Study Guide for Educators
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ABOUT THE PLAY

An excerpt from The Second Life of Rachel Corrie, By Jason Fitzgerald

“[Rachel Corrie’s story] caught the attention of actor Alan Rickman, who, with the support of the Corrie family and journalist Katharine Viner as co-editor, turned her diaries and emails into a one-woman play. My Name is Rachel Corrie was produced by the Royal Court Theater in 2005. Not long thereafter, New York Theater Workshop announced and then unannounced the play for its 2006-2007 season, creating a storm of controversy. An open petition from members of the theater community was sent to artistic director James Nicola urging him to change his mind and “come down on the side of peace, justice, and open discussion” (available at: http://www.petitiononline.com/nytw/petition.html). Playwright Eduardo Machado, in a speech to the Alliance of Resident Theatres/New York, denounced the cancellation as “horrifying and the worst kind of censorship imaginable.” Perhaps the harshest words came from Vanessa Redgrave, who called the cancellation a “catastrophe” and “The second death of Rachel Corrie.”

Inside all the newspaper editorials, panel discussions, and email warfare was a self-congratulatory energy from those who cried censorship—a pride that they had found a martyr for the cause of politically relevant drama. James Nicola responded that he had intended a "postponement," that he was trying to be "sensitive to all communities," and that he felt unable to present the play "simply as a work of art without appearing to take a position," at least not until his theater had taken "more time to learn more and figure out a way to proceed." While his supporters could not rally behind so romantic a cause as free speech, many, including BAM’s executive producer Joseph V. Melillo, acknowledged the difficult position of an artistic director and insisted on his right to choose or un-choose his season. Others, including the New York Times critic Edward Rothstein, sympathized with NYTW over the political difficulties of the play itself.

Regardless of one’s position, Jim Nicola was, in the end, the best thing to happen to My Name is Rachel Corrie, at least in America, as his “postponement” generated attention the play could never have received otherwise. The rewards, as for most artworks that some people don’t want others to see, belong to the author and presenters, who now find themselves with full houses in a month-long run at the Minnetta Lane Theatre. To speak about "Rachel Corrie" as though she were in fact performing on an Off-Broadway stage is not entirely inappropriate. In many ways, My Name is Rachel Corrie is a theatrical resurrection of a woman who had a great deal to say but, because of her death, lost the chance to say it. Thanks to a subtle performance by Megan Dodds, an American actress who originated the role in London, we are able to confront a woman who is complicated, contradictory, and complete, despite the fact that the controversy had reduced her to a bloodless object of debate.”

“…In [the] recognition of her failure to live the happy life of a girl from Olympia, there may be indeed something dangerous about Rachel Corrie, something to justify all the hullabaloo over her story and her play. While Anne Frank condemns the Nazis, Rachel Corrie condemns us. The former leaves us feeling comfortable, maintaining the myth that responsibility for evil belongs to a former generation or to a distant country. The latter leaves us unnerved, demonstrating a level of empathy and a will to sacrifice beyond the reach of many of us, and revealing our own complicity, however small, in her death. Rachel Corrie condemns us as complacent, and she condemns us as Americans. Perhaps this is why, at the end of the performance, the audience’s applause was strong but not explosive. There were few tears except in Dobbs’s eyes, and no sense of release.

Alisa Solomon, in a recent panel at Barnard College on the Rachel Corrie censorship scandal, pointed out, “this [American] theater community is upset, justifiably, about this play not going on, but this same theater community was never upset about a 23-year-old woman being crushed by a bulldozer in Gaza.” What My Name is Rachel Corrie reveals is that both narratives of Corrie’s martyrdom--IDF vs. ISM and NYTW vs. the anti-censorship petitioners--need to be reexamined in the light of Rachel Corrie herself. By celebrating Corrie as a symbol of peace, we miss her call to action and her implicit condemnation of our inaction.”
Who is Rachel Corrie?

Rachel Corrie was born on April 10th 1979, in Olympia, Washington. Her loving parents, Craig and Cindy, were rather conservative but encouraged their children to follow their own path. “My mother would never admit it, but she wanted me exactly how I turned out- scattered and deviant and too loud” (pg 6).

Rachel was an artist in every form, writing poetry, painting and journaling throughout her life. She was always fascinated by human rights, even studying in a program in middle school that encouraged awareness of community issues.

When it was time to enroll for college Rachel chose Evergreen State College, a liberal arts college in Olympia which allowed her activism to flourish for multiple causes. That was where she also took a course on Middle East Politics and became involved in the International Solidarity Movement on campus, a group led by Palestinians that fights for the protection of lives in the West Bank and Gaza Strip using non violent techniques.

In 2003 Rachel was invited to go to Gaza Strip to the city of Rafah to help the civilians. She arrived in January, and with other international volunteers would stand in front of Israeli bulldozers and tanks, would sleep in Palestinian homes and in front of wells in order to keep from demolishing. The ISM believed that bringing international volunteers would stop the Israeli military because of their international status.

On March 16th 2003, Rachel Corrie stood in front of a military bulldozer and was killed. The following is an extract from an eyewitness account by fellow ISM activist Tom Dale about the death of Rachel Corrie, March 16th 2003.

“Rachel walked to place herself in between the home and the bulldozer. As the bulldozer turned towards them, it had about 20 meters or 10 seconds clear time directly with her in its view to see where she was. It continued toward her at some pace with a mound of earth building up in front of it. And as the mound of earth reached Rachel she obviously felt that in order to keep her balance, to keep her footing she had to climb on to this mound of earth to prevent being overwhelmed by it. When she did this it put her head and shoulders clearly above the top of the bulldozer blade and therefore clearly in the view of the bulldozer driver, so he knew absolutely that she was there.

She falls down the mound of earth and out of sight of the driver; so he has essentially pushed her forward down the mound of earth. And then she starts to slide and then you see one then both of her feet disappear and he simply continued until she was, or the place where she had been, was directly beneath the cockpit of the bulldozer. They waited a few seconds then withdrew leaving his scoop on the ground. Only later when it was much clear of her body did it raise its scoop.

I ran for an ambulance, she was gasping and her face was covered in blood from a gash cutting her face from lip to cheek. She was showing signs of brain hemorrhaging. She died in the ambulance a few minutes later.” She was 23 years old.
INTERVIEWS
Interview with Alan Rickman; co-editor, director.

How did you first come across Rachel Corrie, and can you describe the process which lead you to turn her writings into a play?
I first read Rachel’s emails in The Guardian in March 2003. They were so vibrant that they kind of demanded to be said out loud. I took them to Ian Rickson which then lead to a meeting with Rachel’s parents, Elyse Dodgson and Katharine Viner. Ian took a big brave jump and said ‘alright, I’ll do it’. Almost a year later, we got the 187 page document which contained many of Rachel’s journals, letters and poems which had been typed up very bravely by Rachel’s sister Sarah Corrie.

Why does Rachel Corrie inspire you?
I suppose because we live in a time of such prevarication where people who are in the business of letting us know their opinions are careful and manipulative, and it is not always clear what they really think. Rachel Corrie, whether she was or not, seems to be like an arrow. Her thoughts, opinions and reactions are crystal clear. This is inspiring, especially from someone so young.

What do you want audiences to experience when they watch this play?
I want audiences to experience what they experience. As long as they think something when they watch the play, I don’t expect anything that I could possibly predict. I hope they will be informed and realise that this is relevant to their own lives.

Can you describe the process of working with a design team to recreate Rachel’s world? How hard was it to imagine Rachel’s environments and experiences?
I had a fairly immediate image of a wall for the set of Rachel Corrie. Because I knew that there was going to be a solitary young woman on stage, the real question was what kind of backdrop to give her. A wall is divisive, immovable and inhuman. As well as referencing the actual environment of Gaza, the wall is also a metaphor. And then Hildegard Bechtler, the designer, made the set real and workable. We looked at photographs of Palestine, and many videos to get a sense of the physical environment, the sounds, the light and how different this world was from the world she left behind. America also exists in the set for the first part of the play, and it was essential to the power of the production that Megan could move from one world to another. America was a small, personal world which she created herself, rather than a world which was imposed in Gaza, which she had to find a way of living in. The play moves from personal to impersonal. In her bedroom, the walls are decorated with pictures, poems and photographs. In Palestine, the landscape is ruined, and there is a sense of people’s lives being ripped apart.

What was your biggest challenge in staging Rachel’s words?
My biggest challenge was that Rachel’s words were not written to be staged. We had to create a kind of narrative and progression so that you could feel her mind alive and changing and growing. This also involved using the acting skills of Megan, and the luck of all sorts of gifts, such as suddenly hearing for the first time that Rachel had a very beautiful singing voice.
Interview with Katharine Viner, co-editor.

Can you describe the process of editing Rachel’s writings into a play? Was it very different from your usual job of editing a newspaper?
The process of editing Rachel’s writings into a play was completely different from my day job. To start with, journalists are used to interviewing people, asking them what they think about a particular situation, or why they did something. In Rachel’s case this was of course impossible, and there was no way of clarifying confusions. In addition, much of the material we have was not written for public consumption, but in the private form of a diary – which carried with it a great deal of sensitivities and privilege. On the process, we did a lot of work as background for the play because we were unsure until quite late on that we wanted to use only Rachel’s words. So I interviewed many of Rachel’s friends from Gaza, talked to her family, and researched the entire situation in Gaza from the standpoint of the Palestinians, the Israeli soldiers and the settlers. In the end we didn’t use much of this material – only the testimony of Tom Dale, an eyewitness to Rachel’s death – but it was invaluable background to understanding the situation for everyone involved in the process, most importantly Megan. Essentially, we filtered an enormous amount of testimony both from Rachel and from other people in order to get to the essence of what we wanted to present. In journalism, a similar filtering of material occurs, albeit with different aims. On newspapers we are always thinking of ‘the story’ – what’s the real story here, and what’s the best way of telling it? While it was important to do this while editing Rachel’s writings – you can’t beat a good narrative in any medium – there were other crucial aspects to consider, such as the nature of performance, and what was going to be happening on stage at any particular moment. Sometimes we would include a line which did not obviously spring off the page, but which came alive when it was spoken on stage; and sometimes we would include a less interesting line, but keep it in because Megan needed something to say, for example, while she was moving some furniture on stage. Unlike newspapers, theatre is not only about the page. This was the crucial difference. Oh, and the high amount of hot emotion theatre people bring to every occasion – that is different!

Why does Rachel Corrie inspire you?
Rachel Corrie found a way to be political in a depoliticised age; she cared passionately for injustice, and unlike many of us, she tried to do something about it. There are few such figures in our commercialised culture.

What do you want audiences to experience when they watch this play?
I would like audiences to understand Rachel’s motivations and how she came to go to Gaza; to see the world through her eyes and understand her response to it; to engage with her active life and terrible death; to feel inspired to go and do something about the world’s inequalities themselves.

In her diary, Rachel often described her observations of the world around her. As a journalist, can you describe how you approach looking and writing down your observations of events? Is writing journalism very different from writing a diary?
When you are reporting an event, you’re trying to find out the truth of a situation. You’re looking for clues in all sorts of places: sights, smells, body language. But in journalism, you mainly get your information by talking to people and trying to work out from them what’s really going on: aiming to find an ‘objective truth’ while acknowledging that you always bring your own assumptions and prejudices to a particular situation. A diary is vastly more subjective; its very point is subjectivity. It is always more concerned with a writer’s response to a situation than the situation itself.

What was your biggest challenge in editing Rachel’s words?
My biggest challenge was that Rachel’s words were not written to be staged. We had to create a kind of narrative and progression so that you could feel her mind alive and changing and growing. This also involved using the acting skills of Megan, and the luck of all sorts of gifts, such as suddenly hearing for the first time that Rachel had a very beautiful singing voice.
Terms to Know:

ISM: The International Solidarity Movement- The International Solidarity Movement (ISM) is a Palestinian-led movement committed to resisting the Israeli apartheid in Palestine by using nonviolent, direct-action methods and principles. Founded by a small group of primarily Palestinian and Israeli activists in August, 2001, ISM aims to support and strengthen the Palestinian popular resistance by providing the Palestinian people with two resources, international solidarity and an international voice with which to nonviolently resist an overwhelming military occupation force. (taken from http://palsolidarity.org/)

PLO: Palestinian Liberation Organization- a political and military organization formed in 1964 to unite various Palestinian Arab groups and ultimately to bring about an independent state of Palestine. Its present leader is Mahmoud Abbas.

UNSCOP: United Nations Special Committee on Palestine- A group of international leaders from around the world put together after the British withdrew from the Palestine Mandate in 1947.

WZO: World Zionist Organization- Founded in 1897 by Theodore Herzl, the WZO became a parent movement for all worldwide Zionist organizations. Its objective was to create a Jewish homeland in Palestine. Now it is committed to promoting the Zionist idea and the Zionist enterprise as vital and positive elements of contemporary Jewish life, as well as combating anti-Semitism.

Zionism: a movement for (originally) the re-establishment and (now) the development and protection of a Jewish nation in what is now Israel.

Hamas: a Palestinian Islamic movement founded in 1987 with the aim of establishing a Palestinian state incorporating present-day Israel and the West Bank. In 2006 Hamas defeated the more moderate Fatah in the elections for the Palestinian National Authority.

Apartheid: a policy or system of segregation or discrimination on grounds of race.

Occupation: the action, state, or period of occupying or being occupied by military force, the action of entering and taking control of a building or land that is not originally owned by you.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>600 BCE</td>
<td>As of this point, the Romans are still in control of Palestine/Israel</td>
</tr>
<tr>
<td>622 BCE</td>
<td>Islam emerges and is founded in the Arabian Peninsula (Saudi Arabia). The Muslim Force conquers Syria and Palestine/Israel</td>
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<tr>
<td>1897</td>
<td>The World Zionist Organization is founded by Theodore Herzl</td>
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<tr>
<td>1914</td>
<td>85 thousand Jews living in Palestine</td>
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<tr>
<td>1916</td>
<td>Sykes Picot agreement is signed - this document is an agreement between members of parliament in France and England that when they gain power of the middle east they will divide it by imperialist and colonialist strategies</td>
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<tr>
<td>November 2nd 1917</td>
<td>Balfour Declaration is signed - this document ensured that after World War One the British people would support the idea of a Jewish state in Palestine. It also states that the British would protect the non-Jewish settlements so that their civil rights would be kept.</td>
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<tr>
<td>April 24th 1920</td>
<td>San Remo Conference was held and the middle east is divided amongst the Europeans; British receive Palestine and Iraq and France receives Syria and Lebanon</td>
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<tr>
<td>1920+1921</td>
<td>Arab Riots all over Palestine as a result of the San Remo Conference</td>
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<tr>
<td>1933</td>
<td>Hitler comes to power</td>
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<tr>
<td>1936-1939</td>
<td>Arab Revolt: The second wave of Jewish immigration comes to Palestine and the Mufti orchestrates attacks against the Jews and British</td>
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<td>1937</td>
<td>Peel Commission presents “Two State Solution” and the Palestinian Authority rejects the plan.</td>
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<td>1945</td>
<td>United Nations is formed after World War Two</td>
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<td>1947</td>
<td>British resign from the mandate in Palestine and the UN creates UNSCOP</td>
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<td>1947</td>
<td>UN Partition Plan is created whereas there would be a Jewish state, consisting mostly of the Sinai Dessert and a Palestinian state, which was more centralized. The UN would also be in charge of Jerusalem and it would be considered international property. The plan was accepted by Jewish leaders and rejected by the Arab leaders for Palestine.</td>
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<tr>
<td>May 14th 1948</td>
<td>Israel is established and declared a Jewish State</td>
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<td>Date</td>
<td>Event</td>
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<td>May 15th 1948</td>
<td>Independence Day War</td>
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<tr>
<td>June 1967</td>
<td>6 Day War</td>
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<tr>
<td>October 1973</td>
<td>Yom Kippur War</td>
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<tr>
<td>1978</td>
<td>Camp David Accords: Peace agreement is signed between Egypt and Israel</td>
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<tr>
<td>1987</td>
<td>First Intifada: After 20 years of occupation violence is raised by the PLO across Israel. This battle uses stones, Molotov cocktails and other guerilla tactics to create attention. This marks the end of a “Jordanian Solution” and it caused Israel to recognize the Palestinians as their own nation</td>
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<tr>
<td>November 1988</td>
<td>Yasser Arafat wins a majority vote to recognize Israel as a legitimate state and accept all UN resolutions going back to 1947, including adopting the idea of a “two state solution”</td>
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<tr>
<td>October 1994</td>
<td>Peace treaty with Israel and Jordan is signed</td>
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<td>February 1995</td>
<td>Baruch Goldstein walks into a mosque in Israel and kills 20 Muslims in prayer</td>
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<td>July 2000</td>
<td>Camp David Accords: Bill Clinton (President of the United States) tries for peace between Israel and Palestinians but both parties blame the other for the issues</td>
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<td>October 2000</td>
<td>Second Intifada begins in Israel. Palestinian teenagers begin to throw stones at Israeli soldiers and civilians. Significant events include two Israeli reservists being lynched in Ramallah for entering by accident, many suicide bombings and Israeli soldiers having to enter Palestinian territory and shooting at civilians.</td>
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<tr>
<td>2003</td>
<td>Rachel Corrie enters the middle east to help the International Solidarity Movement</td>
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<tr>
<td>March 16th 2003</td>
<td>Rachel Corrie is killed by an Israeli bulldozer in the occupied territories</td>
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<tr>
<td>June 2003</td>
<td>Hamas calls a cease fire for 45 days to allow things to cool off</td>
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<tr>
<td>August 2005</td>
<td>Ariel Sharon (Prime Minister of Israel) withdraws all Israeli soldiers and Israeli residents from the West Bank and Gaza</td>
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MAPS:

Figure 1: 600 BCE - Romans are in control of Palestine under King Herod

Figure 2: 1916 CE - Sykes Picot Agreement boundary lines
Figure 3: 1947 - UN Partition Plan

Figure 4: 1949: After Independence Day War
Figure 5: 1967 - Borders after 6 Day War

Figure 6: 1973 - After Yom Kippur War

Figure 7: 1975 - Interim Agreement for Sinai withdrawal
Figure 8: 2005- Disengagement from West Bank and Gaza
Figure 9: 2012: Modern Day Israel
LESSON PLAN: Peace Conference Project
*From Jacob Savishinsky's Lesson Plan: Israel, Empathy, and the Middle East Peace Process

Students will stage a simulation of a Middle East peace conference. Students will play a role, such as ambassador or diplomat from a particular country, or a representative of a social, political, conference mediator, religious or aid organization.

Students will:
1. Choose a role from the list of conference attendees.
2. Research their characters, country's or organization’s involvement and perspective on the conflict in Israel and Palestine. Find out if they have been part of past conflicts, or peace conferences.
3. Will prepare opening and closing statements for the conference, debate.
4. Will need to be an active participant.
5. Will be prepared to address the Questions for the Conference from their character's perspective. (Appropriate clothing, accents and props are strongly encouraged)
6. Will complete and submit the Conference Prep Questions.
7. Will complete Pre and Post Conference reflection paper (Max. 1 page each):
   In your opinion, particularly given past and present conditions and events in the Middle East, do you feel the conflict can be resolved? Discuss.
8. Submit a Project Binder containing the following: *Completed Prep Questions___ *Completed Conference Questions___ *Research and source bibliography. ___ *Pre and Post Conference Reflection Papers___ *Opening and closing statements, and all conference notes___

Middle East Peace Conference Prep Questions:

When did the Arab-Israeli crisis begin?
What is at the core of the ongoing conflict between the Arabs and Israelis?
Which areas of land are in dispute? Based on your research, whom do you view as the rightful owners of the land in question? Explain.
Who are the major players in this conflict? What are the basic interests and arguments each group has regarding resolving (or not resolving) the conflict?
What concessions does each side expect of the other? What concessions is each side willing to offer?
Why have efforts to resolve the conflict and establish peace failed?

Questions for the Conference: (Answer in character, speak in the voice of your role, first person- I, we, us, our)

What Country do you represent?
Who are you and what is your role as representative?
What are your primary goals or desired outcomes for this conference? Why?
What are you willing to compromise? Why?
What are you unwilling to compromise? Why?
What concessions are you asking for? From whom? Be prepared to back up your demands with logical reasoning, historical background, and long-term justification for the peace process.
Who are your strongest allies in this conference? What will you do to keep their alliance?
Who are your strongest opponents? What will you do to accommodate them?
ACTIVITY: Tootsie Rolls and Tolerance
* Edited from Lois Rothberg as a part of Teaching Tolerance (Tolerance.org)
* Note: Tolerance.org is a wonderful resource for Human Rights lesson plans. The website covers a myriad of topics for several different age groups.

Students will find increased respect for differences and gain a deeper understanding of universal similarities between all human beings.

1. Draw two columns on the board, labeled “On the Outside” and “On the Inside.”
2. Give each of the students a Tootsie Roll Pop (this can be at the beginning or end of the lesson).
3. Ask students to describe a Tootsie Roll Pop, as you write, under the appropriate column, their comments: on the outside (hard, different-colored wrappers, different flavors, requires 600 to 800 licks to get to the center) and on the inside (soft, chewy, supported by a lollipop stick).

Discussion Questions:

1. How are Tootsie Roll Pops like people—on the outside and on the inside?
2. How can you compare the different flavors of Tootsie Roll Pops with outer differences among people?
3. Why do Tootsie Roll Pops and people have a hard exterior?
4. Talk about a time you judged someone from the outside.
5. Do you try different flavors of Tootsie Roll Pops? Do you always choose the same types of friends, or do you sometimes move outside of your comfort zone to get to know new people?
6. What can all of this teach us about Diversity, Resolving Conflict, Empathy, and Judgement?
7. What else can it teach us?

Everyone has something valuable to offer. The “soft center” of people represents what we all have in common: feelings, hopes, dreams, fears and insecurities. Recognizing the similarities between all people can teach us to be more tolerant, open, and accepting. It can also be a key tool in conflict resolution.

* For students with special dietary needs: Tootsie Roll Pops are gluten-free, peanut-free, nut-product-free and Kosher-certified.
LESSON PLAN: Conflict Resolution and Peace
* Lesson plan from tolerance.org

Teachers can use quotes from famous individuals to facilitate student reflection on the importance of conflict resolution.

Students will:

- read and interpret quotes to their peers
- increase their listening, summarizing and paraphrasing skills
- gain skills in developing text, pictures, and ideas into tableaus for performance

1. When students enter the room, have quotes cut into slips of paper and give a quote to each student. Ask students to read the quote and put it into their own words. Have students stand. Ask students to walk around the room. Explain to students, "In 30 seconds, when I say ‘go,’ take five steps and share with a classmate what your quote is and then tell them what it means to you."

2. To increase listening skills, a major component of culturally responsive conflict mediation, after one student shares their peace quote with another student, the second student then paraphrases back what they believe they have heard. This not only increases students' skills in listening, but also checks for comprehension.

3. Ask students to write a short response and/or draw about their quotes. Hang them up in the classroom.

4. Have students get into small groups and develop tableaus in regards to the quote responses and drawings. Perform them for the class.

5. At the end of the lesson, ask students to find quotes from current people they admire who are famous or from those that they admire in their own communities? Have students bring in the quotes and place them on a Peace bulletin board.

Sample Quotes:

Nothing in life is to be feared, it is only to be understood. Now is the time to understand more, so that we may fear less. — Marie Curie

An act of love, a voluntary taking on oneself of some of the pain of the world, increases the courage and love and hope of all. — Dorothy Day

If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart. — Nelson Mandela

I swore never to be silent whenever human beings endure suffering and humiliation. We must always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. — Elie Weisel

Gandhi once declared that it was his wife who unwittingly taught him the effectiveness of nonviolence. Who better than women should know that battles can be won without resort to physical strength? — Barbara Deming
Let all bear in mind that a society is judged not so much by the standards attained by its more affluent and privileged members as by the quality of life which it is able to assure for its weakest members. — H.E. Javier Perez de Cuellar

Peace cannot be kept by force. It can only be achieved by understanding. — Albert Einstein

Only reverence can restrain violence — reverence for human life and the environment. — Rev. William Sloan Coffin, Jr.

He took over anger to intimidate subordinates, and in time anger took over him. — Milan Kundera

War does not determine who is right - only who is left. — Bertrand Russell

Character cannot be developed in ease and quiet. Only through experiences of trial and suffering can the soul be strengthened, vision cleared, ambition inspired and success achieved. — Helen Keller

There is no time left for anything but to make peace work a dimension of our every waking activity. — Elise Boulding

Those for whom peace is no more than a dream are asleep to the future. — Jack DuVall

There are three truths: my truth, your truth and the truth. — Chinese Proverb

A small group of thoughtful people could change the world. Indeed, it’s the only thing that ever has. — Margaret Mead

Forgiveness does not change the past, but it does enlarge the future. — Paul Boese

Courage is what it takes to stand up and speak. Courage is also what it takes to sit down and listen. — Winston Churchill

Every word has three definitions and three interpretations. — Costa Rican proverb

I believe that the basic nature of human beings is gentle and compassionate. It is therefore in our own interest to encourage that nature, to make it live within us, to leave room for it to develop. If on the contrary we use violence, it is as if we voluntarily obstruct the positive side of human nature and prevent its evolution. — His Holiness the Dalai Lama

You can blame people who knock things over in the dark or you can begin to light candles. You’re only at fault if you know about the problem and choose to do nothing. — Paul Hawken

It all boils down to this: That all life is interrelated. We are all caught in an inescapable network of mutuality, tied to a single garment of destiny. — Martin Luther King

If we could read the secret history of our enemies, we should find in each person’s life sorrow and suffering enough to disarm all hostility. — Longfellow
The Earth is too small a star and we too brief a visitor upon it for anything to matter more than the struggle for peace. — Colman McCarthy

We belong to each other. — Mother Teresa
LESSON PLAN: Taking Action

“I look forward to seeing more and more people willing to resist the direction the world is moving in; a direction that persuades us that our personal experiences are irrelevant, that we are defective, that our communities are not important, that we are powerless, that the future is determined and that the highest level of humanity is expressed through what we choose to buy at the mall.”
– Rachel Corrie

Have students get into small groups. Create a character who feels alienated from the decision making that happens around them, and which affects their life. The decision makers can be in their home, their school, their place of work, their local community, their country or the world.

What does that character do to change their situation? What happens?

What does that character do to try and change their situation? Write 2 short sentences of no more than 10 lines each and with no more than 3 characters in each scene, depicting what happens.

Each scene has the following title:-
Scene 1 – Realization
Scene 2 – Taking Action
Scene 3 – The Outcome

Perform these scenes for the class.

Ask Students to pull out a piece of paper or journal. Ask them to identify an issue they feel strongly about. Encourage them to address ideas such as: Why do they feel strongly about this issue? Are there people who disagree with them? What fears do they have in becoming involved in this issue?
Lesson Plan: Home.

“I could write a history of my family according to discoveries I've made over the years in cupboards and drawers. Unfinished baby books. Duplicate containers of oregano from houses I lived in and moved out of, taking the seasoning with me. Placemats that defeated Cranberry juice and Oyster Stew and candle wax.” – Rachel Corrie.

A central part of Rachel Corrie’s story and the story of the Israeli-Palestinian conflict centers on the idea of Home. Rachel Corrie was protecting homes from demolition during her time in the Middle East and Israelis and Palestinians are trying to protect what they each see as their home.

Exercise 1: As Dorothy says in the Wizard of Oz, There is no place like it. Ask students to spend time thinking about the idea of Home. Ask students to raise their hands and give words that describe what home means to them. Encourage students to share where home is for them: is it their family home, the theatre, the basketball court, the beach...? Have a discussion about why home is important to us.

Have students write monologues from the perspective of someone who has either had home or a piece of home taken from them OR had just gotten back home. Have students perform the monologues in class.

After the students finish performing, connect the work back to Rachel Corrie. Talk about the idea that for thousands of year Jews did not have a home, they have been persecuted and fairly treated. Talk about how in 1948, the Jews finally came back home in the nation of Israel. Then talk about how Palestinians might feel having their homes taken away from them. Students should be encouraged to see how both groups of people have a stake in the land and how both groups see this area as home.

Exercise 2: Ask students to write poems about the things in their homes. What might they find in the drawers at home? Ask students to share these poems with the class.

Exercise 3: Ask students to give a “tour” of their room. Have them talk about a time in which they left home (for summer camp, college, vacation, or moving...etc.). How did it feel to leave home? If they returned how did that feel? If they did not return home or if their room was changed in some way, how did that affect them? This exercise can be an acting activity or writing prompt.
Writing Exercises:
*From the ROYAL COURT YOUNG WRITERS PROGRAMME*

1. Often Rachel described people she had met in her diary. Find a partner and sit with them for 5 minutes. Ask them to tell you their life story. As they are talking to you, concentrate hard on listening. You are not allowed to write anything, but make mental notes of anything that strikes you as particularly interesting. This can be something they say or the expression on their face or body language when they remember something. Also observe how you are feeling when you hear their story. Swap over, so you tell them your life story. Then sit down with your notebook and take ten minutes to write down the story that they told you. Can you remember how it started? How it finished? Also write down as many details you remember about the person. What did they do with their hands? Did they look you in the eye? What part of the story seemed to be most important to them? How did they speak? What sorts of words did they use? Be as detailed as possible. How much of the whole experience can you remember? Then at the end describe how listening to the story made you feel, and which part of it you found particularly interesting.

2. Keep a diary for a week. Think about these exercises and be as detailed with describing experiences you have had during the day as possible. At the end of the week reflect back to yourself. Did you enjoy the experience?

3. For five minutes, make a list of 50 things you can remember from your journey to school or work this morning. Here is some of my list: a one-eared cat, three traffic wardens, a homeless person asleep, the cinema, a red sportscar.

4. Choose three of these things which made the biggest impression on you. Spend one minute each remembering details about how they looked, smelt, felt, what they sounded like and how they made you feel. Also think about how you behaved towards them. Try to describe as much detail as possible.

5. My name is _______. Write about yourself. Be Creative.

6. How much does our life depend on where we’re raised? How do the demands and surprises of different landscapes and luxuries or lack thereof affect the way we see the world? How much does our environment determine our hopes, our dreams, our beliefs, and our sense of self?

Play Discussion Questions:

- What responsibility do we have to citizens of another country who are experiencing oppression?
- What does Rachel Corrie teach us about activism?
- What themes can be found in this play?
- How can good intentions lead to detrimental outcomes?
- What does Rachel Corrie teach us?
- Reflecting on My name is Rachel Corrie, How do our actions affect others?
- Do you think this play is important? Why or Why not?
Further Reading:

**The Rachel Corrie Foundation for Peace and Justice**
The Foundation was founded by members of Rachel Corrie’s family and community in order to carry on the type of work that Rachel began and hoped to accomplish. The site features information about Rachel and an extensive reading list, as well as a very informative “myths and facts” sheet about Rachel’s work and her death.
[www.rachelcorriefoundation.org](http://www.rachelcorriefoundation.org)

**Rachel’s Words**
Set up in response to the cancellation of the New York Theatre Workshop production of *My Name Is Rachel Corrie*, this site seeks to inform and make available the text of Rachel’s own writings. It also features extensive links to other resources.
[http://www.optative.net/rachelswords/](http://www.optative.net/rachelswords/)

**Democracy Now**
The official site of this daily independent radio show. The searchable archives will take you to transcripts of radio interviews with Katherine Viner and representatives of the New York Theatre Workshop following the cancellation of their production, as well as radio interviews with Rachel Corrie’s parents.
[www.democracynow.org](http://www.democracynow.org)

**“Let Me Fight My Monsters”**
Katherine Viner’s account of the creation of the play, from the Guardian UK, with lots of helpful background about Rachel Corrie. Includes a list of links to other useful sources.
[http://arts.guardian.co.uk/features/story/0,,1454963,00.html](http://arts.guardian.co.uk/features/story/0,,1454963,00.html)

**Mideast Bibliography**
This page links to detailed bibliographies for each country in the Middle East as well as topical bibliographies about religions and sects, the Israeli-Palestinian conflict, women and other special topics. In addition to the searchable database, we provide some short lists of recommended books about the Israeli-Palestinian conflict, about Islam and the history of the Middle East and Iraq, and links to other bibliographies.
[www.mideastweb.org/biblio.htm](http://www.mideastweb.org/biblio.htm)

**“Let Me Stand Alone: The Journals of Rachel Corrie”**
*Let Me Stand Alone* reveals Corrie’s striking gifts as a poet and writer while telling her story in her own words, from her earliest reflections to her final e-mails. Her writing brings to life all that it means to come of age—a dawning sense of self, a thirst for one’s own ideals, and an evolving connection to others, near and far. Corrie writes about the looming issues of her time as well as the ordinary angst of an American teen, all with breathtaking passion, compassion, insight, and humor.

**“Pockets of Change: Adaptation and Cultural Transition”**
The twelve essays collected in *Pockets of Change* locate adaptation within a framework of two overlapping, if not simultaneous, creative processes: on the one hand, adaptation is to be understood as an acknowledged transposition of an existing source—that is, the process of adapting from; on the other hand, adaption is also a process of purposeful shifting and evolving of creative practices in response to external factors, including but not limited to other creative works—in other words, the process of adapting to.