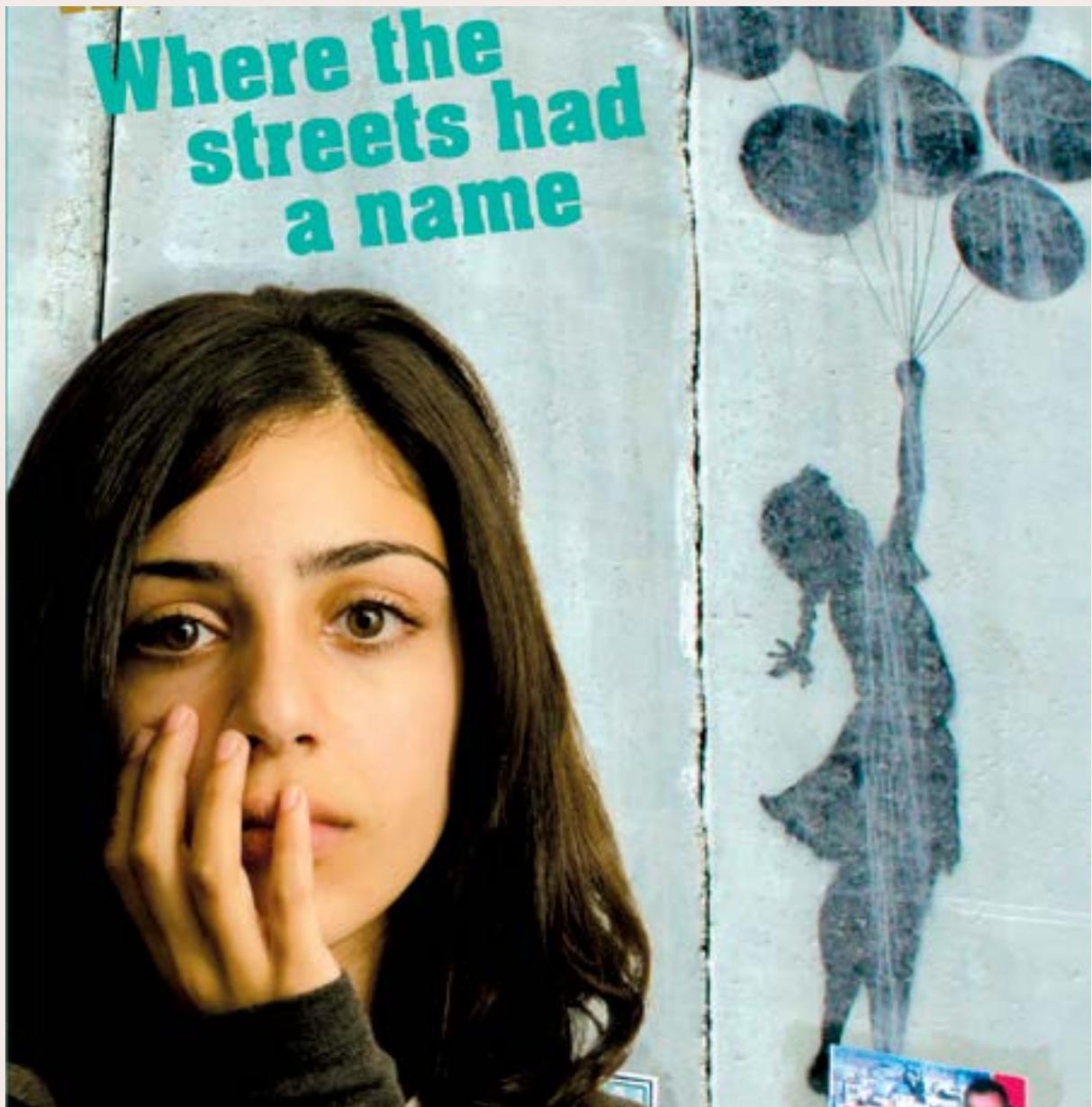


# teacher resource

a monkey baa theatre company production



based on the book by Randa Abdel-Fattah  
adapted for the stage by Eva Di Cesare

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Monkey Baa acknowledges the traditional owners of country throughout Australia and recognises their continuing connection to land, waters and community. We pay our respect to them and their cultures; and to elders both past and present.

# using this resource

## **a companion resource for your theatre excursion**

This resource is a companion to the Monkey Baa Theatre Company production of *Where the Streets Had a Name*, a play by Eva Di Cesare based on the book by Randa Abdel-Fattah. This resource contains what we hope are plenty of 'a-ha!' moments that inspire more in depth projects and/or units of work. This resource also gives insights into the artists and professionals behind the production.

## **age suitability**

This resource does not comprehensively detail adaptations to suit every age group. The activities sit around a median stage of Years 7&8 (Stage 4).

## **curriculum links: content**

For detailed links to the NSW Curriculum, see page 31.

## **designed for online use**

Please consider the environment before printing this resource. It is suitable for online/interactive whiteboard use as a PDF.

## **additional research material**

A list of additional information and sources is available on page 30.

# about monkey baa

Three actors sitting in a Darlinghurst coffee shop on a wet and windy April morning in 1997 seems an unlikely place for the birth of a theatre company, but that's exactly where the seeds of Monkey Baa were first sown. During its first tour of *The Bugalugs Bum Thief* (adapted from the book by Tim Winton) in 1998 in a long wheelbase van, the cast lugged a heavy set into classrooms, libraries and community halls across Australia, performing to over 15,000 young people. And with that Monkey Baa Theatre Company was born.

Since then, we have been creating inspiring, award-winning theatre for young audiences. Our Creative Directors Eva Di Cesare, Sandra Eldridge and Tim McGarry have adapted over 15 classic Australian stories for the stage, with the common thread through all our work that young people's interests are valued and respected.

We believe Australian stages should be filled with stories that represent all the extraordinary cultures living in this land, and that it's important to create work that offers young people a truly multifaceted reflection of the world we all inhabit.

Unlike other theatre companies offering work for young audiences, we take a "whole of childhood" approach, creating plays and arts education programs for ages 3-18 and providing professional development opportunities for teachers. We strive to ensure that young people, wherever they are located and whatever their economic circumstances, have the opportunity to share in fantastic theatre experiences that reflect their own lives.

We are Australia's widest-reaching touring company, having conducted over 25 national tours to 135 regional and remote communities across every state and territory of Australia, 3 international tours and over 2,500 performances, and engaged with 1.2 million young people.

As resident company at the custom-designed, fully accessible Lendlease Darling Quarter Theatre, we curate an annual season of theatre for young people in school holidays and term time, presenting Monkey Baa plays and work from other Australian and international companies.



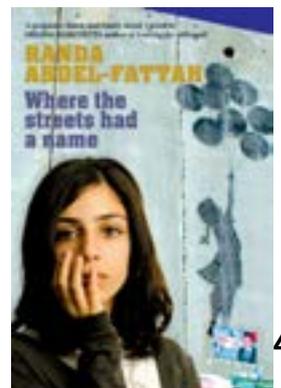
# about the author

Randa is an award-winning author of 11 books and is published around the world. She was a lawyer for ten years and has a Phd in Sociology on the topic of Islamophobia in Australia. She is currently an Honorary Research Fellow in the Department of Sociology at Macquarie University. Her latest novel, *When Michael Met Mina*, won the 2017 Victorian Premier's Literary award for Young Adults and the People's Choice award. Randa is also working on the film adaptation of her first novel, *Does My Head Look Big in This?* She is a regular guest at writer's festivals in Australia and around the world. Randa is keen to use her intervention into popular culture and academia to reshape dominant narratives around racism and multiculturalism. Her website is [randaabdefattah.com](http://randaabdefattah.com).



Other books by Randa include:  
*No Sex in the City*  
*Ten Things I Hate About Me*  
*Does My Head Look Big in This?*

Randa has written several articles for leading periodicals including *The Age* and *The Matida*. You can see a link to these and other resources on page 30.



FYI

# about the book

## a suggested text for Stage 5 in NSW

Randa Abdel-Fattah maps a different world for readers sitting safely in classrooms in Australia: a Palestinian world of checkpoints, curfews and permit systems, of unpredictable electricity, sudden bombs and shootings. Thirteen-year-old Hayaat wants to help her ill grandmother by bringing her a handful of soil from her beloved ancestral home in Jerusalem. But getting there and back is the problem. The reader goes on the dangerous journey with Hayaat and her friend, Samy, as she tries to make her way through the wall that divides the West Bank. Abdel-Fattah depicts the Palestinian/Israeli conflict with humour and compassion. Students in Years 9 and 10 could find much to discuss and explore in this harrowing and humorous novel, which opens eyes about how displaced adolescents and their families live in one of the most difficult places in the world. Where the Streets Had a Name would work well with Joe Sacco's graphic nonfiction work, Palestine.

**- Fiction - Literary text from other countries and times - Cultural, social and gender perspectives - Popular and youth cultures - Aspects of environmental and social sustainability - Family relationships - Dangerous journey**

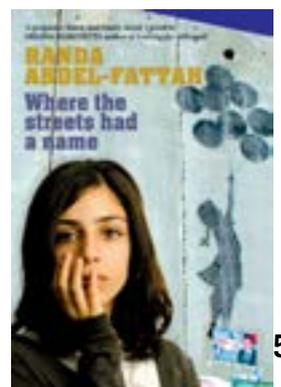
The Arts – Drama

English

Suggested stages: Stage 5

source: suggested texts for the nsw english curriculum, click [HERE](#).

linking  
the text to the  
NSW  
curriculum



# about the playwright/director

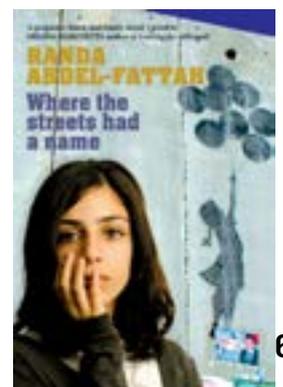
Eva Di Cesare graduated from Victorian College of the Arts in 1989 and is one of the founding members of Monkey Baa Theatre Company. Most recently she directed the company's production of Jackie French and Bruce Whatley's *Diary of A Wombat* which is touring to 59 venues throughout Australia.

Eva has co-adapted Sydney Theatre Award winning play Li Cunxin's *The Peasant Prince*; Helpmann award-winning plays Jackie French's *Hitler's Daughter* and Sonya Hartnett's *Thursday's Child*; Tim Winton's *The Bugalugs Bum Thief*; Morris Gleitzman's *Worry Warts*; Gillian Rubinstein's *The Fairy's Wings*; Stephen Michael King's *Milli, Jack and the Dancing Cat*; Susanne Gervey's *I Am Jack*; Elizabeth Fensham's *Goodbye Jamie Boyd*; Duncan Ball's *Emily Eyefinger*; and Jackie French and Bruce Whatley's *Pete the Sheep*.

In 2013 Eva developed and facilitated the Discover the Stage - Digital Drama Workshops for the Sydney Opera House with Tim McGarry. They also co wrote and directed the 2013 Opera House Babies Proms Series, and *Snugglepote and Cuddlepote* (with Sandra Eldridge) for CDP Theatre Producers and Simon Tedeschi *Pianist and Prankster* for Monkey Baa.

Eva is currently co writing *Josephine Wants to Dance* based on the wonderful picture book Jackie French and Bruce Whatley, and an epic theatre work *Once Then Now* based on the incredible novels by Morris Gleitzman.

did you know  
Eva is one of the  
founders of monkey  
baa theatre  
company?  
[monkeybaa.com.au](http://monkeybaa.com.au)



# pre-show activities

**These activities are best suited for before students see the production.**

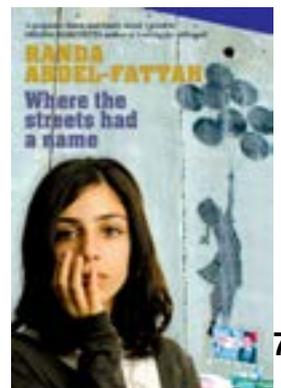
This section of the resource focuses on:

- the creative team and cast of the production
- what the students can expect to see at the theatre
- how the theatre production is different to the book
- the context of the story, for example information about Palestine
- references in the play students may be unfamiliar with

We recommend working through this section prior to seeing the performance. These activities will enrich student understanding of the context of the story, and appreciation of how the stage work was crafted onto the stage.



Rehearsing for a reading of the play in November 2016.  
Image by Fleur Rappaport.



# fast facts

## things to know before you see the show

### **There are 5 actors playing multiple roles:**

See page 9 for biographies of the five wonderful actors in the show. Each of the actors except for Aanisa (who plays Hayaat) portray more than one character in the play. Monkey Baa uses this technique of playing more than one role, known as 'doubling', in nearly all its productions. Why do you think this is? What impact might doubling have on the story? Why is the actor playing Hayaat the only one not doubling?

### **AV projection helps to tell the story:**

Place, time, action, atmosphere, tension, symbol - all of these elements and more are conveyed through the use of projected imagery. What sort of images do you expect to see projected? What sort of colours?

### **Much has changed in the adaptation process (see page 11):**

Adaptation is the process of transforming text type. In order to make the play suitable for the theatre, Eva had to re-frame the action to fit within a 60-minute duration. Consider the process you might take to narrow the narrative into a stage play of this length.

### **The show contains images and references relating to war:**

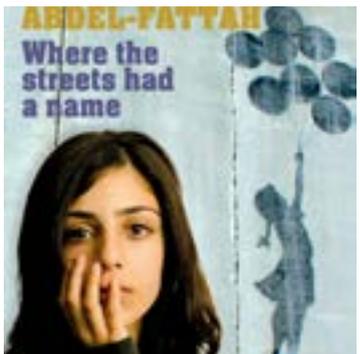
The play is set in Palestine in the recent past. There are visual and spoken references to war, displacement and loss. We advise you to talk to students about this prior to seeing the performance. Even if students have read the book, sometimes seeing these ideas portrayed live on stage can have a more profound impact than reading off the page.



# about the team

## cast & creatives

Writer/Director	Eva Di Cesare
Script Consultant/Author	Randa Abdel-Fattah
Cultural Liaison Broker/Assistant Director	Claudia Chidiac
Designer	Antoinette Barbouttis
Composer & Sound Designer	Oonagh Sherrard
Lighting Designer	To be advised
AV Designer	Jerome Pearce
Advisors	Hilal Alasmar, Melia Shammass, Reeda Kassis, Sarah Shaweesh
Dramaturgical Team	Paschal Berry & Tim McGarry
Performer	Olivia Rose
Performer	Mansoor Noor
Performer	Aanisa Vylet
Performer	Alissar Gazal
Performer	Sal Sharah
Production/Stage Manager	Cally Bartley



# about the cast

## who are the actors in this play?



**Olivia Rose -  
mama  
& others**

Olivia graduated from Theatre Nepean and debuted in the ABC tele-movie *The Silence*. Most recently Olivia has been seen in the ABC TV comedy series *Soul Mates*. Other TV appearances include Ben Elton's sketch comedy *Live From Planet Earth*, *Packed to the Rafters*, Foxtel's *Dangerous* and ABC TV's *Hiding*. Olivia has worked on the award-winning films *My Sister and I* and *Dead Europe*. Stage credits include *Hakawati* (The National Theatre of Parramatta), *The Turquoise Elephant* (Griffin Theatre Company), *Arms and the Man* (Sydney Theatre Company), *Gaybies* (Darlinghurst Theatre Company), *Jack of Hearts* (Ensemble Theatre) and the new Australian play *Dropped* (The Goods Theatre Company).



**Aanisa Vylet -  
Hayaat**

Aanisa is an actor, writer and auteur from Western Sydney. Recent acting credits include *Martyrs* (STC 2016), *Arch: Politics of Fragmentation* (Biennale of Sydney, 2016), *Bengal Tiger and Bagdad Zoo* (Mad March Theatre Co, 2017) and her debut self-devised show *The Girl*, which was shortlisted for the Philip Parsons playwriting award and nominated for West Australian Arts Editor Award in 2015. She is currently part of the 2017 Belvoir Artist Program and is 2017 recipient of the Southlands Breakthrough Artist Residency Award for the development of her second play, *The Woman*.



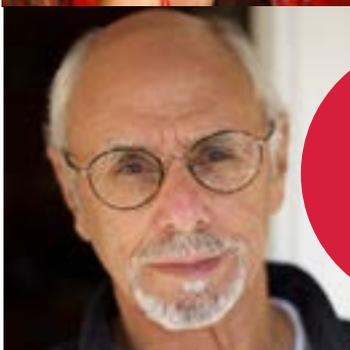
**Mansoor  
Noor -  
Tariq  
& Samy**

Mansoor graduated from ACA in 2014 after completing a Bachelor in Film and Screen Production from Griffith University. His stage performances have included *The Laden Table* at KXT, *Safety Switch* and *Belleville* (the Old Fitz Theatre) and *Beirut Adrenaline* (Belvoir). He has also appeared on the television shows *Cleverman*, *Trip for Biscuits*, *Rake* and *Winter* along with the feature films *Project Eden Vol. 1* and Stephen Sewell's first feature *Embedded*. Mansoor is next appearing in his own series funded by the ABC, Screen Australia and Screen NSW titled *Mustafa Needs a Wife*.



**Alissar  
Gazal -  
Sitti Zeynab  
& others**

Alissar's most recent work was in a short film called *Hi, my name is Sayed* in 2017. In 2016 Alissar performed in *The Cartographer's Curse* part of the Parramatta National Theatre season at Riverside Theatre in Parramatta. In 2013-2014 Alissar performed in the very successful 2 season web series, *I LUV U BUT* and from 1991-1999 was part of an ensemble that brought to Sydney Taqa Theatre, a bilingual Arab Australian Theatre Company. During that time Alissar helped to write, produce and act in all of Taqa's performances. Alissar has performed in numerous other short film productions and one TV production, an episode of *All Saints*.



**Sal  
Sharah -  
Baba  
& others**

Sal was most recently seen in *Hakawati* (National Theatre of Parramatta/Sydney Festival). Other theatre credits include *Jump for Jordan* (Griffin); *Miss Julie*; *The Rise and Fall of Little Voice* (Sydney Theatre Company); *Les Enfants du Paradis* (Belvoir); *Felliniada* (Belvoir/Auto de Fe); *Salome* (Crossroads); *My Son the Lawyer is Drowning* (Ensemble Theatre); *Alex & Eve* (Bulldog Theatre Company). Musical theatre highlights include the original Australian productions of *Grease*, *Godspell*, *The Rocky Horror Show* and Reg Livermore's *Ned Kelly* as well as roles in *My Fair Lady*, *Sunset Boulevard*, *Guys and Dolls* and *Great Expectations*. TV work includes *The Code*, *Rake*, *East West 101*, *All Saints*, *Wild Side*, *GP* and *Heartbreak High*. Films include *Alex & Eve*, *The Boys* and *Chain Reaction*.

# adaptation

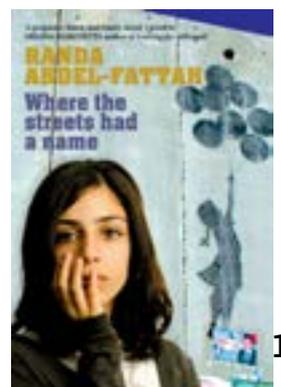
**what's changed between the book and the play?**

**what does playwright Eva Di Cesare have to say about changes to the novel's plot?**

In adapting this novel for the stage, I asked myself many questions. Whose story is this? Which character embarks on a journey and is changed by the end? Which characters in the book support that story, that journey? How many actors do we have to tell this story? How long can the play be?

After some discussions with Randa, I made the decision to cut the storyline of Jihan and her impending marriage out of the play. Hayaat's story is the predominant one, supported by her family, Sitti Zeynab, Baba and Mama and her best friend Samy.

With only five actors to tell this story, Jihan was the least important and therefore was cut. You will notice that Hayaat only has one brother in the play but in the book there are 2 brothers and her sister Jihan. Some characters on the bus have been removed or combined. Some of the bus journeys have also been combined. Some of the scenes have been rearranged so that Hayaat's journey has a theatrical climax and denouement.

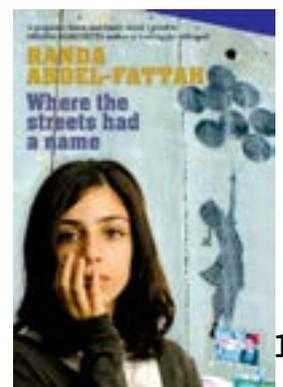


# characters in the play

## cast of characters

Hayaat	13 years old
Mama (Nur)	Hayaat's mother
Baba (Foad)	Hayaat's mother
Tariq	9 years, Hayaat's younger brother
Sitti Zeynab	75 years, Hayaat's grandmother
Samy	13 years, Hayaat's best friend
Khader	13 years, bully
Wasim	13-16 years, a refugee from the AIDA Refugee Camp
Molly	Israeli Peace Activist
Shopkeeper	
Jewish Man	
Jewish Woman	
Sidi	Hayaat's grandfather
Amtó Amai	Bus passenger
Marwan	Bus passenger
Bus driver 1	Abo Azam
Bus driver 2	Karim
Taxi driver	
Yossi	Another taxi driver
Various soldiers	
Maysaa	Hayaat's friend who has died

**the narrative shifts, and tightens, focus through the omission of characters and sub-plots**

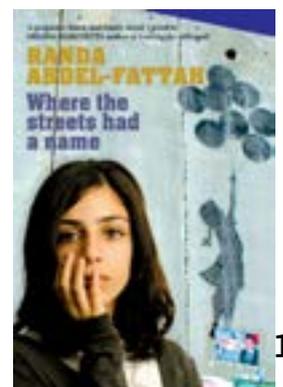


# the visual world

## what to expect to see on the stage

### Notes on the set, costumes and projection in the show:

- the set forms a section of the barrier wall (or dividing wall, or separation wall as it is otherwise known)
- in 2004 (when the book was published and the play is set) the wall was not completed. This unfinished sense is reflected in the set design
- part of the wall is movable and on castors: actors can sit and stand on it and move it around the stage
- there are several levels to the set to create multiple locations within the one design
- an initial idea was to use scaffolding (like a construction site) but this idea was put aside
- the set is an imposing 3.5 metres tall to convey the towering presence of the actual wall (which is 8 metres high but this wouldn't fit in the theatre)
- this is a minimal design in many respects - the details will be filled in by projected images
- projected images will be of the actual wall, including the art and graffiti that is on this wall
- panels of the wall are opaque so you can see what's behind these panels at times through the use of lighting
- the play starts with Samy doing graffiti on the wall
- the costumes and props will be elemental and will suggest character and place
- none of the female characters wears a Hijab (not all Muslim women wear a Hijab and in Palestine it is uncommon)
- there will likely be both front projection and back projection (use of 2 projectors)



group  
discussion  
activity

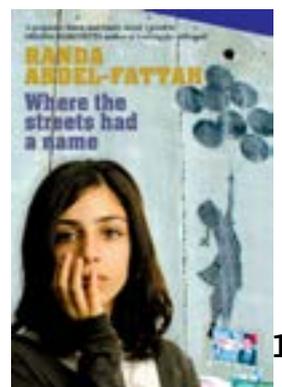
# the visual world

set design model box



connect the design points on page 13 to this picture of the set model

make predictions about the stage action and imagery that will take place on this set



practical  
activity:  
group  
project

# prior knowledge

## how much do you already know?

**Focus:** sharing prior knowledge about the setting, circumstances and context of *Where the Streets Had a Name*

**You will need:** students in pairs; a large roll of paper with headings already written (see list of suggestions below); plenty of textas; a stopwatch to time how long is spent on each heading.

**What to do:** spread out the butcher's paper on the classroom floor. Allocate the class into pairs, or small groups (3 at the most is ideal). Explain to the class they will work with their partner to write what they already know about the context of the story. Point out the headings on the paper (see the green circle below). Have them work together to respond with anything at all they know about these headings. Students are allowed to write, "I don't know" if they genuinely aren't sure. Allocate strict time limits to spend on each heading.

**Time to reflect:** it's crucial to plan for enough time to reflect on the finished paper. Feedback to the class where the gaps in their knowledge or understanding seem to be. Encourage the class to listen and converse respectfully with one another about their responses.

possible headings:

Palestine

Israel

The West Bank

The Barrier Wall

Hamas

Bethlehem

Occupation

Jewish State

The 6 Day War

Middle East Peace

Process



practical  
activity:  
group  
project

## creating context

### where do I get information from?

**Focus:** now that you have established where the gaps in prior learning might be, how do you go about filling these in?

**You will need:** internet access; writing materials.

**What to do:** frame this activity by reminding the students the Israeli-Palestinian conflict has a long and complex history. Any information they find on this conflict is going to come from a particular perspective and source. Any source information provided is bound to be contradicted by another source. This doesn't mean we give up and avoid investigation.

Working in pairs, you are going to use the internet to research the headings from the previous activity. You are going to deliberately seek articles and sources that contradict one another.

Each pair then needs to present a 5-minute summary of the opposing perspectives they have found to the rest of the class. They should carefully cite their sources using your class's standard procedure. Create a data display that groups the references into different categories, for example opinion piece, blog, periodical etc. Are the sources balanced, or are certain modes dominant?

**Time to reflect:** compare and discuss any contradictory sources and information. Discuss if the class is over-reliant on certain sources or if there is a broad cross-section of covered.

**What now?:** hold these contradictions and questions and bring them to the show! Consider them as you watch the show and form your own ideas about the context of the story. There is a Q&A after the performance. You may wish to ask a question then.

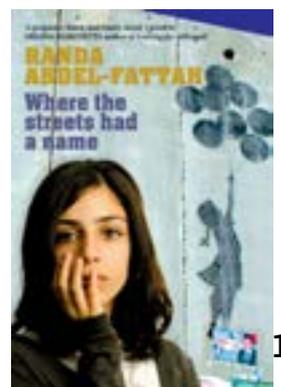
group  
discussion  
activity

# unfamiliar references

look up & define references from the play

Curfew  
Yallah  
Habibti  
Sitti  
Beit Jala  
Quran  
Jebal Abo Ghnaim  
Shepherd's Field, St Theodore's Well, Byzantine Monastery,  
Church of Bir Qaadisum  
Warak Dawal  
Halas  
Confiscation order  
Settlements  
Demolition order  
Worry beads  
Ades  
Ramallah  
Dabke  
Abeet  
Israeli Internal Security Service  
Present absentee owner  
The Six Day War  
Golda Meir  
AIDA Refugee camp  
Identity cards (blue and green)  
The IDF  
Flying checkpoint  
Yellow number plates

create a map  
of key locations in  
the story, &  
trace  
Hayaat's journey  
onto the map



# post-show activities

**First of all...we hope you enjoyed the show.**

We would love to hear from you with reviews and responses. Teachers, email us at [education@monkeybaa.com.au](mailto:education@monkeybaa.com.au). At Monkey Baa we always provide a Q&A session after the performance, which is about 10 minutes in duration.

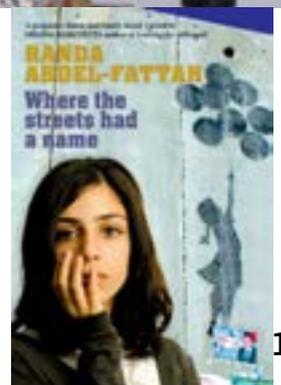
If your students have further questions, email us on the above address and we will do our best to provide an answer.

The next activities are recommended for after you have attended the performance and include:

- reviewing the show and reflecting on how it made you feel
- creating visual artworks in response to the show
- sharing the class's family stories in response to the show
- script studies
- drama-based activities inspired by the production
- making and sharing Palestinian food
- Monkey Baa's community and schools engagement program and how this helped create the show



Rehearsing for a reading of the play in November 2016.  
Image by Fleur Rappaport.



group  
discussion  
activity

# remember & recall

## shared reflections of the show

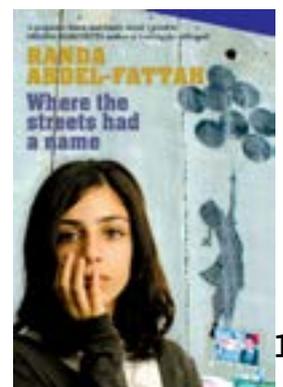
**Focus:** encourage students to share their memories of the show; reflect on the shared experience of seeing the show.

**You will need:** the list of prompt questions; writing materials.

**What to do:** using your favoured method to record shared ideas and information (podcast, whiteboard, butcher's paper etc). Go through the list of discussion questions and facilitate group discussion and shared responses.

- what is the main story?
- when does the story take place - is it more than one time?
- whose perspective is presented in the play?
- which moment was the play's climax?
- what surprised you about the production?
- reflect on the costumes and set: what did you notice?
- how did you feel while you were watching the play?
- what stood out for you as the central message of the play?

**Time to reflect:** perhaps this activity can culminate in the students writing a review of the play. Also, reflect on different perspectives and opinions of the show, and how subjective responses to theatre can be.



practical  
drama:  
group  
project

# conscience alley

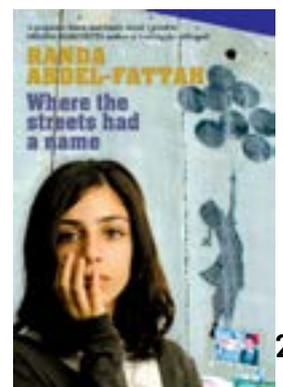
exploring ethical understanding

**Focus:** experiencing complex perspectives and emotions, and character dilemmas.

**You will need:** a clear space, and a suitable warm up routine to prepare for drama.

**What to do:** Consider this ABC article (click through the link [HERE](#)). You might choose another article that presents an equally complex perspective of the Israeli-Palestinian conflict. From your reading, distil a statement that has two obviously opposing views. After choosing the statement, form the class into two parallel lines, facing one another. One line will argue the affirmative of this statement, and the other will argue the negative of this statement. You as the teacher will walk down the alley formed by the gap between these two lines, and hear each student state their argument. They do not have to agree with what they are saying, but they must commit to their argument and persuade you to believe their point of view. Have one person from one side speak, then the other side, and so on. Once you get to the end and have heard each person, declare your point of view based on what you have heard during this walk down Conscience Alley. You may find students are more persuasive if you assume a role other than that of their teacher, for example you might play the part of a UN Peacekeeper, or investigative journalist.

**Time to reflect:** how persuasive were the students? Did they pursue their given objective with passion and high-stakes?





# what is the wall?

## the significance of the wall in the play

**Focus:** the dividing wall looms large over the play. This activity uses creative arts to learn more about this structure.

**You will need:** visual art materials (paper, pencils, charcoal, paint - whatever suits you); internet access.

**What to do:** start by sharing reflections on the wall as depicted in the play. How did the stage action interact with the wall? What do you remember about how the wall was used and portrayed? Note these recollections through shared discussion.

Now, shift focus to the wall as a canvas for art and graffiti. Use the internet to collect images of art and messages on the wall. Be sure to gather images from both the Palestinian and the Israeli sides.

Use these images as starting points to create your own wall art (on paper). Working individually or in pairs, create visual responses to this wall and use it as a political canvas. How might Samy and Hayaat express their life experiences through imagery?

Display your artworks to the class. Create your own wall of art by connecting each panel and affixing to a classroom wall.

**Time to reflect:** the artwork on the wall is another area subject to interpretation and conflicting perspectives. According to the Palestine-Israel Journal, "for Palestinians, the wall becomes a message board to share information, affirm Palestinian national identity and post calls for resistance and unity," while, "for Israelis, it can become the background to critique the state and raise awareness about the impact of real and metaphorical walls, whether they separate Israelis from Palestinians or men from women." Source: click [HERE](#).

practical  
drama:  
group  
project

# family stories

## sharing family history

**Focus:** using Hayaat's story as inspiration, share family heritage stories of the class, recounting childhood memories and family history. Retell these using drama.

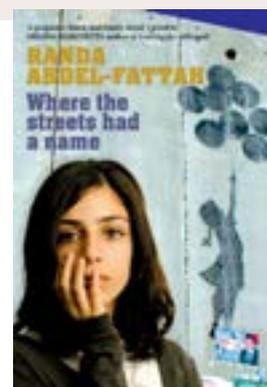
**You will need:** clear space; students to be dressed in comfortable clothes; a way to play music.

**What to do:** start with a drama warm up. Then, play a round of making tableaux: students are then going to use their bodies to make the shapes of imagery from the story. They should use their bodies to represent; grass, an olive tree, the border wall, a rusty old key, a mini van, a soccer ball and a hummus jar. Specify how many people are in each group forming each object, and how long they have to do so. Give a strict time limit. Then move into the-  
matic representation. Make a physical picture of; displacement, family, freedom, friendship, power, injustice, journey. This activity prepares students for the next part:

Have the students divide into pairs. Each will take turns to tell the story they have selected of their family heritage and background. There is no such thing as a boring family story! Once the students have each shared their story, it's time to start to think creatively. They are going to stage their story into a short performance, no longer than 3 minutes. It can be helpful to play music while the students are rehearsing and performing. Encourage them to use mime, movement, tableaux as well as spoken text in their performance. Keep the class in pairs, so the students can narrate each other's performances, and provide creative assistance.

**Time to reflect:** perform and share these short works. Reflect on what you learnt about your classmates.

you will need to  
do a drama warm up  
for many of the activities  
in this resource  
see our [WEBSITE](#) for  
suggestions



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# text type: drama

## stage directions and moments of change

**Focus:** reading how stage directions influence stage action; portraying moments of change through performance.

**You will need:** clear space for movement; a copy of the text below; picture of the set model.

**What to do:** read the below text, then have students create the stage action they think reflects with the stage directions. This sequence can form a play without words. Students can try versions of this sequence with different sound effects and music, and note how this impacts the performance. Discuss with the students what the function of a prologue is, and what this particular sequence tells us about each character. Focus on portraying moments of change and realisation for each character.

**Time to reflect:** seeing actors create moments of change and transformation creates magic in performance.

### Prologue

We open on an empty moonlit stage except for a half built wall upstage.

Music - We hear a solitary female voice sing.

Hayaat appears downstage. Mama appears beside her with a mirror. Hayaat is performing a ritual ablution. The right side of her face is scarred. She peers into the mirror in front of her and is startled by her reflection. She raises a hand to cover the right part of her face. She slowly lowers her hand and sees a stranger again.

AV On the wall appear two young girls aged 11, dancing the Dabke. They are Hayaat and Maysaa. Baba appears on an elevated platform as if he is on a mountain top looking out over the olive groves down below. He holds papers in his hands. Sitti Zeynab appears sitting in an arm chair holding tightly to a carved wooden box. She opens it and pulls out a photograph. This photo brings her joy. Samy enters upstage with a paint tin and brush. He begins to paint on the wall. The letters appear as a graphic on the wall as he paints. The wording is Fight the wall until it fal.... As the singing ends.... SFX A siren signalling the end of curfew.



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group  
project

# scene study

## acting a scene from the play

**Focus:** text analysis and acting technique.

**You will need:** clear space for rehearsals and performance; a copy of the script on the following page.

**What to do:** in groups, prepare and play the below scene. Use minimal props and costumes. Focus on making the dialogue believable and convincing. Create stage action that makes relevant and clear meaning for the audience.

**Time to reflect:** offer feedback to each other in a respectful, objective way. Practice how to constructively respond to performances.

**This scene is a flashback to 1967. In it, Sitti recounts how she and her husband, Sidi, went back to their house. Play the characters without resorting to stereotype. Play the scene with conviction and intention: think about what the characters want from each other. Give your character a goal: what is it they want from the other characters, and how will they achieve it?**

consider using  
hot seating for the  
four characters, to flesh  
out their complex perspec-  
tives and make the  
characterisation fuller



# scene study cont.

## acting a scene from the play

### Scene Nine - 1967

*Jerusalem; Sitti and Sidi (Grandfather) stand at the door of their home in Jerusalem. The front door opens and a Jewish man and woman appear. She is holding a cooking pot.*

Jewish Man      Get off our property!  
Sitti              This is our land.  
Jewish Woman    No. It is our land.

*Sidi pulls the deeds out of his pocket and shows them.*

Sidi                Here is the title deed of our property.

*Sitti pulls a large rustic key from her pocket and holds it up to them.*

Sitti                And our key! *(She is also trying to look past them into the house)*  
Jewish Man      They mean nothing now. You abandoned your home and the State of Israel has seized it.  
Sitti                Abandoned?  
Sidi                We had no choice. We were forced out.  
Sitti                We were forced out, but we were coming back. What right do you have to be in our home?

*Sitti spots her carpet in the house behind them.*

Sitti                My carpet!  
Jewish Woman    Please. We lost our family in the Nazi Concentration Camps.  
Sitti                But this is my home.  
Jewish Woman    My mother, father and my sister. They were all gassed, killed.  
Sitti                I'm sorry for what happened to your family, but why must we be punished? This has been our home for many generations. Why must we be forced out to live in a refugee camp?  
Jewish Man      The State of Israel has been declared. The past is the past.  
Sidi                But this is our home, our land. These are our papers!  
Jewish Man      Forget it. Go to Egypt or Jordan or Syria. You have many countries from which to choose.  
Sitti                Would you ask an Englishman to move to America because they speak English? Palestine is our home. Not Egypt. Not Jordan!  
                          And you're standing on my carpet and eating from my plates!!  
Jewish Man      Get off our land!

*SFX Door Slam. LFX snap. Av off*

make and  
create:  
group  
project

# warak darwal

## family recipes

**Focus:** text types; sharing culture; cultural experience; food technology.

**You will need:** to cook food! So, all that entails in terms of safety and hygiene. Ingredients and equipment as per the recipe.

**What to do:** on the following pages you will find a recipe for vine leaves from one of our cultural advisors, Melia Shammass. This is how vine leaves were made in her family when they were in Palestine. It also invites the class to share a meal with one another, which can be a wonderful experience. Even if you can't make these as a class, looking at this recipe opens up possibilities: to share family traditions, culture and treasured family practices.

**Time to reflect:** extend this into the class compiling recipes that reflect the intercultural make up of the class. It also links to coding and writing texts that give clear sequences of instructions.

### Vegetarian Filling

A cup of rice (uncooked, but washed)  
Small bunch of parsley, chopped  
Handful of mint leaves, chopped  
Half a large onion, diced  
Tomato, diced  
Oil  
Salt and Pepper

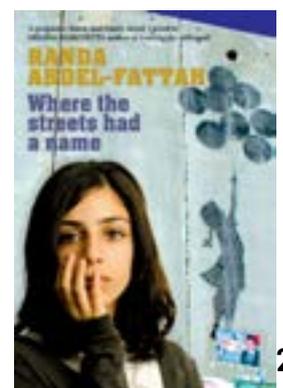
### Meat Filling

A cup of rice (uncooked, but washed)  
Oil  
Salt & pepper  
250g coarse minced lamb pre-cooked with nutmeg, cinnamon, pimento and pepper to taste

### For both

Vine leaves (leaves from the grape vine. Washed, and preserved in salted water).

this is the  
recipe for Melia's  
vine leaves as she  
made them with her  
family in  
Palestine



make and  
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group  
project

# warak darwal

## family recipes



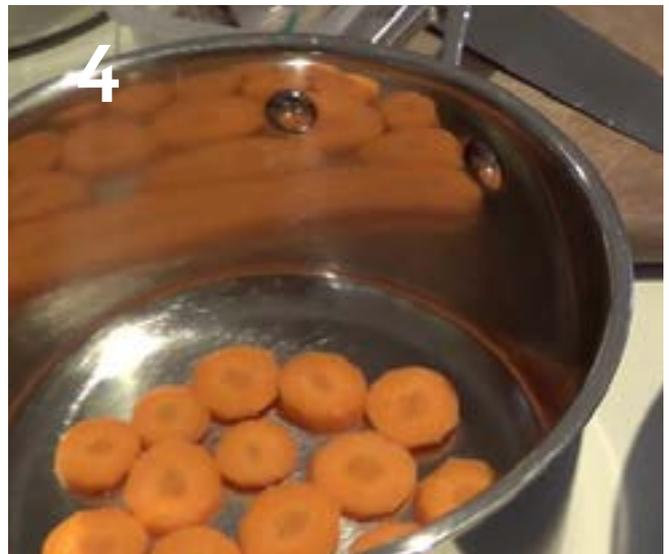
Melia was given a batch of home grown vine leaves by a neighbour. She commented they were preserved in salted water, and that made them the right softness to deal with. She cut them in half as they were too big whole to get the correct final size for the rolled up vine leaves. Melia says you can use fresh leaves if they are in season (in the Summer). Substitute cabbage leaves or silverbeet leaves if vine leaves are not available.



Mix together all the ingredients for the vegetarian option. Take a small amount of one of the rice mixture - a couple of teaspoons - and place this in the middle of the halved vine leaf.



Fold over the top and bottom, then the sides, and roll firmly until it's about the size of your little finger.



Stack the rolled vine leaves in a small saucepan, the base of which has been lined with peeled and chopped carrots (to prevent sticking).

make and  
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group  
project

# warak darwal

## family recipes



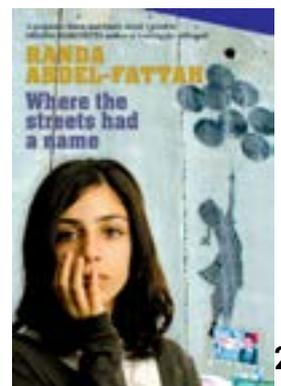
Cover the stacked leaves with several whole vine leaves. Pour over about a cup and a half of boiling water (the water is proportionate to the amount of uncooked rice that is in the vine leaves).



Then, weigh the leaves down with one or two small plates. If you don't weigh the wrapped leaves down they will float as they simmer, and this will make them open and fall apart.



Place the saucepan on the heat to cook gently for about an hour. Repeat the whole process from step 1 with the meat mixture, and cook these separately. Best shared with family and friends!



# what now?

## what are the solutions?

**“If we are to have real peace, we must begin with the children”**

**Mahatma Gandhi**

**Focus:** what is at the heart of this conflict, based on your own research, and what you have discovered from seeing the production...and what happens now, can you see a solution?

**You will need:** a drama warm up; clear space; research materials.

**What to do:** consider the impact of Hayaat's story and her experience of daily life. As a class, consider and formulate initiatives to support the young people of Palestine and Israel.

In particular, consider the role the arts can play, and is already playing, in this conflict. Formulate initiatives that you believe would make life better for people your age on both sides of the conflict. What sort of program do you think would help Hayaat and her family? Although it may seem like a small contribution now, every success has a beginning.

How will you present your idea? Perhaps you could design a brochure for your initiative, or create a mock web page, or run a trial version of your idea with your class.

**Time to reflect:** investigate the impact of the peace process in this region, and the roles foreign nations have played.



# further resources

## websites

[www.monkeybaa.com.au](http://www.monkeybaa.com.au) - Monkey Baa Theatre Company website

[www.randaabdefattah.com](http://www.randaabdefattah.com) - Randa Abdel-Fattah's website

[www.randaabdefattah.com/biography](http://www.randaabdefattah.com/biography) - selected articles by Randa Abdel-Fattah, from various publications including The New Matilda, The Age and The Sydney Morning Herald

An extraordinary, partly interactive article on daily life in the region: <http://ab.co/2sKiMhH>

## books

### fiction by Randa Abdel-Fattah:

When Michael Met Mina

Does My Head Look Big in This?

The Book of You series

The Friendship Match Maker

Noah's Law

The Lines We Cross

Buzz Off! (Mates series)

Ten Things I Hate About Me

No Sex in the City

### Non-fiction, alphabetical by author:

Mornings in Yenin by Susan Abulhawa

A land without borders: My Journey Around East Jerusalem and the West Bank by Nir Baram

I saw Ramallah by Mourid Barghouti

Three Wishes by Deborah Ellis

The Gaza Kitchen by Laila El Haddad

Seeking Palestine: new Palestinian writing on exile & home, edited by Penny Johnson & Raja Shehadeh

A Little Piece of Ground by Elizabeth Laird

My Israel Question by Anthony Loewenstein

Between River and Sea: encounters in Israel and Palestine by Dervla Murphy

The forgotten Palestinians: a history of the Palestinians in Israel by Ilan Pappé

Against the Wall by William Parry

The General's Son by Miko Peled

The Question of Palestine by Edward Said

Jerusalem - the Biography by Simon Sebag Montefiore

My Promised Land by Ari Shavit

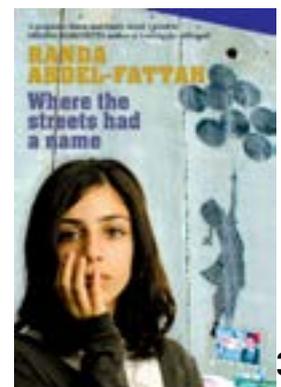
Monkey Baa presents the above list as a helpful list of suggestions but does not endorse this list: these references do not represent the views of Monkey Baa Theatre Company.

FYI

# nsw curriculum links

STAGE	Subject	Content	Outcomes
STAGE 3	ENGLISH	Widely regarded as quality literature; Widely defined Australian literature; Texts about intercultural experiences; A wide range of cultural, social and gender perspectives; Environmental and social sustainability. Texts that include aspects of environmental and social sustainability.	EN3-3A, EN3-5B, EN3-7C, EN3-8D
	DRAMA	Drama forms: playbuilding and storytelling. Appraising and appreciating drama.	DRAS3.2, DRAS3.4
	GEOGRPAHY	A diverse and connected world. Cultural diversity; Global connections; Connections shape perceptions	GE3-1, GE3-2
STAGE 4	ENGLISH	Widely regarded as quality literature; Widely defined Australian literature; Texts about intercultural experiences; A wide range of cultural, social and gender perspectives; Environmental and social sustainability. Texts that include aspects of environmental and social sustainability.	EN4-1A, EN4-3B, EN4-5C, EN4-6C, EN4-70, EN4-8D
	DRAMA	Making drama - analyse and interpret scripts; structuring dramatic work. Appreciating.	4.1.3, 4.1.4, 4.3.1, 4.3.2
	GEOGRAPHY	Place and liveability. Inter connections - personal connections.	GE4-1, GE4-2, GE4-3, GE4-4, GE4-6
STAGE 5	ENGLISH	Widely regarded as quality literature; Widely defined Australian literature; Texts about intercultural experiences; A wide range of cultural, social and gender perspectives; Environmental and social Sustainability. <b>Suggested text for Stage 5</b>	ENS-SC, EN5-6C, ENS-70, ENS-80
	DRAMA	Elements of production in performance; Theatrical traditions and performance styles.	5.2.2, 5.2.3, 5.3.1, 5.3.2, 5.3.3
	HISTORY	The Globalising World; Depth Study 6 - UN Peacekeeping	HTS-7,
STAGE 6	ENGLISH	Text types: Prose fiction and Drama	1, 4, 5, 6 & 10 (Outcomes apply to both Standard & Advanced)
	DRAMA	Elements of production in performance; Theatrical traditions and performance styles.	P2.1, P2.2, P2.6, P3.2, P3.4
	MODERN HISTORY	Case study list B - origins of the Arab-Israeli conflict	P3.2, P3.3, P3.4

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Kassis and Sarah Shaweesh  
Monkey Baa's education consultant Rachel Perry PhD  
The Monkey Baa Education Advisory Panel (MEAP)  
The thousands of teachers and students who engage with  
monkey baa every single year

