

## Summary and Goals of Session 7:

*In this session, we reflect further on how the Nakba impacts Palestinian life and begin to explore both art and the Boycott, Divestment, Sanctions (BDS) movement as acts of peaceful resistance in Palestine. We also reflect on the seven sessions as a whole and how we want to transform what we've learned into action.*

**Total time:** 2-2.5 hours

### Materials and set-up:

- Whiteboard/chart paper/markers
- Video equipment with Internet connection
- Palestine Poster Project posters
- Powerful visuals from previous sessions
- Colored construction paper
- Poster board for Mosaic project
- [“What is BDS?”](#) webpage

## I. (10 minutes) Introduction

### Materials and set-up:

- Whiteboard/chart paper/markers
- Participant examples of art or creative practices used to create/represent resistance

**Facilitator Action:** *Offer framing to connect art as a form of resistance and its use in present day Palestine or Palestinian refugee communities-- from making art on the Wall to preserving traditional Palestinian dance (Dabke). Art and creative resistance are ways to: expose injustice, political, social, and cultural forces; express thoughts and feelings in diverse and novel ways; connect with other struggles; break out of status quo through alternate forms of expression; engage with different audiences, among other effects and possibilities. Facilitators guide conversation:*

- *Participants share examples of effective or compelling uses of art as a tool of resistance and social change.*
- *As each person shares, facilitators take notes on the compelling elements named. (Will return to this later in the session.)*

## II. (20 minutes) Images of Resistance

### Materials and set-up:

- Reflection questions on chart/computer screen
- Palestine Poster Project posters hung around the room

**Facilitator Note:** Facilitators look through the posters at the [Palestine Poster Project](#) and choose which ones to print out for this activity. Some suggested posters: [It's Either Return Or Return](#), [We Have Only One Policy for Peace](#), [Remembering Our Village](#), [Fifty Years Under the Tent](#), [And Tomorrow is Ours as Well](#), [Tomorrow We Will Return](#), [Choose Your Path](#).

### 1. (10 min) Gallery Walk

**Participant Action:** Participants walk around and examine the posters that are hung around the room. Ask people to move towards the poster that strikes them the most. (There should be a small group gathered at each one.)

### 2. (10 min) Poster Reflections

**Facilitator Action:** Ask each group to discuss the poster where they are gathered. Suggested questions for group discussion (have these written visibly in the room for reference):

- What do you like about the poster?
- What are the visual elements in the poster?
- What story/message is it communicating? Who is the audience?
- What does the image suggest about resistance—what qualities are being illustrated?
- What connections or similar elements do you see in the piece you brought in?

## II. (20 minutes) Contemporary Art and Resistance

### Materials and set-up:

- Video equipment with Internet connection or other means for participants to view/engage with the pieces in this station
- Guiding questions written or printed

**Facilitator Action:** Have several stations set up around the room with various videos or profiles of creative resistance. Encourage participants to read through context and consider the guiding questions besides the stations they visit.

- [“Born Here”](#) by DAM
  - How does this piece reflect on memory, loss, staying, forgetting?
- [“I Don’t Have Freedom”](#) by DAM with written [lyrics](#)
  - Where have you seen, heard, experienced myths collapsing through art?

- [Artwork](#) and [video clip](#) by Dima Hourani
  - In what ways can art and storytelling erase, make visible, or change narratives and memory?
  - How does being able to see a place heighten emotional connection?
- [Video clip](#) by Larissa Sansour
  - How do film, dance, photos, music, and paintings tell narratives in similar or distinct ways?
- [Video clip](#) of 'Udna (Our Return) project (additional footage of the project can be found [here](#))
  - How can alternative artistic outlets contribute to individual or collective healing, to hope for the future?

**Facilitator Action:** After participants have had a chance to visit several stations, draw the group back together. Ask a couple people to share out what stood out to them (only spend 3 minutes each on sharing). Draw connections between what people noticed, the pieces displayed, and the act of creating your own art of resistance.

### III. (20 min) Boycott, Divestment, Sanctions (BDS) Movement

#### Materials and set-up:

- [“What is BDS?”](#) webpage
- Guiding question written or printed and place to take notes

**Facilitator Action:** Let participants know you'd like to broaden the landscape of resistance by examining the Boycott, Divestment, Sanctions (BDS) movement. Look through the “What is BDS?” webpage with participants. Then, guide the conversation and record responses.

Guiding questions:

- What are some of the main arguments and the rationales you've heard, for or against BDS?
- Who initiated the call for BDS, and what is the nature of our role?
- How is this form of resistance similar or different to other forms we've discussed?
- How does this form of resistance relate to other movements you've seen in history and around the world?

### IV. (Optional) (30 min) Creating Our Own Piece of Resistance

**Facilitator Action:** Building on all the examples and discussion in the previous activity, participants create their own form of action or resistance. Some possibilities include: poster, letter, planning a demonstration, etc. Give participants 15-20 min to plan/create

and 10 min for everyone to share out. Participants can work as individuals or small groups. Refer them back to the list of compelling elements from the introduction.

## V. (40-50 minutes) Closing

### Materials and set-up:

- Powerful visuals from previous sessions
- Participants' reflection notebooks
- Colored construction paper
- Poster board for Mosaic project

**Facilitator Note: 1)** Before the session, choose powerful visuals from each of the sessions you completed and hang them around the room. The visuals will be used to jog participants' memories as they reflect over the whole experience. **2)** Cut up pieces of colored paper into odd shaped pieces for the Mosaic activity. The Mosaic will be a symbol of the collective reflections.

### 1. (10 min) Individual Reflection

**Facilitator Action:** Give participants 10 minutes for personal reflection in their notebooks, using the guiding questions and the visuals around the room.

Guiding Questions:

- How has your thinking been challenged during these sessions?
- What are you still struggling with?
- What do you want to know more about?
- What will you do with this new information?

### 2. (10-15 min) Small group discussion

**Facilitator Action:** Before small group discussion, remind participants of community agreements and respecting differing viewpoints and levels of participation.

**Participant Action:** In small groups of 3-4 discuss responses to Guiding Questions, sharing according to their comfort level.

### 3. (10-15 min) Whole Group Closing-Mosaic

**Facilitator Action:** Ask each participant to choose one of the colored pieces of paper to express their thoughts/hopes/reflections on what they've learned and the current situation. Give participants 5-7 min to express themselves on the paper and then invite them to paste their piece as part of the collective mosaic on the poster board. As participants look over the collective piece, invite them to share any closing thoughts or reflections. Recognize that these sessions probably brought up a lot of difficult emotions and that there are likely still many questions. These workshops shouldn't be an end, but rather a beginning.

#### 4. (5-10) Additional Resources

**Facilitator Action:** Share lists of resources and brainstorm other ways to continue to be involved. You can find lists of resources [here](#) or [here](#), and through [Jewish Voice for Peace](#).