

## Reflection Session: Out of Egypt

### Goals:

Participants will:

- ★ synthesize and digest the thematic concept explored in the previous session
- ★ integrate their volunteer experiences from Project TEN with the thematic concepts of the learning session
- ★ feel strengthened and supported through their Project TEN experience
- ★ encounter concepts and themes that will be explored in upcoming learning sessions

### Part 1: Checking In

Have each participant take out the following exercise from the Orientation Unit as a reference and inspiration: their top 4 motivations from the **“Why Do I Better the World?”** card . (from: the Orientation session: “Why Work to Better the World”)

Ask each participant in the group to share 2 reflections or experiences from Project TEN thus far that describe:

- A key “feel good” moment
- A key “feel bad” moment

As participants express themselves, their “feel good” moments may relate to their motivations for coming on Project TEN specifically, and for doing good in the world more generally (which may touch on the Orientation Session on the motivations for bettering the world). The “feel bad” moments may relate to some of the doubts and challenges associated with experiences like these (which may touch on some of the challenges explored in like the previous session on the responsibilities of the bystander).

For example, a “feel good” moment might be when they were able to witness the effects of the service work they were doing. A “feel bad moment” might be meeting local children and watching them struggle to get by on a basic level (the participant may have felt bad because of feelings of helplessness, not knowing if or how to intervene, or perhaps deciding, or being instructed that it was not their place to intervene).



### Discussion:

Being witness to suffering and not being able to fix it is disheartening and very personally challenging. Conversely, moments of gratification and empowerment can inspire hope and enliven the volunteer experience.

- Why do you think these moments made you feel the way you did?
- What connections, if any, can be made between your experiences thus far on Project TEN and the themes we explored during the “Bystander Responsibility” session? [Challenge participants to try to make these connections.]
- Having spent time volunteering on Project TEN, do you think you could ever really be a passive bystander in this community?

→ *Consider:* By now you have met members of the community; you have learned their names and are getting to know them as you work. Are they strangers? You have come all this way to meet them, but when you go home, they will once again be distant. Where does that leave them for you on the Proximity scale/vector? Close or distant?

This exercise can help participants learn how and when to draw inspiration and hope from the “bigger picture”, the reasons they really came on Project TEN and continuing to choose to do good in the world.

## Part 2: Out of Egypt

### Background Information:

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In 2009, Alma Zohar was the star newcomer to the Israeli music scene. Her first single won best song of the year. She mixes a reggae touch, a social conscience, and a love of liturgical language used as metaphor.

This is a more recent single, which addresses the African refugee situation in Israel, with references to Pesach.

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Since 2003, an estimated 10,000 non-Jewish immigrants from various African countries have crossed into Israel. Some 600 refugees from the Darfur region of Sudan have been granted temporary resident status to be renewed every year, though not official refugee status. Another 2,000 refugees from the conflict between Eritrea and Ethiopia have been granted temporary resident status on humanitarian grounds. At the same time, many refugees have been deported and the issue of continued deportation is once again on the agenda. The current Prime Minister, Benjamin Netanyahu, has called for a patrolled fence to be built on Israel's border with Egypt to keep out illegal immigrants.

**For up-to-date information on this issue, we recommend the following sites:**



Hotline for Migrant Workers: <http://www.hotline.org.il/>

ASSAF: Aid Organization for Refugees and Asylum Seekers in Israel:  
<http://www.assaf.org.il/en/>



Play the music video of Alma Zohar's song, "**Out of Egypt.**"

[http://www.youtube.com/watch?feature=player\\_embedded&v=ufW-Wb8F7NQ](http://www.youtube.com/watch?feature=player_embedded&v=ufW-Wb8F7NQ)



**Discussion:**

Ask the participants to respond to the video.

Consider:

- *"There's always war in Africa, what luck it's so far away, we don't have to hear or see from here"* - This lyric seems to address proximity and knowledge as important variables in taking action or assuming the role of passive bystander. What happens, as is the case in Israel, when *they* come to you?

- *"...knocking at your door"* - Did you hear a knock? What was your call? How will you ensure that you continue to hear it?

- *"...bechol dor vador..."/ "In each and every generation,"* you must see yourself as though you too had personally gone through it: Do you feel that you yourself have experienced hardships like these? What does it mean for you to have experienced something as a people/collective, but not necessarily as an individual? What role does history play in your identity?

→ **Pesach:** The Passover Haggada contains the important words, "In each and every generation, one and all must see oneself as having escaped Egypt." Why do you think this passage is part of the Seder liturgy and

experience?

- How do you think Alma Zohar might answer this question?
- Do you agree with Zohar's presumed interpretation?
- Do you see a place for this song at your upcoming Seder night?
- Do you think we should be helping African refugees because it is our responsibility as human beings? As Jews? Both? Neither?
- Does tapping into our Jewish history of slavery and exile make our desire to help those in need stronger? Should it?
- Should the obligation of the State of Israel to refugees be any different from that of other countries?
- In the music video, what is the relationship between the audience in the theater and the "film" they are watching?
  - Where do you see yourself: in the audience (a spectator) or in the film (a player)?
  - Where would you have placed yourself a few weeks ago, before you came on Project TEN?
  - In the video, what happens when the curtain goes down?
    - *Consider:* What happens daily when we leave our work and come back to our center?
    - What will happen when you leave Project TEN?
    - Why does the audience clap? Is there something comparable to this gesture that you have seen or experienced while on Project TEN or generally?

Show the video again, and with that, end the session.