they shall go to the priest. The priest must then examine the skin infection. If it “appears to be deeper than the skin of his body,...[the priest] shall pronounce him unclean” (Lev 13:3). If it doesn’t appear to be deeper than the skin, “the priest shall isolate the affected person for seven days” (Lev13:4). After those seven days, the priest will examine the person again. If the affection stayed the same, the person will be isolated for another seven days. After the second isolation, the priest will examine the person again, and if the affection reduced, the person will need to wash, and the priest will determine the person clean. If the rash spread, however, the priest will determine the person unclean. (Leviticus 13:1-11)

Name _____

Date _____

Directions: Please read through each of the 5 samples of stories from each of the five books in the Torah. On the line in front of each sample's number, indicate if the story is an example of Fairness or Equality; then underline the parts of the sample that led you to that conclusion.

Equality

1. Zelophehad was an Israelite who died while the Israelites were wandering in the desert. He had five daughters, and no sons. His daughters went before Moses, the Elders and all of Israel to request: "Let not our father's name be lost to his clan just because he had no son! Give us a holding among our father's kinsmen!" (Numbers 27:4) Moses brought their case before Adonai, and Adonai responded: "The plea of Zelophehad's daughters is just: you should give them a hereditary holding among their father's kinsmen; transfer their father's share to them. Further, speak to the Israelite people as follows: 'If a man dies without leaving a son, you shall transfer his property to his daughter.'" (Numbers 27:7-8)

Fairness

2. When God commanded Noah to fill the ark of animals, God's initial instruction was, "And of all that lives, of all flesh, you shall take two of each into the ark to keep alive with you; they shall be male and female. From birds of every kind, cattle of every kind, every kind of creeping thing on earth, two of each shall come to you to stay alive." (Genesis 6:19-20) God later continued, "Of every clean animal [meaning the animals used for food and ritual purposes], you shall take seven pairs, males and their mates, and of every animal that is not clean, two, a male and its mate; of the birds of the sky also, seven pairs, male and female, to keep seed alive upon all the earth." (Genesis 7:2-3)

Fairness

3. "The Levitical priests, the whole tribe of Levi, shall have no territorial portion with Israel [unlike the other tribes of Israel]. They shall live only off God's offerings by fire as their portion and shall have no portion among their brother tribes: God is their portion, as He promised them. This then shall be the priests' due from the people: Everyone who offers a sacrifice, whether an ox or a sheep, must give the shoulder, the cheeks, and the stomach to the priest. You shall also give him the first fruits of your new grain and wine and oil, and the first shearing of your sheep. For Adonai your God has chosen him and his descendants, out of all your tribes, to be in attendance for service in the name of God for all time." (Deuteronomy 18:1-5)

Fairness

4. “When the fall of dew lifted, there...lay a fine and flaky substance, as fine as frost on the ground. When the Israelites saw it, they said to one another, ‘What is it?’... And Moses said to them, ‘That is the bread which God has given you to eat. This is what God has commanded: Gather as much of it as each of you requires to eat, an omer to a person for as many of you as there are; each of you shall fetch for those in his tent.’ The Israelites did so, some gathering much, some little. But when they measured it by the omer, he who had gathered much had no excess, and he who had gathered little had no deficiency: they had gathered as much as they needed to eat.” (Exodus 14-18)

Equality

5. Regarding laws of purity (not health): when a person develops a skin infection and it develops “into a scaly affection” (Leviticus 13:2), they shall go to the priest. The priest must then examine the skin infection. If it “appears to be deeper than the skin of his body,...[the priest] shall pronounce him unclean” (Lev 13:3). If it doesn’t appear to be deeper than the skin, “the priest shall isolate the affected person for seven days” (Lev13:4). After those seven days, the priest will examine the person again. If the affection stayed the same, the person will be isolated for another seven days. After the second isolation, the priest will examine the person again, and if the affection reduced, the person will need to wash, and the priest will determine the person clean. If the rash spread, however, the priest will determine the person unclean. (Leviticus 13:1-11)

Other Comment on #5: There is no differentiation between different types of people and the determination of clean vs unclean. Everyone follows the same procedure for a skin infection.

Unit 3: “צֶדֶק צְדָק תִּרְדּוֹף” *Tzedek, tzedek tirdof*

Lesson 3: Lesson Plan

How does Justice fit in with Fairness and Equality?



Outcomes/Objectives

Students will be able to:

- Explain how “justice” relates to “fairness” and “equality”
- Create some “exercises” to help them work towards pursuing justice in an unequal/unfair/unjust situation

Materials

- Invite a Guest Speaker
- Appendix A – Creating Exercises for Scenarios GoogleDoc
 - Duplicate this document and save it into your own Google Drive
 - Duplicate it again, as many times as necessary, so each group is working on their own Doc or in their own section of the Doc
 - <https://docs.google.com/document/d/1rR4NTAfNQq349NpBG42MTxWd5ZdR632Kzfh7iAPZiDc/edit?usp=sharing>
- [Appendix B – At Home Artifact Collection \(Unit 3\), 1/student \(pg. 274\)](#)

Procedures

Set Induction

- **Just or Not?**
 - Ask each student to think of a time when they thought there was a miscarriage of justice. Once each student has an example in mind, ask them to think about, and take volunteers to share answers to, the following questions:
 - What about the solution do you feel was unjust?
 - Was this an issue of equality or fairness?
 - What do you think would have been the “just” response?

Activities

• Guest Speaker from the Justice Field

- Invite a local guest speaker who does justice work, from a Jewish institution or with a Jewish background preferred, to come speak to your class. In addition to asking the speaker to address the following questions, ensure there is enough time for students to ask the speaker questions. Perhaps something you've discussed earlier in the curriculum, from this unit or the story from this lesson's Set Induction would spark some questions for the students.
- Guiding Questions for the Guest Speaker to Address:
 - How does the Jewish Value, “תְּדַק תְּדַק תְּדַק” *Tzedek, tzedek tirdof*, “justice you shall surely pursue” guide your work?
 - How does your work in the justice field address equality?
 - How does your work address fairness?
 - Which leads to justice: fairness or equality? Why?
 - What are some examples of when fairness and equality were in tension with your work to pursue justice?

• Exercising “תְּדַק תְּדַק תְּדַק” *Tzedek, tzedek tirdof*

- For this activity, place students into small groups. Grant groups editing access to Appendix A – Creating Exercises for Scenarios GoogleDoc (<https://docs.google.com/document/d/1rR4NTAfNQq349NpBG42MTxWd5ZdR632Kzfh7iAPZiDc/edit?usp=sharing>). Small groups will read through each scenario, which is based upon real life examples in the Jewish community. For each scenario, the small groups will create an “exercise” to help the characters in the story remember to act with the Jewish Value of “תְּדַק תְּדַק תְּדַק” *Tzedek, tzedek tirdof* in mind. (Example: 2 kids are bullying another kid, an on-looker, wondering what to do, will start singing “Zero to Hero” to themselves in their head to encourage themselves to pursue justice by getting an adult for help.) Assign each group (or allow them to pick) 1 exercise to share with the rest of the class.
- Once each group has shared 1 solution, ensure every student has access to these various exercises created by all of the groups because they may want to refer to these for their Resources Guides.

Closure

• Check for Understanding and Homework

- Give each student an index card. On their index card, ask them to answer the following question:
 - How does “צֶדֶק” *tzedek*, “justice” relate to “fairness” and “equality”?
- Homework: Explain to students that they will be working on their Resource Guides next class. To prepare, they each must find 2 artifacts (texts, video clips, songs, art). 1 artifact should reflect “צֶדֶק תְּרִדּוֹף” *Tzedek, tzedek tirdof* (a “yes” example), and 1 artifact should reflect the opposite of “צֶדֶק תְּרִדּוֹף” *Tzedek, tzedek tirdof* (a “no” example). Just like in the last 2 units, the students should come prepared to share their examples and how/why one relates and the other doesn’t. Pass out [Appendix B – At Home Artifacts Collection \(Unit 3\) \(pg. 274\)](#) to each student as they leave.

Assessment

- Student Questions to the Guest Speaker
- Exercises Created
- Index Card Responses

Provisions for Students with Different Needs **[Fill in for your own Class]**

- For students with fine motor struggles:
 - Provide them a computer to type out the answer to the closure
- For hard of hearing students:
 - Ensure the guest speaker is using a microphone
 - If in the classroom, and the teacher doesn’t usually use a microphone, ensure the student is positioned near the speaker where the student will be able to hear most successfully
 - Be prepared to hire an American Sign Language Interpreter if necessary
- For students who are grasping the material quickly:
 - Invite them to write some questions to ask the guest speaker, either sharing those questions with the speaker in advance, or for the students to ask in person

At Home Artifact Collection

Instructions:

At home, each student will find two artifacts (texts, songs, art, video clips, etc.) we haven't already utilized in class relating to “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*. These artifacts will need to be brought to school the following lesson in a way that can be shared with the class. Each student must be prepared to discuss how these 2 pieces of media relate to/do not relate to “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*.

The 2 Types of Media:

1. A piece of media that appropriately displays/utilizes “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* (a yes example).
2. A piece of media that does not display/utilize “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* (a no example).
 - The media can be: a song, a scene from a movie, a music video, a piece of art (painting, photo, drawing, sculpture, etc.).

Ways to bring it to Class:

1. A physical copy
2. E-mailing the teacher a link ahead of class
 - a. Direct link
 - b. Link to a shared document or folder
3. Bringing in a thumb drive
4. Have a back-up plan

Informal Presentation:

- Students will share their 2 artifacts.
- Students will explain how and why the one examples DOES show/use “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*, and how/why the other one DOES NOT.

Unit 3: “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*

Lesson 4: Lesson Plan

What *tzedek* do we see in the world today?



Outcomes/Objectives

Students will be able to:

- Analyze a news story and how justice was pursued and achieved or missed
- Engage in conversation about possible tensions between *B'tzelem Elohim bara ot'to* and *Kol Yisrael arevim zeh ba'zeh* while holding *Tzedek, tzedek tirdof*
- Distinguish between different media examples and explain if and how they represent *Tzedek, tzedek tirdof*: “pursuing justice,” “achieving justice” or “missed justice”

Materials

- Create a GoogleDoc (or continue your GoogleDoc from the previous Units) that you will share with your students to collect the Media Examples that DO reflect *Tzedek, tzedek tirdof*
- Technology for Research
 - Computers/Laptops, Tablets, Smartphones, etc.
- [Appendix A – Finding the *Tzedek* Instructions and Research Packet, 1/student or 1/group \(pg. 279-283\)](#)
- [Appendix B – Reflecting as a Group, 1/group \(pg. 284\)](#)
- [Appendix C – Reflecting on My Own Learning, 1/student \(pg. 285\)](#)

Procedures

Set Induction

- **Share Media Yes/No Examples from Homework**
 - Similar to last Unit, the students will begin by each sharing their “Yes” and “No” Example Artifacts with the class. After they are done presenting, each student should

add their “Yes” Examples to the group shared GoogleDoc. Once everyone has presented, have a short discussion to go over the Shared GoogleDoc as a whole.

- Sample Questions:
 - What similarities arise throughout our list of artifacts that reflect “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*?
 - What are some differences?
 - In what ways does this list, with its similarities and differences, exemplify “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*?

Activities

- **Finding the *Tzedek* – Researching Current Affairs and Finding Balance in the 3 Jewish Values We’ve Studied**

- For this activity, students will be broken into small groups and each small group will research a current event through a “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* lens. Using [Appendix A – Finding the *Tzedek* Instructions and Research Packet, 1/student or 1/group \(pg. 279-283\)](#), each group will research and cite the causes of a current struggle with justice, and if and how the value of “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* is being utilized in this current affair. Is justice being pursued? By whom? Does it look like justice will be achieved? Why or why not? How are the other Jewish values of *B'tzelem Elohim bara ot'ot* and *Kol Yisrael arevim zeh ba'zeh* interacting? Current Affairs being researched for this activity must meet the following criteria to ensure students will be able to engage with these questions:
 - An ongoing issue that is at least 3 weeks old
 - An issue that brings to light the tensions of *B'tzelem Elohim bara ot'ot* and *Kol Yisrael arevim zeh ba'zeh* and a pursuit of justice
 - Students can find multiple reputable sources for facts around this topic
 - Students can find a few different opinions about this topic to help them in their exploration of “pursuit of justice”
 - This can be from any country as long as it relates to *Kol Yisrael* and the Jewish people

Once students are done researching their topic and filling out Appendix A, each group should present their Current Affairs Research to the class.

- Example of a topic that would fit the above criteria from 2019:
 - Alterations to the marriage law in Israel – This law claims to lift up the value of *Kol Yisrael arevim zeh ba'zeh* in the name of *Tzedek, tzedek tirdof* through engaging with the legal system, yet many argue that it actually forgets *B'tzelem Elohim bara ot'ot* and *Kol Yisrael arevim zeh ba'zeh* by only holding up certain types of Judaism.

Closure

• Research Reflection

- Once the presentations finish, students should be given the opportunity to reflect on the process and on their current understanding of “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*. This reflection process will have 2 parts: Group Reflection and Personal Reflection. For Group Reflection, pass out [Appendix B – Reflecting as a Group \(pg. 284\)](#) to each group and ask them to fill it out, taking everyone’s feedback into account. Once groups are done with their group reflection, pass out [Appendix C – Reflecting on My Own Learning \(pg. 285\)](#) to individual students to complete before they leave class.

Assessment

- Media Examples and Student Explanations
- Group Research Packets and Presentations
- Group Reflection Sheets
- Individual Reflection Sheets

Provisions for Students with Different Needs **[Fill in for your own Class]**

- Utilize student groupings to your advantage – This can take on many forms:
 - Allow students to choose their own groups
 - Allow students to choose a partner and match different pairs with each other

- Assign groups based on needs
 - Partnering students with different learning styles together
 - Consider classroom management needs
- For students who struggle with fine motor/writing:
 - Provide digital copies of Appendix A – Finding the *Tzedek* Instructions and Research Packet and Appendix C – Reflecting on My Own Learning for students to type and submit
- For students who struggle with pace setting and organizing their thoughts:
 - Section off parts of the research packet
 - Number different aspects of what to explore in what order
 - Fold over parts of the packet to put other sections “out of sight, out of mind”

Finding the *Tzedek* Instructions

For this activity, you will be broken into small groups and each small group will research a current event through a “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* lens.

Using this packet, each group will research and cite the causes of a current struggle with justice, and if and how the value of “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* is being utilized in that current affair.

You will consider questions, such as: Is justice being pursued? By whom? Does it look like justice will be achieved? Why or why not? How are the other Jewish values of *B'tzelem Elohim bara ot'ot* and *Kol Yisrael arevim zeh ba'zeh* interacting?

Current Affairs being researched for this activity must meet the following criteria to ensure your group will be able to engage with the questions above:

- An ongoing issue that is at least 3 weeks old
- An issue that brings to light the tensions of *B'tzelem Elohim bara ot'ot* and *Kol Yisrael arevim zeh ba'zeh* and a pursuit of justice
- You can find multiple reputable sources for facts around this topic
- You can find a few different opinions about this topic to help you in your exploration of “pursuit of justice”
- This current affair can be from any country as long as it relates to *Kol Yisrael* and the Jewish people

Research Packet

Group Members: _____

1. What current affair is your group going to explore? (Provide a brief description) _____

2. Who are the “major players” in this current affair? Who is/are involved? _____

3. What are each of the major players saying about this current affair? What are the major points/concerns of these different parties? _____

4. Where and how did this current affair start? _____

5. What were some of the major events throughout this current affair? _____

6. How do different people define תְּדֵק *tzedek* “justice” throughout this current affair? What are the major differences in these definitions? _____

7. How do these ideas fit in with your conversations and studies on תְּדֵק *tzedek* “justice” so far?

8. How is תְּדֵק *tzedek* “justice” being “pursued” in this current affair? _____

9. Is this pursuit of justice “working”? Whose opinions/thoughts are your answers based on and what evidence is there to support the opinion(s)? _____

10. Do you think **תְּדֵק** *tzedek* “justice” will be achieved in this current affair? (Write out everyone’s thoughts in your group, not just 1 person’s or the majority opinion) Why or why not? _____

11. Why do you think that you, as a group, are in agreement or not? _____

12. What evidence do you (each) have to support the (various) answer(s) to #10? _____

13. How and where do the other values we've discussed and learned about come into play in this current affair? (The other values: “בְּצֵלֶם אֱלֹהִים בָּרָא אֹתוֹ” *B'tzelem Elohim bara ot'to*, in the image of God and “כָּל יִשְׂרָאֵל עֲרֻבִים זֶה בְּזֶה” *Kol Yisrael aravim zeh ba'zeh*, all of Israel are responsible for one another.) _____

14. How do all three values interact throughout this current affair? _____

Group Members: _____

Directions: Complete this Reflection as a Group, taking into account everyone’s thoughts and feedback. If there are multiple thoughts, record them along with the evidence supporting those different thoughts.

1. How easy and/or difficult was it for the group to select a current event? Explain.

2. In what ways was the group effective when working together as a group? Explain.

3. In what ways was the group less effective when working together as a group? Explain.

4. What did your group, as a whole, learn about working together/working in a group?

5. What did you learn about each other from working as a group for this experience?

Name _____ Date _____

Directions: Complete this reflection on your own. Try not to let the thoughts of others influence your answers, rather focus on your own experience and reflective thoughts.

1. What were ways you contributed to the group effort? Explain. _____

2. What are some areas you learned you need more practice in for group work? Explain.

3. What did you learn about some of your classmates during this process? _____

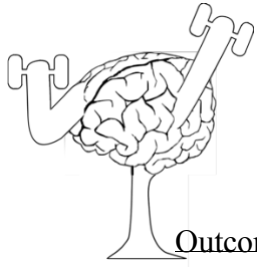
4. What did you learn about yourself during this process, related or not to group work?

5. What did you gain or what will you take away from this experience? _____

Unit 3: “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof*

Lesson 5: Lesson Plan

Tzedek, tzedek tirdof and *Kehillah Kedoshah*



Outcomes/Objectives

Students will be able to:

- Explain at least 1 way acting upon the value of “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* helps build *Kehillah Kedoshah*
- Articulate at least one way that remembering “צֶדֶק צֶדֶק תִּרְדּוֹף” *Tzedek, tzedek tirdof* and acting upon it elevates that person and the community

Materials

- Access to an online Word Cloud Creator
 - Such as <https://www.wordclouds.com/>, <https://wordart.com/create>, or <http://www.wordle.net/>
- [Appendix A – Resource Guide *Tzedek, tzedek tirdof* Directions, 1/student \(pg. 289\)](#)
- [Appendix B – Ticket to Leave \(Same as Unit 1 and Unit 2, Lessons 5\), 1/student \(pg. 290\)](#)
- Writing Utensils
- Resource Guide Materials:
 - Possibly: Computer or Laptops
 - If necessary: Paper and writing utensils
 - Artifacts From Lesson 1
 - [Appendix B – Superheroes, *Tzedek*, and Pursuing Justice Graphic Organizer \(pg. 185\) – Filled Out](#)
 - Artifacts from Lesson 2
 - [Appendix A – Needs Inventory \(pg. 265\) – Filled Out](#)

- Artifacts from Lesson 3
 - Appendix A – Exercise Creation Scenarios GoogleDoc(s) – Filled Out
 - *Tzedek, tzedek tirdof* Media Examples GoogleDoc – Filled Out
- Artifacts from Lesson 4
 - [Appendix A – Finding the *Tzedek* Instructions and Research Packet \(pg. 279-283\)](#) – Filled Out
 - [Appendix B – Reflecting as a Group \(pg. 284\)](#) – Filled Out
 - [Appendix C – Reflecting on My Own Learning \(pg. 285\)](#) – Filled Out

Procedures

Set Induction

- ***Kehillah Kedoshah* Word Cloud**

- Using an online word cloud generator, create a word cloud as a class that reflects what *Kehillah Kedoshah* is. To do this, have each student create a list of adjectives (words or short phrases) that describe *Kehillah Kedoshah*. Once students finish their individual lists, have them type their list of words and short phrases into the word cloud generator. Set the generator to make words that students enter more than once to appear larger in the word cloud. Once every student has submitted their list, create the word cloud and print it to hang up in the classroom.

Activities

- **Resource Guide**

- Similar to the last two Units, the students will now receive time to work on their Resource Guides. Today they will focus on resources to help themselves and others with “תִּרְדֹּף צְדָקָה וְצְדָקָה” *Tzedek, tzedek tirdof*. [Appendix A – Resource Guide *Tzedek, tzedek tirdof* Directions, 1/student \(pg. 289\)](#) explains this portion of the Resource Guide which is slightly different from the previous portion. For this portion, students should (1) create a resource list for themselves to remind them of the spirit of “צְדָקָה וְצְדָקָה תִּרְדֹּף” *Tzedek, tzedek tirdof*. This resource list should inspire and motivate them to always act within the mindset of pursuing justice, paying attention to issues with equality and fairness. This involves the work of balancing the value of each

individual person with *B'tzelem Elohim*, along with the particularism of *Kol Yisrael*. They should also (2) create a resource list to help remind, inspire and motivate others to continually work towards pursuing justice in the world around them. Students can include any of the artifacts used throughout this unit, the Shared GoogleDoc they created together, as well as some additional research to fill out all the pieces of this section of the Resource Guide.

Closure

- **Ticket to Leave: Pick 1 resource from their Guide and explain how this new section relates to how someone can work to help create a *Keillah Kedoshah***
 - Pass out [Appendix B – Ticket to Leave, 1/student \(pg. 290\)](#) and instruct students to answer the questions based on their newly created section on *Tzedek, tzedek tirdof* and return it to you before they can leave for the day. (This is the same as Unit 1 and Unit 2, Lessons 5, only this time they should focus on their *Tzedek, tzedek tirdof* section.)

Assessment

- *Keillah Kedoshah* Word Cloud
- Resource Guide Exercises
- Tickets to Leave

Provisions for Students with Different Needs **[Fill in for your own Class]**

- For students who struggle with fine motor skills/writing:
 - Allow students to type their word cloud words and copy and paste them into the word cloud generator
 - Provide an electronic Ticket to Leave
- For students who prefer auditory learning:
 - Ask students to read their word cloud lists aloud

Resource Guide Directions

“צֶדֶק צֶדֶק תִּרְדֹּף” *Tzedek, tzedek tirdof* Portion

You will finish the foundational work of building your Resource Guide that helps remind you how to live out the various Jewish Values we discussed. This portion of your Resource Guide will consist of 2 sections, each with 2 resource lists.

SECTION 1 – PERSONAL INSPIRATION

- For this section you will create:
 - A Personal “צֶדֶק צֶדֶק תִּרְדֹּף” *Tzedek, tzedek tirdof* inspired Playlist
 - Include songs that help remind you to constantly work to pursue justice.
 - This play list is to help you if you are ever in situations where you may forget your power and agency to work towards pursuing justice or when you may need encouragement to pursue justice.
 - A Personal “צֶדֶק צֶדֶק תִּרְדֹּף” *Tzedek, tzedek tirdof* inspired Viewing List
 - Include commercials, movie scenes, book quotes, images, art, etc.
 - The resources you include on this list can be any kind of media, other than a song (that goes on the playlist).
 - These resources, just like the playlist, should be inspirational to you. It doesn’t matter if they are to others.

SECTION 2 – INSPIRATION FOR OTHERS

- For this section you will create:
 - A “צֶדֶק צֶדֶק תִּרְדֹּף” *Tzedek, tzedek tirdof* inspired Playlist for Others
 - Include any song you think may be helpful to someone else in need of a reminder that they have the power and agency to work towards pursuing justice.
 - These should be songs that remind others that they can enact *Tzedek, tzedek tirdof*.
 - A “צֶדֶק צֶדֶק תִּרְדֹּף” *Tzedek, tzedek tirdof* inspired Viewing List for Others
 - Include commercials, movie scenes, book quotes, images, art, etc.
 - The resources you include on this list can be any kind of media, other than a song (that goes on the playlist).
 - These resources, just like the playlist in this section, should potentially be inspirational to other people, even if they aren’t necessarily inspirational to you.

PLACES TO LOOK FOR RESOURCE IDEAS:

- Superheroes, *Tzedek*, and Pursuing Justice Graphic Organizer
- Needs Inventory
- Exercise Creation Scenarios GoogleDoc(s)
- *Tzedek, tzedek tirdof* Media Examples GoogleDoc
- Finding the *Tzedek* Instructions and Research Packet
- Reflections from Lesson 4

Name _____ Date _____

Admit One

One Resource from my Resource Guide that relates to helping create a *Kehillah Kedoshah*:

How does this resource relate to the work of helping create a *Kehillah Kedoshah*?

Admit One

Name _____ Date _____

Admit One

One Resource from my Resource Guide that relates to helping create a *Kehillah Kedoshah*:

How does this resource relate to the work of helping create a *Kehillah Kedoshah*?

Admit One

Concluding Lessons

Lesson 1: Lesson Plan

How do we balance these three values in real life?



Outcomes/Objectives

Students will be able to:

- Analyze a situation using all three values
- Synthesize a Just solution to a challenging situation based on these three values

Materials

- *The Good Place*, Season 2, Episode 5 “The Trolley Problem”:
<https://www.youtube.com/watch?v=vfIdNV22LQM>
- [Appendix A – The Trolley Problem Options \(to be learned and discussed in Expert Groups\), 1/student \(pg. 296-297\)](#)
 - Designed to be printed double sided
- [Appendix B – The Trolley Problem Variations \(for Home Groups\), 1/group \(pg. 298\)](#)
- Paper
- Writing Utensils

Procedures

Set Induction

- **Review Power of Yet Poster**
 - Ask each participant to collect their Power of Yet Poster from the very first lesson off of the wall. Give them time to look it over and, based on the work they’ve been doing in class, encourage students to add to their poster to remind and inspire them of the Power of Yet as they embark on these two concluding lessons.

Activities

- **The Trolley Problem Jigsaw²**

- NOTE TO THE TEACHER: The Trolley Problem is an ethical/philosophical dilemma introduced by Philippa Foot, a British philosopher, in 1967. It has also been explored and analyzed by more recent philosophers, as well.

“The trolley problem is a thought experiment in ethics. It is generally considered to represent a classic clash between two schools of moral thought, utilitarianism and deontological ethics. The general form of the problem is this:

- There is a runaway trolley barreling down the railway tracks. Ahead, on the tracks, there are five people tied up and unable to move. The trolley is headed straight for them. You are standing some distance off in the train yard, next to a lever. If you pull this lever, the trolley will switch to a different set of tracks. However, you notice that there is one person on the sidetrack. You have two options:
 1. Do nothing and allow the trolley to kill the five people on the main track.
 2. Pull the lever, diverting the trolley onto the sidetrack where it will kill one person.

Which is the more ethical option? Or, more simply: What is the right thing to do?”³

- For this activity, based on *The Good Place* clip, the form of the Trolley Problem is altered. Instead of standing by a lever off to the side, the person (the You) is driving the trolley.

² For an explanation on the Jigsaw method, please refer to Unit 3 Lesson 1 – [Jigsaw Overview](#)

³ Wikipedia Contributors, “Trolley Problem.” Wikipedia: The Free Encyclopedia. Accessed 2020. https://en.wikipedia.org/wiki/Trolley_problem

- Quick Character Guide for *The Good Place* clip:
 - The Teacher – Chidi, a moral philosophy professor
 - The Students from Left to Right:
 - Tahani – a socialite who is kind, but usually for selfish reasons (like showing up her sister and pleasing her parents – two tasks she never seems to be able to do)
 - Jason – a very kind, but not very bright, and impulsive person who makes bad choices and really likes to blow things up
 - Eleanor – a selfish person who wanted to start these classes to try to “learn how to be good” – she inspired this study group
 - Michael – a demon who needs the help of the 4 humans. He agrees to attend these classes in exchange for the humans’ help
- THE ACTIVITY:

Begin by playing “The Trolley Problem” clip from *The Good Place*, Season 2, Episode 5: <https://www.youtube.com/watch?v=vfIdNV22LQM>
- Jigsaw Style –
 - Break students into 3 Expert Groups – 1 group for each Jewish Value that’s been explored.
 - Using [Appendix A – The Trolley Problem Options, 1/student \(pg. 296-297\)](#), students will analyze each option through the value of their Expert Group.
 - In “Home Groups” – Students will then analyze some different variations of The Trolley Dilemma (similar to what Chidi does in the second half of the clip, but with a Jewish lens) from [Appendix B – The Trolley Dilemma Variations, 1/group \(pg. 298\)](#) and create a “just” solution to at least one dilemma variation.
 - Home Groups will share one solution with the class.
- Group Reflection
 - After each Home Group has shared their solution, pose the following questions:
 - What were 3 elements of your group’s solution you all found easy to incorporate into the solution? What were 3 elements your group found

difficult? Be prepared to share 1 easy element and 1 difficult element with the class.

- After each group has shared their 2 points, allow the conversation to delve into a reflection discussion where students can reflect on their own, personal, experience alongside their group experience.
- Guiding Questions:
 - Based on the elements of this process that you and/or your group found easy – why were those elements easy?
 - What about the difficult elements – why were they difficult?
 - What are some of the methods you and/or your group used while creating your solution to help it align with all three Jewish Values?
 - Would you feel prepared to create a Just Solution similar to those shared today if you were working on your own? Explain.
 - What are some other examples of dilemmas (either that you've faced, or you could encounter) where it will be difficult to come up with a Just Solution?
 - These could be other variations of the Trolley Dilemma or completely different Jewish situations.
 - Did you use any strategies from your Resource Guides to help you? If so, how and why did you choose that strategy?

Closure

- **Ticket to Leave**
 - On a piece of paper, using a scale of 1–5, indicate Personal Comfort Level with analysis (what participants did with their Expert Groups) and synthesis (what participants did with their Home Groups) using these three values. Include a short description of why you gave yourself that number.

Assessment

- Student Responses
- Observations of Students Working Through The Trolley Problem Jigsaw
- Solutions Created by Home Groups
- Answers on Tickets to Leave

Provisions for Students with Different Needs [Fill in for your own Class]

- For students with fine motor struggles:
 - For Set Induction – Allow students to use a computer and printer to type, print and glue any elements they'd like to add to their poster OR utilize a label maker to type and print their thoughts
 - For Closure – Allow students to type and either print or e-mail their responses to you
- Utilize student groupings to your advantage – This can take on many forms:
 - Allow students to choose their own groups
 - Allow students to choose a partner and match different pairs with each other
 - Assign groups based on needs
 - Partnering students with different learning styles together
 - Consider classroom management needs

The Trolley Problem Solution Options

Directions: In your “Expert Groups,” analyze each of these options through the lens of the Jewish Value assigned to your group. Example: If you are in the *B'tzelem Elohim bara ot'to* Expert Group, you will analyze each of these options and determine how well (or not) each option fits within a lifestyle based on *B'tzelem Elohim bara ot'to*.

After you analyze all of the options below, flip this page and brainstorm a list of alternative options that would fit within the scenario that may be a stronger fit with your group's value. (HINT: When brainstorming, feel free to write down any and all ideas, even if they seem a bit odd or “crazy.” This list will come in handy when you go back to your Home Groups. Just because an idea is on the list, that doesn't make it perfect, but it may inspire something that leads to another idea that fits within the context of your Home Groups.)

Some questions your group can explore for each option are:

- Does this option highlight the goals and expectations of living through this value?
- What parts of this option do fit within a lifestyle based on this value? What parts of this options do not?
- Could I justify this option while trying to live a life based on this value? Why or why not?

The Options

Option 1: Do nothing. Do not steer your trolley in another direction and allow the trolley to hit and kill the five people.

Option 2: Steer the trolley onto the other track where it will hit and kill the one person on that track.

Brainstorm Other Options

The Trolley Problem Variations

Directions: In your Home Groups, your group will bring the work each person did in their Expert Groups to then analyze some variations of the trolley problem using information from all three expert group’s explorations. After reading all of the variations, choose 1 and work together to create a just solution, meaning a solution that fits within all three values, *B’tzelem Elohim bara ot’to*, *Kol Yisrael arevim zeh bah zeh*, and *Tzedek, tzedek tirdof*. Be prepared to share your solution with the class.

Variations

1. You’re driving the trolley and the 5 people up ahead on your track include a mix of Jews and non-Jews; the other person on the sidetrack is Jewish. You don’t know any of these people.
 - a. What if all 5 people were non-Jewish and the 1 person on the side-track was Jewish? Would that change your answer?
2. You’re driving the trolley and the 5 people up ahead on your track include 4 friends from religious school and 1 person who often isn’t very nice to you at religious school. On the sidetrack is one person who you don’t know that well from religious school but seems kind to everyone.
3. You’re a doctor stranded on a desert island with 9 other Jewish people. You’ve all gotten to know each other, and while you fight at times, you have all grown fond of each other. You pray together, eat together and try to find ways to get back home together. 5 of the people get really sick, and they will die soon. You, the doctor, can save them, but you’d have to use the organs of one of the other 4 healthy people (killing that 1 person) to save the 5 sick people.
4. You’re invited to a birthday party with 5 of your best friends from your secular school (or a non-Jewish extracurricular activity), and it’s the same day and time as one of your religious school best friend’s *B’nei Mitzvah* ceremony and celebration. Going to both is not an option.
5. 5 of your friends are being bullied at religious school. When you see it happening, you want to tell an adult, but the bully saw you start walking away and threatened to begin messing with your sibling if you “tattled on them.”

Concluding Lessons

Lesson 2: Lesson Plan

How can we use our Resources Guides to help ourselves and others live through these values?



Outcomes/Objectives

Students will be able to:

- Analyze a situation through all three values
- Synthesize a Just solution to a challenging situation based on these three values
- Create an “Exercise Plan” and adapt it as necessary based on a set of challenges

Materials

- Paper
- Writing Utensils
- [Appendix A – Full Sized Game of CHAI Resources \(pg. 302-366\)](#)
- Printer (preferably a larger one with colored ink or colored paper)
 - Print outs of the various materials in the Game of CHAI Resources
- Tape
- OPTIONAL:
 - Spot Markers with glue to create a reusable game set
 - Extra furniture to make “the game board” more interesting

Procedures

Set Induction

- **Free Write**
 - Imagine a challenging situation where you would use your Resource Guide to help you work through it. Write about that situation.

Activities

- **Life Sized Game of CHAI – MEMORABLE MOMENT**

Please see [Appendix A – Game of CHAI Resources \(pg. 302-366\)](#) for further details.

- Transform a space into a life-sized Game of CHAI. The Game of CHAI looks and follows many of the same rules as the Game of LIFE. There are three main differences between the two games:
 - The Game of CHAI utilizes Jewish life cycles, festivals and values in addition to many of the secular life choices and milestones.
 - The Game of CHAI doesn't conclude with "retirement" at one of two retirement locations. Instead, this game ends at a space celebrating adapting and always working towards a Growth Mindset and acting in a way that reflects living Jewishly and Inclusively.
 - The Game of CHAI includes "Challenge Spaces" that ask students to utilize their Resources Guides and create mini exercise plans based on real-life Jewish (and some secular) dilemmas.

The intention of this game is to semi-simulate real life, taking students on a journey through Jewish time encountering important life milestones along with challenge spaces where students get the opportunity to practice utilizing their Resources Guides.

Closure

- **Add on to the Free Write**
 - Did you encounter anything like your imagined situation from the beginning of class during this game? If yes, how was your Resource Guide helpful? If not, what was a situation you encountered in the game where your Resource Guide was most helpful?

Assessment

- Student Responses during Game of CHAI
- Observations of Students Utilizing their Resource Guides
- Answers in the Free Write




Provisions for Students with Different Needs [Fill in for your own Class]

- For students with fine motor struggles:
 - Allow students to “free type” rather than “free write”
- For students who struggle in less structured group activities:
 - Use the *Kevutzot* (teams) to your advantage to assist these students
- For students who struggle with fast and/or unforeseen change (as will happen in the Game of CHAI):
 - Prepare them ahead of time for this game and what it might look like
 - Perhaps with a Social Story⁴, a note to the student and/or their family or an in-person conversation



⁴ For more information on Social Stories, please refer to some references in the Annotated Bibliography, such as: <https://carolgraysocialstories.com/social-stories/>

Game of (CHAI) Resources

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Materials in this Resource:

- Game Instructions
- Sample Full Room Set-Up Map
- Started Room Set-Up Map
- CHAI Tiles (30)
- Career Cards (20 total)
 - With High School Diploma (7)
 - With Bachelor's Degree (7)
 - With Extra Schooling (Masters, Ordination, etc.) (6)
- House Deed Cards (8)
- Salary Cards (10)
- Space Sheets/Labels (# total)
 - Stop Spaces (2)
 - Children Spaces (9)
 - Career Spaces (21)
 -  Spaces (20)
 - Challenge Spaces to use Resource Guide (20)
 - Optional Spaces (7)
 - Marriage Spaces (1)
 - Back to School Spaces (3)
 - Pet Spaces (2)
 - Pay Day Spaces (12)
- Money
 - M\$ 1,000 (4)
 - M\$ 5,000 (4)
 - M\$ 10,000 (4)
 - M\$ 50,000 (4)
 - M\$ 100,000 (4)
- Bank Loans of M\$ 20,000 (4)
- Game piece –  **Player ID Card** (2)




Game of (CHAI) Instructions

TEACHER PREPARATION:

- Decide where you'd like to set up this game and what day you're going to play. If you need to reserve a room at your institution (such as a Social Hall or Gym), be sure to do so within the guidelines at your institution.
- Map out the set-up of the game in your chosen space.
 - Decide if you are going to use any furniture to help create the space and reserve any furniture or extra materials as necessary within the guidelines of your institution.
 - Feel free to use the "Sample Full Room Set-Up Map" (pg. 345) or the "Started Room Set-Up Map" (pg. 346) to create your own map design after the initial starting set-up of the game.
- Print and cut all of the materials
 - Tip for Printing:
 - You may want to print the cards on a thicker paper, such as card stock.
 - The cards and  Tiles are designed to be printed double sided.
 - You can print the entire game on white paper using colored ink OR If you want to print in black and white, print on colored paper.
 - Game of  Player ID Card – Print 1/player
 - Mitzvah Money (M\$) – Print enough based on number of players
 - M\$ 1,000 – at least 3/player
 - M\$ 5,000 – at least 3/player
 - M\$ 10,000 – at least 7/player
 - M\$ 50,000 – at least 7/player
 - M\$ 100,000 – at least 4/player
 - Bank Loans – Print enough for at least 3/player
 - Housing Cards – 1 set
 - All of the **STOP Spaces** – 1 set
 - START Space – Print 1
 - Final Space – Print 1
 - **Choice Spaces** – Print as many of each type as you'd like to use
 - Print 1 Marriage Space
 - You may add an additional 1 or 2 Marriage Spaces later in the game, if you'd like.
 - Print at least 1 Return to School Space
 - Up to 3

- **Challenge Spaces**
 - Print as many as you need to have a close to equal amount of Challenge Spaces, CHAI Spaces and Career Spaces.
 - The First 3 Pages of Challenge Spaces ([pgs. 339-341](#) in this document) MUST be printed and included at the beginning of the game.
- **Pay Day Spaces**
 - Print as many as you need to have about 10-15% of the spaces Pay Day Spaces. (The board game Game of LIFE has 14% Pay Day Spaces.)
- **🔠 Tiles and Spaces**
 - Print at least 20 CHAI Spaces and 1 set of the CHAI tiles.
 - Feel free to print more of each if desired/necessary.
 - You will need enough Tiles for the number of spaces + 4 for the CHAI Final Space.
- **Children Spaces** – Print at least 1 of each type of Child Space.
- **Career Cards and Spaces**
 - Print as many of the Career Cards as necessary.
 - Try to keep an equal amount of Extra Schooling Cards, Bachelor’s Degree Cards and High School Diploma cards.
 - Print all of the spaces with a Career Symbol on them.
 - If you only printed a select number of Career Cards, you can still print all of the Career Spaces.
 - If you want to print more than 1 set of Career Symbol Spaces, make sure the payment opportunities on the playing field are equal by including the same number of Symbol Spaces for each printed Career Card.
 - EX: You printed 1 of each of these Career Cards: Clergy Person, Teacher, and Musician/Music T’fillah Leader. You want to use 1.5 sets of the Career Symbol Spaces to lengthen the game a little bit. Make sure that if you print 2 Pay the Rabbi/Cantor Spaces, that you also print 2 Pay the Teacher and 2 Pay the Musician Spaces.
- **Salary Cards**
 - Print at least 1 set.
 - You can print as many sets as you need to ensure each student will be able to hold a salary card.

GAME SET UP:


1. Print, Cut and Assemble all of the materials.
2. Set-up your room based on the map you chose by taping the spaces to the ground (or, for a reusable game set, adhering the printed space labels to appropriately colored non slip spot markers).
3. Put players into *Kevutzot* (teams, plural) of 3 or more players. Each game play should have at least 2 *Kevutzot*.
4. Pass out a “ **Player ID Card**” to each participant and fill in Player’s Name and (if, desired) Gender.
5. Randomly select 4  **Tiles** and place them  side up at the Final Space.
6. Select a Banker (this could be a *moreh/ah* (teacher) *madrach/ah* (teaching assistant) or a student. Banker divides the Mitzvah Money (M\$) into piles by denomination.

GAME PLAY

Goal of the Game

- Students work in *Kevutzot* (teams, plural) trying to collectively encourage growth mindsets, helping each other overcome challenges and collectively reach the game’s end destination: Meaningful Life Lived through Jewish Values and Community. The *Kevutzah* (team, singular) with the highest combined sum of Mitzvah Money plus Mitzvah Points wins the game.

How to Play

- To begin the game, each player lines up on/near the START Space
- On Each Individual Player’s Turn:
 - Player rolls a 6-sided die (D6)
 - Player then physically moves themselves that number of spaces (START does **not** count as a space)
 - Player follows the directions on the space they landed on
 - If the space involves adding something to player’s  **Player ID Card**, then mark those changes
 - Game play moves to the next player’s turn


Types of Spaces

- **STOP Spaces** – Stop (even if player has some moves left) and follow the directions. Some of these involves choices of which path you want to choose (similar to the START Spaces), so pay attention!
- **Choice Spaces** – When player lands on one of these, player can choose to opt-in to the directions or not.
 - For Return to School Spaces, players also have the option of switching their career and salary. Have a *Kevutzah* mate fan out the remaining Career Cards at the next level of schooling and randomly select 2. Player picks the one they like best between the 3 options of the 2 new selections and their current Career Card. Repeat this process with the remaining Salary Cards.
- **🕒 Spaces** – When you land on these, collect a **🕒 Tile**.
 - **🕒 Tiles** are earned for the entire *Kevutzah*, not just an individual.
 - When a player receives a **🕒 Tile**, they may read it aloud to their *Kevutzah* once (without reading the amount of Mitzvah Points), then the Tile must remain upside down until the end of the game.
- **Challenge Spaces** – When a player lands on one of these spaces, they must stay here for this turn and their next turn.

Read the challenge prompt.

Then follow this procedure for this turn and the following: Using one's Resource Guide, create an exercise (or exercise plan, if more than 1 exercise is necessary) to help overcome the challenge. One must tell their *Kevutzah* their exercise(s), and the *Kevutzah* must approve them. A player must complete 2 *Kevutzah*-approved exercises/exercise plans before moving forward. If the *Kevutzah* thinks both of the player's answers would be beneficial exercises for the person in the challenge prompt to remember to live through their values and operate with a growth mindset, then that player will be able to move forward on the following turn.

- The goal of these spaces is to help students realize there will almost never be one correct exercise to address various challenges throughout life. By engaging in this activity twice, they will get the opportunity to practice growth mindset and create different responses to each challenge they land on.
- OPTIONAL RULE ADJUSTMENT: Instead of creating 2 different plans on 2 different turns, a player may create 2 different plans all on the same turn. The rest of the directions and procedure still apply.
- **Pay Day Spaces** – Whenever a player passes a Pay Day Space, they collect the amount of their salary.
 - Whenever a player passes a **Non-Pay Day Green Spaces**, they collect the amount listed on that space.

- **Children and Career Spaces:**
 - Children Spaces – When a player lands on one of these spaces, Mazel Tov, to the new parent! Indicate the number and sex at birth of the child(ren) on player's  **Player ID Card**.
 - Career Spaces: Spaces with a career symbol on them – Player who lands on these spaces must pay the M\$ amount listed on the space:
 - If a player in *another Kevutzah* holds the Career Card matching that symbol, pay that person the amount on the space.
 - If a player in *your Kevutzah* holds the Career Card matching that symbol, pay nothing.
 - If no player holds that Career Card, pay the Bank.

Big Events

- Starting the Game:
 - You just finished celebrating your *B'nei Mitzvah!* *Mazel Tov!* There is now a choice to make:
 - START CONFIRMATION – Opportunity to gain more Jewish Knowledge and gifts
 - START LIFE AS A JEWISH ADULT – Quicker path to College/a Career
- Starting College:
 - Take out a student loan from the Bank (see instructions on Bank Loans below).
- Starting a Career:
 - Without a Degree, Right after High School Graduation: Have a *Kevutzah* mate fan out the High School Diploma Career Cards and randomly select 3. Pick 1. Repeat this process with the Salary Cards.
 - With a Bachelor's Degree: Have a *Kevutzah* mate fan out the College Degree Career Cards and randomly select 3. Pick 1. Repeat this process with the Salary Cards.
 - With a Bachelor's Degree and Extra Schooling: Have a *Kevutzah* mate fan out the Extra Schooling Career Cards and randomly select 3.
- Buying a House:
 - Have a *Kevutzah* mate fan out the Housing Cards and randomly select 2. Pick 1. Pay the Bank the Deed Amount. If player can't afford it, take out Bank Loans to cover the rest of the cost.
- Taking Out a Bank Loan:
 - For each M\$ 20,000 Bank Loan, player must pay back the loan plus M\$ 5,000 in interest by the end of the game.

General Overview of the Cards and Spaces

Cards

House Deed Cards

- Suburban Home - M\$ 250,000
- Small Urban Apartment - M\$ 125,000
- Northeast NY Upscale Apartment - M\$ 350,000
- Glatt Kosher Home (2 of everything for cooking) - M\$ 200,000
- Farm Home - M\$ 100,000
- Large Beach Estate - M\$ 500,000
- Yurt – M\$ 40,000
- Subsidized Government Housing – 30% of your Salary, only available to those making M\$ 30,000 or less

Career Cards

- With Extra Schooling:
 - Doctor (and Moyel)
 - Clergy Person
 - Jewish Educational Leader
 - Lawyer
 - Psychologist
 - Architect
- With Bachelor's Degree:
 - Marketing Professional
 - Accountant
 - Teacher
 - Government Employee
 - Engineer
 - Pharmacy Technician
 - Newspaper Editor
- With High School Diploma:
 - Professional Athlete
 - Administrative Professional
 - Restaurant Chain Service Employee
 - Musician/Jewish Music T'fillah Leader
 - Police Person
 - Fire Fighter
 - Electrician

Salary Cards

- M\$ 20,000
- M\$ 25,000
- M\$ 30,000
- M\$ 50,000
- M\$ 65,000
- M\$ 75,000
- M\$ 85,000
- M\$ 100,000
- M\$ 150,000
- M\$ 200,000

Game Spaces

General Order of Non-Challenge Spaces

- START: You just finished celebrating your *B'nei Mitzvah!* *Mazel Tov!*
 - START CONFIRMATION
 - Confirmation Ceremony – Gifts, Collect \$\$
 - Secular and Jewish High School Graduation – Gifts, Collect \$\$
 - START LIFE AS A JEWISH ADULT
 - Secular HS Graduation – Gift, Collect \$
- CHOICE: College or Career
 - College – Take out a M\$ 40,000 Bank Loan
 - Join Jewish Greek House
 - Career
- STOP: Career/Salary (1)
- PAY DAY (1 placed here with 11 more distributed throughout the board)
- CHOICE: Grad School (1)
- CHOICE: Marriage (yes or no) and Pick a significant other (1)
- STOP: Buy a Home (1)
- Children:
 - Male Born (3)
 - Female Born (3)
 - Twins with 1 Male and 1 Female Born (1)
 - Male Born Twins (1)
 - Female Born Twins (1)
- CHOICE: Graduate School(1)
- Brit Millah (3 in a row) – Pay Moyel
- Join a synagogue – Pay dues to Clergy Person
- Send children to religious school – Pay tuition to Jewish Educational Leader
- CHOICE: Graduate School (1)
- Join Jewish Organization – Pay membership to Administrator

- CHOICE: Pet (2)
- Bark Mitzvah – Pay Party Planner
- You’re suing someone who discriminated against you – Pay Legal fees to Lawyer
- Designing your own Sukkah – Pay an Architect to help
- Want to donate an energy efficient *Ner Tamid* to a local synagogue – Pay an Engineer
- Catering a Jewish holiday celebration – Pay Restaurant Chain Service Employee
- You and a child (if you have one) get diagnosed with ADD and Anxiety – Pay Psychologist
- Your organization is creating a new program from Jews around the world and need it publicized – Pay Marketing Professional
- Tax Day – Pay Accountant Tax Amount on your Salary Card
- Taking some Jewish classes – Pay Teacher
- You want to be aware of what is happening in the world – Pay subscription to Newspaper Editor
- Picking up Medications – Pay Pharmacy Technician
- You’re helping the local pluralistic Jewish organization add a *mikvah* – Pay Zoning Permit fees to Government Employee
- Attending a sporting event – Pay Professional Athlete
- Creating a local outdoor *minyón* – Pay Musician/Jewish Music T’fillah Leader
- High Holiday *T’fillot* require security – Pay Police Person
- Throwing a large Bon Fire for *Lag B’Omer* – Pay safety support to Firefighter
- You like to decorate your house for Chanukkah and you’re having some electricity troubles – Pay Electrician

Challenge Spaces

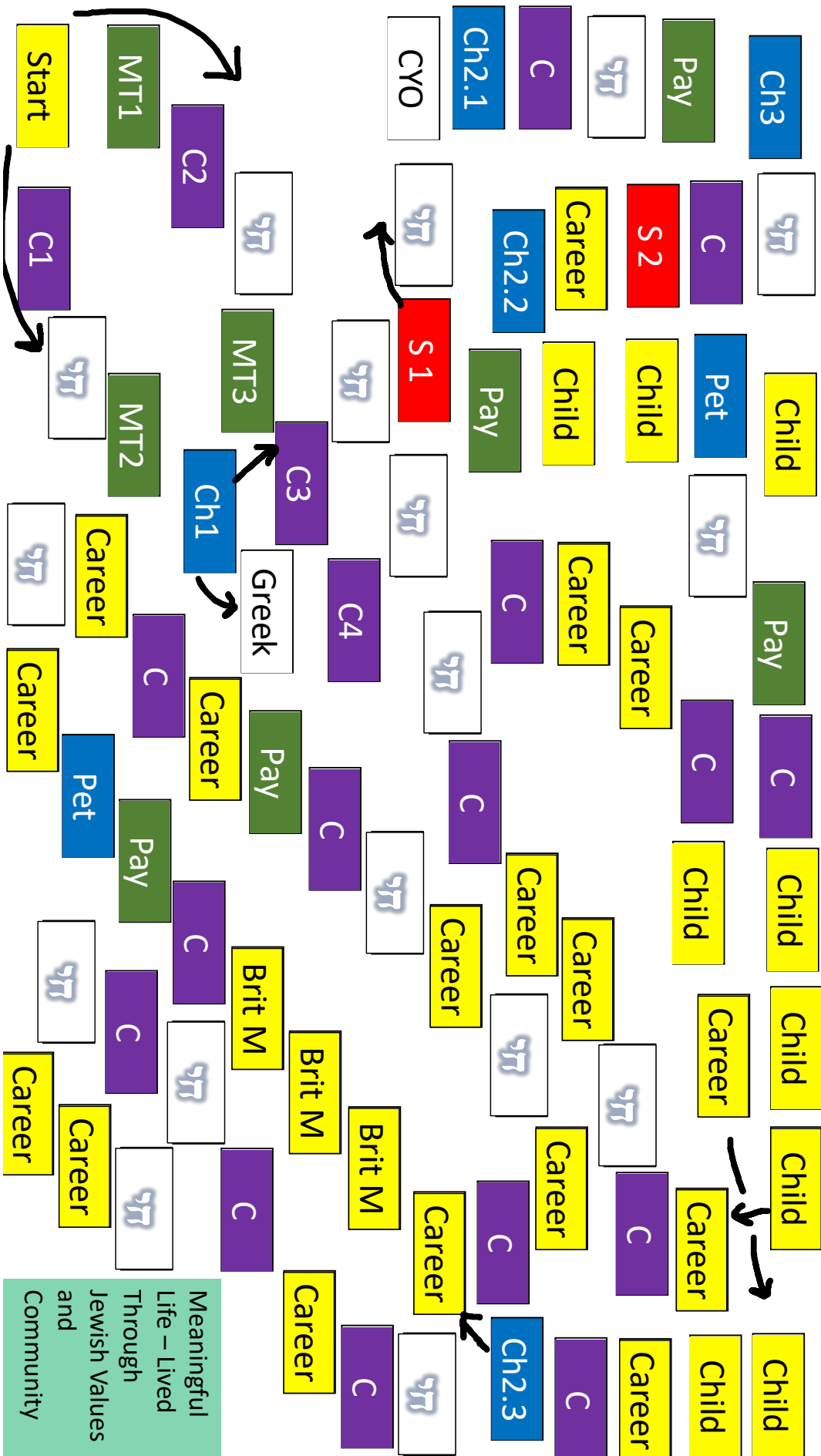
- Pre-High School Graduation
 - You are struggling in school and afraid you won’t pass a class to graduate.
 - Religious school friend’s parents are getting divorced – What exercises would you suggest to help them cope?
- Post High School Graduation
 - College – Someone at your Hillel told you that you’re not “really *that* Jewish” – What value do you need to remind yourself of, and how do you respond to that person?
 - Non-College – At synagogue one Friday night, someone looks at you from across the room, leans over and whispers something to their neighbor with an odd look on their face. You assume they are judging you for not going to college. What resource from your guide would help you in this situation?
- Your grandparent, whom you are very close with, just passed away. You’re in an early stage of grief, anger. Due to this anger, you yelled at your sibling over something small. It’s ok to be angry and to grieve; however, you realize you don’t want to push away your sibling. What exercise could you use from your guide to help you move to a place to go talk to your sibling and reconnect?

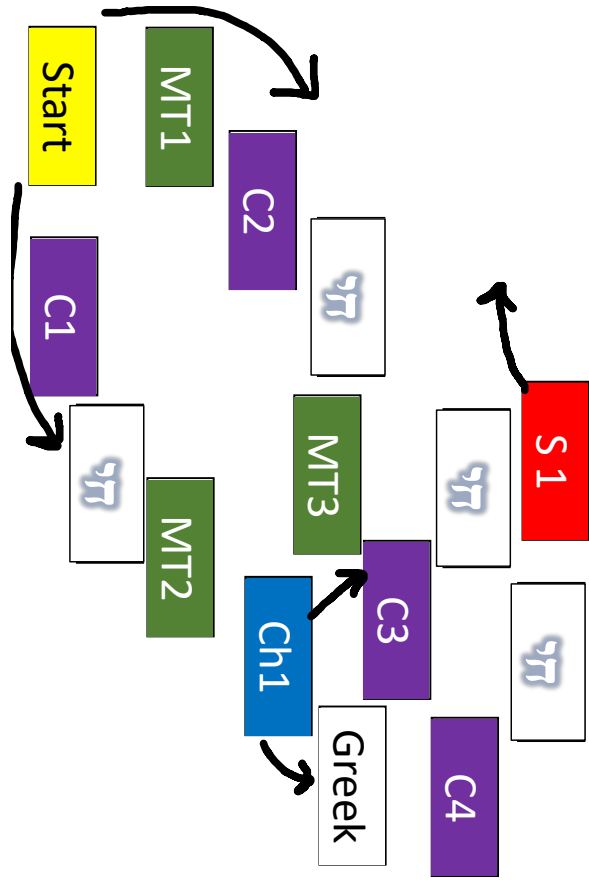
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- A friend from synagogue shares with you, in confidence, that they have been harming themselves recently. What do you do? What exercises from your guide could help you and/or your friend in this situation?

Room Set-Up Maps

- Sample Full Room Set-Up Map
- Started Room Set-Up Map





Printable Game Materials

Player ID Card

Player's Name _____	<i>Kevutzah</i> Mates: _____ _____ _____
Player's Gender: Male Female Nonbinary Other	
Path Chosen: Confirmation Start Life as a Jewish Adult	Career: _____ Salary: _____
Path Chosen: College Start a Career	Did you go back to school? Yes No
Marriage Status: _____	Second Career: _____ Updated Salary: _____
Gender of Significant Other: Male Female Nonbinary Other	Any Additional Information:
Children: 0 1 2 3 4 5 6 7 8 9 Sex of Children at Birth: Male ____ (write a #) Female ____ (write a #)	
Pets: How Many _____ What Kind _____	

Player's Name _____	<i>Kevutzah</i> Mates: _____ _____ _____
Player's Gender: Male Female Nonbinary Other	
Path Chosen: Confirmation Start Life as a Jewish Adult	Career: _____ Salary: _____
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Children: 0 1 2 3 4 5 6 7 8 9 Sex of Children at Birth: Male ____ (write a #) Female ____ (write a #)	
Pets: How Many _____ What Kind _____	

Front




Celebrated a family <i>B'nei Mitzvah</i> 3600 Mitzvah Points	Donated to Jewish Cause 1800 Mitzvah Points	Hosted a Tu Bishvat <i>Seder</i> 5200 Mitzvah Points
Created your own <i>Pesach Hagaddah</i> 18000 Mitzvah Points	Hosted a <i>Pesach Seder</i> 1800 Mitzvah Points	Raising money for a family friend's new wheelchair 18000 Mitzvah Points
Say the <i>Shema</i> before going to sleep 1800 Mitzvah Points	Taught someone the Jewish Value, <i>Tzedek Tzedek tirdof</i> 5252 Mitzvah Points	Taught someone the Jewish Value, <i>Kol Yisrael arevim zeh ba'zeh</i> 5252 Mitzvah Points
Taught someone the Jewish Value, <i>B'tzelem Elohim bara ot'ot</i> 5252 Mitzvah Points	Join a Klezmer Band or other Jewish musical group 5252 Mitzvah Points	Regularly attend Shabbat <i>t'fillah</i> 5252 Mitzvah Points
Wear Ritual garments 5252 Mitzvah Points	Participating on a committee at a Jewish organization 3600 Mitzvah Points	Read Torah 5252 Mitzvah Points
Learn to fluently speak Hebrew 3600 Mitzvah Points	Wrote a Purim Spiel 18000 Mitzvah Points	Saw someone being picked on and you were an Upstander 18000 Mitzvah Points
Donated to a synagogue in China 5200 Mitzvah Points	Welcomed a new student into your religious school class 1800 Mitzvah Points	Found a lost dog and returned him to his moms 3600 Mitzvah Points
Wrote a new melody to a Jewish prayer 18000 Mitzvah Points	Wrote a prayer using gender neutral Hebrew for your friend's dad's anniversary 18000 Mitzvah Points	Volunteered at a Jewish organization in Africa 5252 Mitzvah Points

Back


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חַי	חַי	חַי



Clergy Person




Doctor (and Moyel)





Jewish Educational Leader




Lawyer




Psychologist




Architect




Game Of 


Career Cards
With
Extra Schooling

Game Of 


Career Cards
With
Extra Schooling

Game Of 


Career Cards
With
Extra Schooling

Game Of 

Career Cards
With
Extra Schooling

Game Of 

Career Cards
With
Extra Schooling

Game Of 

Career Cards
With
Extra Schooling



Marketing Professional



Accountant



Teacher



Government Employee



Engineer




Pharmacy Technician



Game Of 

Career Cards
With
Bachelors Degree

Game Of 


Career Cards
With
Bachelors Degree

Game Of 


Career Cards
With
Bachelors Degree

Game Of 

Career Cards
With
Bachelors Degree

Game Of 


Career Cards
With
Bachelors Degree

Game Of 


Career Cards
With
Bachelors Degree



Newspaper Editor



Professional Athlete



Restaurant Chain Service Employee



Musician/Jewish Music T'fillah Leader




Police Officer



Firefighter




Game Of 


Career Cards
With
High School
Diploma

Game Of 


Career Cards
With
Bachelors Degree

Game Of 


Career Cards
With
High School
Diploma

Game Of 

Career Cards
With
High School
Diploma

Game Of 

Career Cards
With
High School
Diploma

Game Of 

Career Cards
With
High School
Diploma



Electrician



Administrative Professional



Yurt

A tent-like structure with a sturdy exterior to keep it cool in the summer and warm in the winter.

M\$ 40,000



Small Urban Apartment

M\$ 125,000




Large Beach Estate

M\$ 500,000




Northeast NY Upscale Apartment


M\$ 350,000

Game Of 


Career Cards
With
High School
Diploma

Game Of 


Career Cards
With
High School
Diploma

Game Of 


House Deed

Game Of 

House Deed

Game Of 

House Deed

Game Of 

House Deed



Farm House

M\$ 100,000



Suburban Home

M\$ 250,000



Subsidized Government Housing

Only available to those making M\$ 30,000 or less.

M\$ 30% of Salary



Glatt Kosher Home

Has two of everything in the Kosher kitchen.

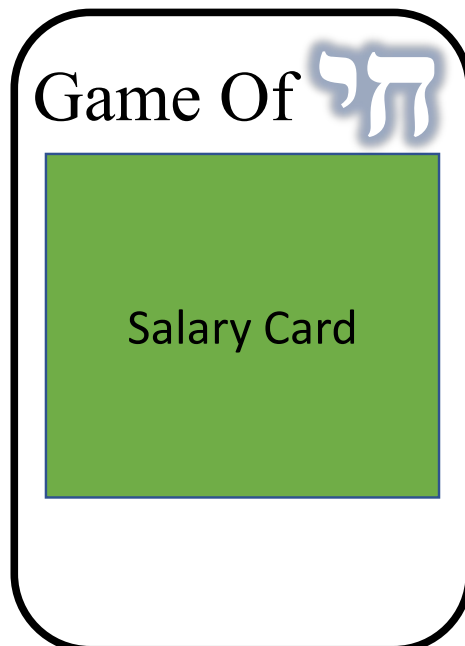
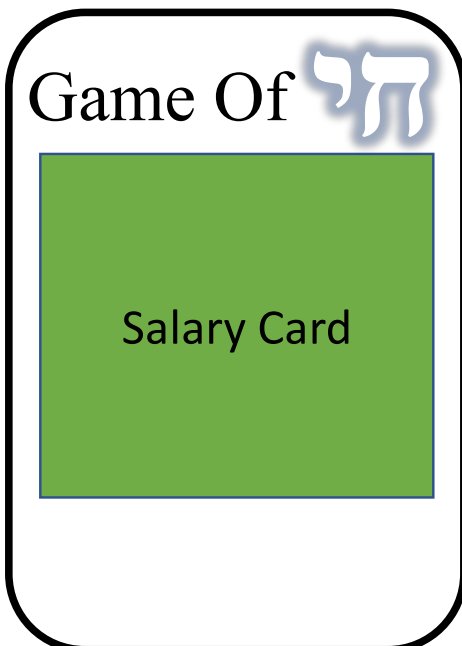
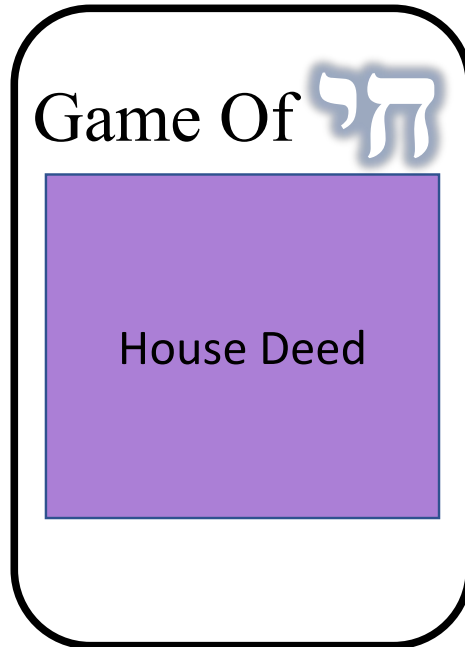
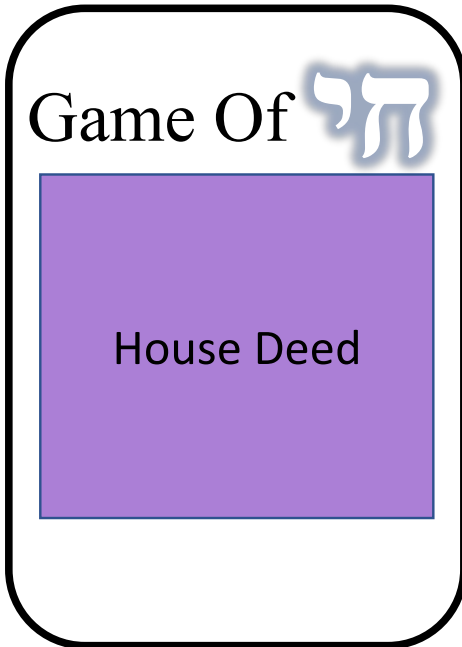
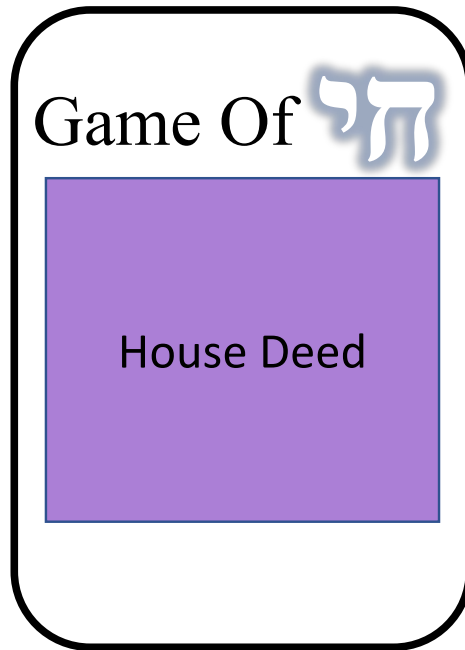
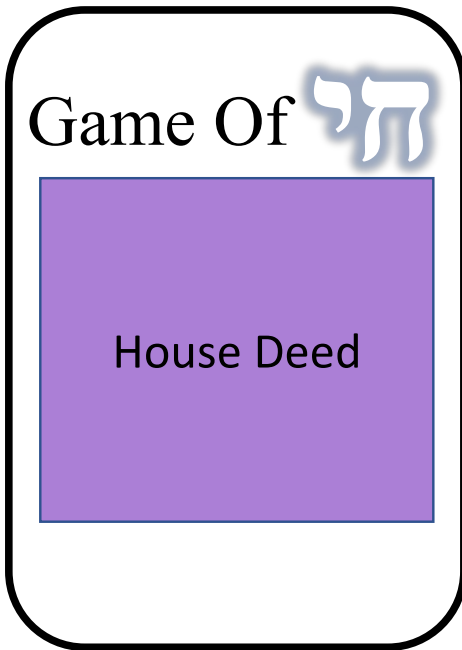
M\$ 200,000

COLLECT:
M\$ 20,000
On Pay Day

PAY
M\$ 5,000
On Taxes Due

COLLECT:
M\$ 25,000
On Pay Day

PAY
M\$ 7,000
On Taxes Due



COLLECT:
M\$ 30,000
On Pay Day

PAY
M\$ 8,000
On Taxes Due

COLLECT:
M\$ 50,000
On Pay Day

PAY
M\$ 13,000
On Taxes Due

COLLECT:
M\$ 65,000
On Pay Day

PAY
M\$ 17,000
On Taxes Due

COLLECT:
M\$ 75,000
On Pay Day


PAY
M\$ 19,000
On Taxes Due

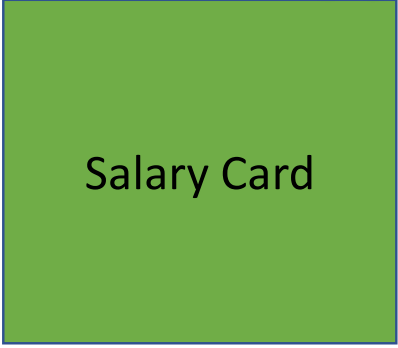
COLLECT:
M\$ 85,000
On Pay Day

PAY
M\$ 22,000
On Taxes Due


COLLECT:
M\$ 100,000
On Pay Day

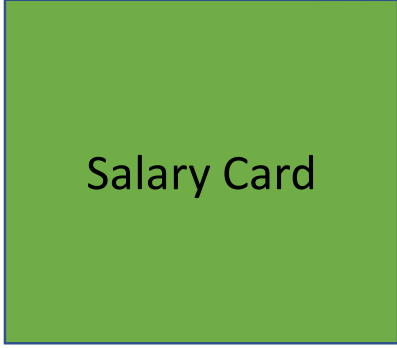
PAY
M\$ 25,000
On Taxes Due

Game Of 




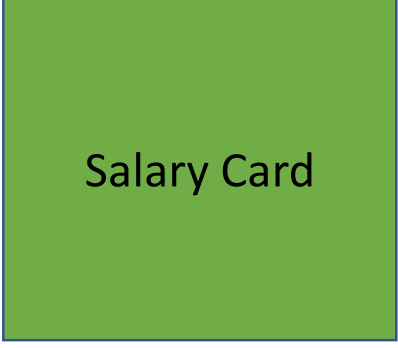
Salary Card

Game Of 




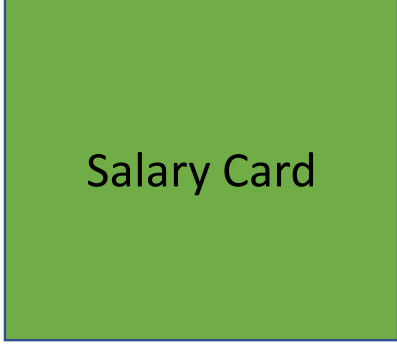
Salary Card

Game Of 




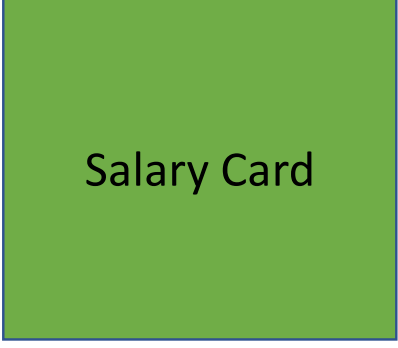
Salary Card

Game Of 




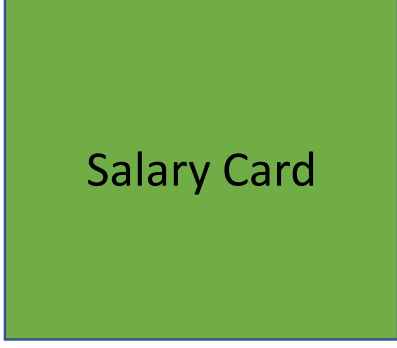
Salary Card

Game Of 



Salary Card

Game Of 



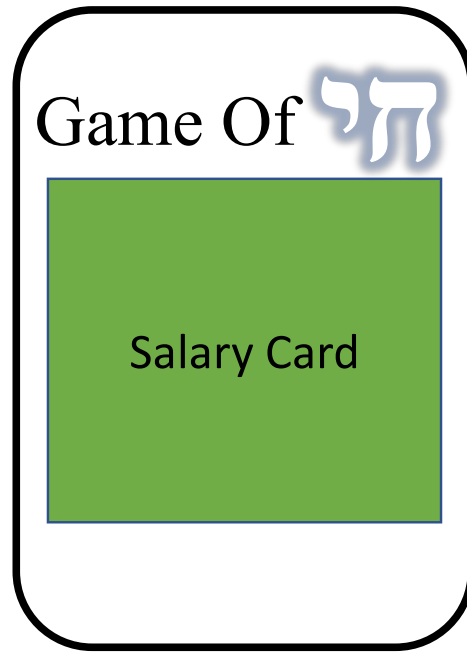
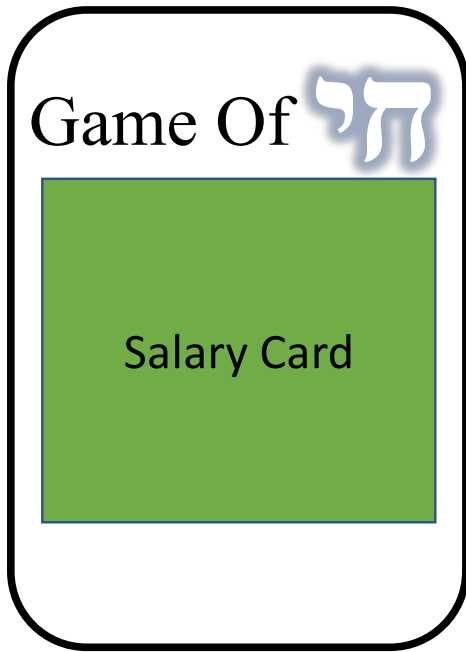
Salary Card

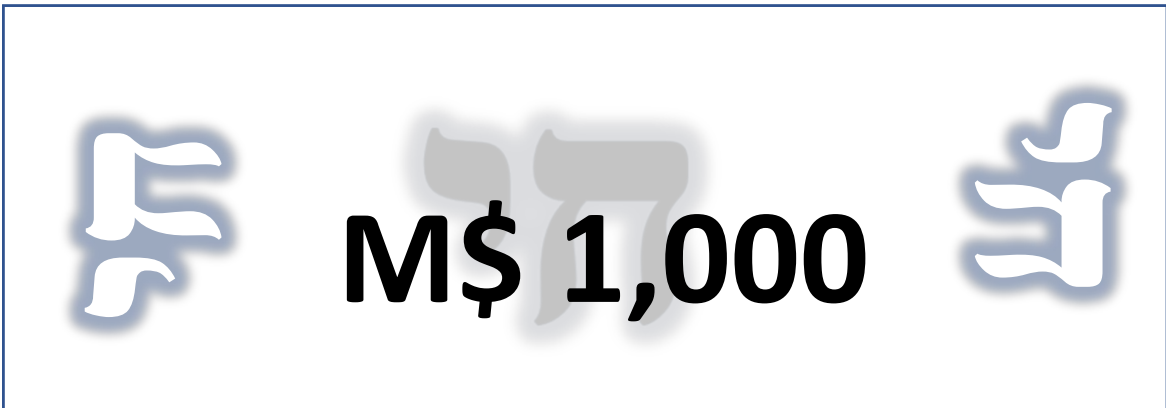
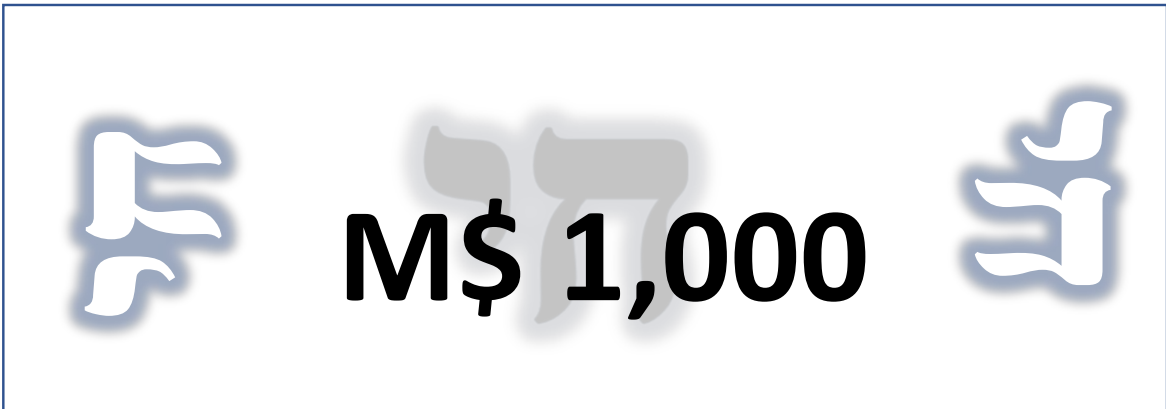
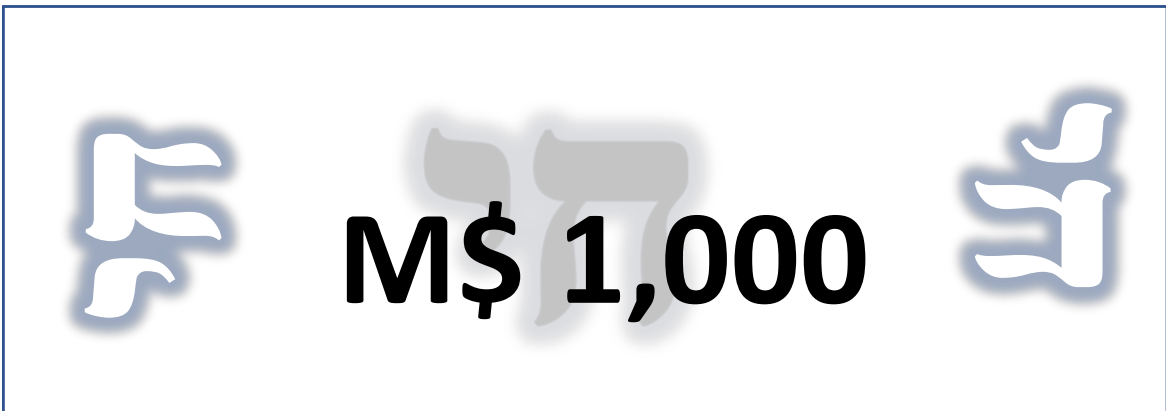
COLLECT:
M\$ 150,000
On Pay Day

PAY
M\$ 38,000
On Taxes Due

COLLECT:
M\$ 200,000
On Pay Day

PAY
M\$ 50,000
On Taxes Due





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חזק חזק M\$ 100,000 חזק

BANK LOAN

M\$ 20,000

This loan needs to be paid back with M\$ 5,000 in interest fees.

BANK LOAN

M\$ 20,000

This loan needs to be paid back with M\$ 5,000 in interest fees.

BANK LOAN

M\$ 20,000

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BANK LOAN

M\$ 20,000

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START HERE

Mazel Tov! You just finished celebrating your B'nei Mitzvah!

Now you have a choice:

Continue your Jewish education with Confirmation

OR

Begin your life as a Jewish Adult without Confirmation

Challenge

You're struggling in school and afraid you won't pass a class that you need to graduate.

What exercise from your guide could you use to help you address this issue?

C
1

Challenge

A religious school friend's parents are getting divorced.

What exercises would you suggest to help them cope?

C
2

Challenge

While in college, someone at your Hillel told you that you're not "really *that* Jewish."

What value do you need to remind yourself of, and how do you respond to that person?

C
4

Challenge

At synagogue one Friday night, someone looks at you from across the room, leans over and whispers something to their neighbor with an odd look on their face. You assume they are judging you for not going to college.

What resource from your guide would help you in this situation?

C
3

Challenge

Your grandparent, whom you are very close with, just passed away. You're in an early stage of grief, anger. Due to this anger, you yelled at your sibling over something small. It's ok to be angry and to grieve; however, you realize you don't want to push away your sibling.

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You’re at the grocery store, and someone pushes you out of the way to get in the check-out line without saying anything or apologizing. Your initial instinct is to yell at them or bump them back.

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What do you do? What resource from your guide can help you?

Challenge

A friend from synagogue shares with you, in confidence, that they have been harming themselves recently. What do you do?

What exercises from your guide could help you and/or your friend in this situation?

STOP

Job Hunt:
Get a Career and a Salary

S
1

STOP

Home Hunting:
Buy a Home

S
2

Congratulations!

You graduated high school.

Collect M\$ 5,000 in gifts.

MT
2

CHOICE

Pick a Path:
Go to College
OR
Start your Career

Ch
1

CHOICE

Pick a Path:
Go to Graduate School
OR
Continue your Career

Ch
2.1

CHOICE

Pick a Path:
Go to Graduate School
OR
Continue your Career

Ch
2.2

CHOICE

Pick a Path:
Go to Graduate School
OR
Continue your Career

Ch
2.3

CHOICE

Pick a Path:
Do you want to be Married?
If so,
Pick a Significant Other

Ch
3

Mazel Tov!

You're now confirmed.
Collect M\$ 5,000 in gifts.

MT
1

CHOICE

Pick a Path:
Do you want a pet?
If so,
Pick a Pet

CHOICE

Pick a Path:
Do you want a pet?
If so,
Pick a Pet

Join a Jewish Greek House

CHILD

Mazel Tov!

You're now a parent of a male-born baby!

CHILD

Mazel Tov!

You're now a parent of a male-born baby!

CHILD

Mazel Tov!

You're now a parent of a male-born baby!

CHILD

Mazel Tov!

You're now a parent of a female-born baby!

CHILD

Mazel Tov!

You're now a parent of a female-born baby!

CHILD

Mazel Tov!

You're now a parent of a female-born baby!

CHILD

Mazel Tov!

You're now a parent of twins, one female-born and one male-born!

CHILD

Mazel Tov!

You're now a parent of female-born twins!

CHILD

Mazel Tov!

You're now a parent of male-born twins!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

PAY DAY!

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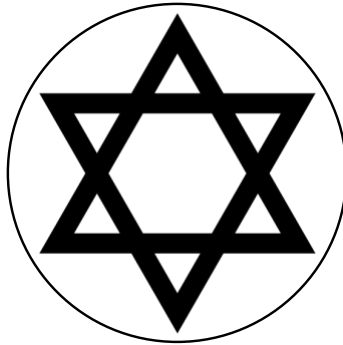
Create your own space

Create your own space

Create your own space

You just joined a synagogue! Mazel Tov, and
Welcome!

Pay M\$ 10,000 to the Clergy Person.



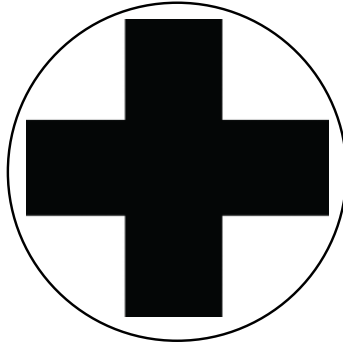
Send your children to religious school.
Pay M\$ 5,000 to the Jewish Educational Leader.



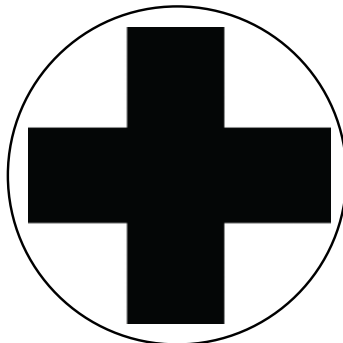
You just joined a Jewish Organization!
Pay M\$ 1,000 for your membership to the
administrator.



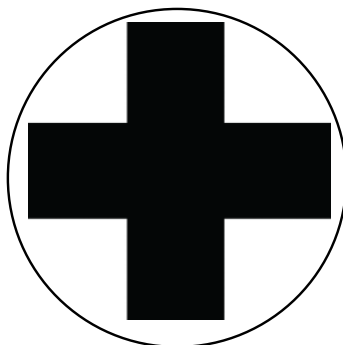
Brit Millah!
Pay M\$ 5,000 to the Moyel.



Brit Millah!
Pay M\$ 5,000 to the Moyel.



Brit Millah!
Pay M\$ 5,000 to the Moyel.



You throw your dog a Bark Mitzvah!
Pay M\$ 50,000 to the Party Planner (bank).



You are suing someone who discriminated against
you!

Pay M\$ 40,000 to the Lawyer.



You have been designing your own Sukkah with some
help!

Pay M\$ 20,000 to the Architect.



You want to donate an energy efficient Ner Tamid to the synagogue!

Pay M\$ 18,000 to the Engineer.



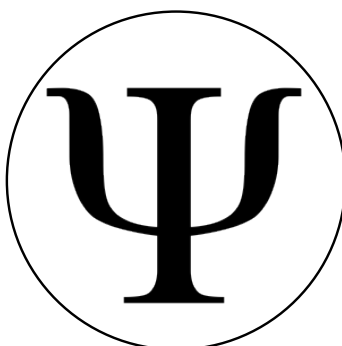
You are catering a Jewish holiday celebration!

Pay M\$ 1,000 to the Restaurant Chain Service Employee.



You and one of your children, if you have any, get diagnosed with ADD and anxiety!

Pay M\$ 12,000 to the Psychologist.



Your organization is creating a new program from Jews around the world and you need it publicized!
Pay M\$ 5,000 to the Marketing Professional.



Its tax day!
Pay the M\$ tax amount on your Salary Card to the Accountant.

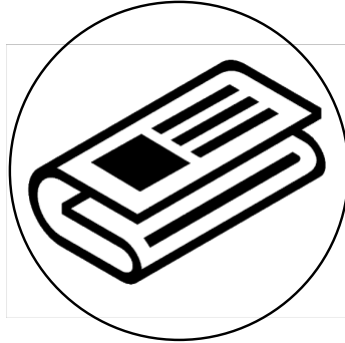


You enroll in some classes on Judaism!
Pay M\$ 5,000 to the Teacher.



You want to be aware of what is happening in the world!

Pay M\$ 1,000 to the Newspaper Editor for a subscription.

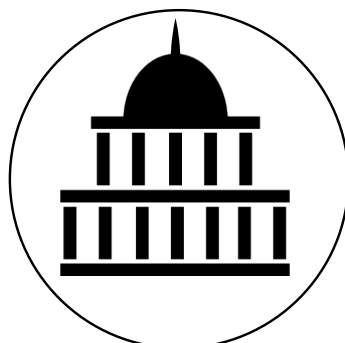


You need to pick up your prescriptions!
Pay M\$ 1,000 to the Pharmacy Technician.



You're helping get a zoning permit for the local pluralistic Jewish organization to add a mikvah to its building!

Pay M\$ 4,000 to the Government Employee.



You attend a sporting event!

Pay M\$ 10,000 to the Professional Athlete.

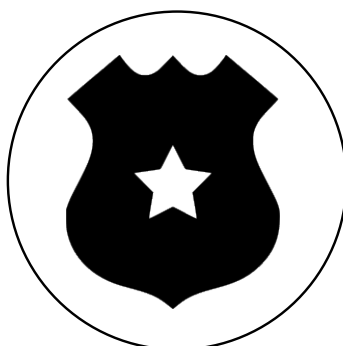


You're creating an outdoor minyon!
Pay M\$ 6,000 to the Musician/Jewish Music T'fillah
leader.



Your synagogue's High Holy Day T'fillot require a
security guard!

Pay M\$ 15,000 to the Police Officer.



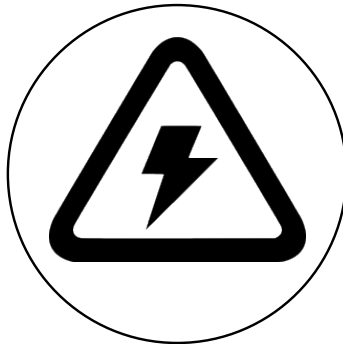
You are throwing a community bonfire for Lag
B'Omer!

Pay M\$ 10,000 to the Firefighter.



You like to decorate your home for Chanukah, but you
are having electrical problems!

Pay M\$ 12,000 to the Electrician.



Mazel Tov!

You graduated from your secular high school and
from your religious school's high school program.

Collect M\$ 8,000 in gifts.