

# Infusing Modern Israel into Passover Education

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[www.israeled.org](http://www.israeled.org)

Center For Israel Education



# Passover in Postmodernism



Born Ewa Alberstein in Poland, her name was Hebraized to Chava when she moved to Israel with her family in 1950. In 1964, when she was seventeen, Alberstein was invited to appear at the Hammam Nightclub in Jaffa. She sang four songs, accompanied by herself on guitar and her brother Alex on the clarinet. The program was broadcast live on the radio. After a guest appearance on Moadon Hazemer, recorded on Kibbutz Beit Alfa, she signed a recording contract with CBS. Early in her career, she appeared at the Amami Cinema in Haifa's Neve Sha'anun neighborhood. Alberstein was drafted into the Israel Defense Forces in 1965 and became one of many Israeli artists to rise to stardom by entertaining the troops. She has released more than 60 albums. She has won the Kinor David Prize, the Itzik Manger Prize, and the Lifetime Achievement Music Award, and holds honorary doctorates from TA University, the Weizmann Institute of Science of Israel and Brandeis University.

Chad Gadya (1989)

Then came the Angel of Death and killed the slaughterer

that had slaughtered the ox

that had drunk the water

that had quenched the fire

that burned the stick

that beat the dog that bit the cat

that ate the kid that father had brought

Our father bought for two zuzim

one kid, one kid

Why are you singing "Had Gadya" ?

Spring has not come yet, passover isn't here

what has changed for you ? what has changed ?

I myself have changed this year

And on all nights, on all nights

I have asked only four questions

Tonight I have another question:

How long will the cycle of horror last ?

Hunter and hunted, beater and beaten

When will this madness stop ?

And what has changed for you. what has changed ?

I myself have changed this year

I used to be a sheep and a calm kid

Today I am a leopard and a predator wolf

I've been a dove and I've been a deer

Today I don't know who I am

Our father bought for two zuzim

one kid, one kid

Our father bought a kid for two zuzim

And we're starting again from the beginning....

<https://lyricstranslate.com/en/chad-gadya-lyrics.html>

# Passover in Postmodernism



Roy Hasan

Roy Hasan was born in Hadera in 1983, a Mizrahi, lower-class development town. He was a cook during his military service and in civilian life afterwards. His work was not intended from the outset as a rebellion against the elitist Ashkenazi, left wing political and literary establishment, but recognized as such by the media, such as the cultural supplements of newspapers like Ha'aretz. Hasan himself has said on blogs and in interviews that he writes for his father and his neighbors, not for poetry lovers or academia. He says his inspiration comes from New York hip-hop like the Wu Tan Clan, jazz and the films of Jarmusch and Pasolini, as well as the Israeli Mizrahi singer Ofer Levi. He received the Bernstein Prize for young writers for 'The Dogs That Barked In Our Childhood Were Muzzled' (2014). He says he has learned from American hip-hop to impose on his texts the 'jagged beats and fragments of audio from records from the 50s to the 90s and sounds from the environment where they and I grew up'.

*We Never Left Egypt*  
(To my sons and my daughters)

We never left Egypt  
We were slaves  
And we've stayed slaves  
With no bread  
Not because we had to hurry  
But because there is no cash  
To spend in the corner shop

Pharaoh  
Is still alive and rules us  
Him, his eunuch and his trusted three  
In the counting house

The slavery is modern  
The hunger the same hunger

You said there won't be another

Flood  
(Frankly, I don't get why  
If it's all the same to you, consider that  
Again) so at least  
You'd shake the earth  
You'd split the sea

An old woman on a bench  
Under your heaven, the work of your fingers: a  
moon  
A guy looking for a meal  
Like a cat on the rubbish heap

Dust and dung  
And no revival

We never left Egypt  
And I don't intend to lie  
To my sons and my daughters

# What does it mean to be truly free today?

- Take a look at <https://www.cnn.com/interactive/2018/specials/freedom-project/>
- Have students reflect on a particular time in Israel's history. What would an Israeli submit at that time as their aspiration for freedom? Why does historical context matter?

What would an American Jewish student record and submit for Jewish freedom today? To what extent would Israel be a part of their story?

Consider Collective Memory – what key moments in Jewish history are a celebration of national accomplishments and national freedom?

<https://www.youtube.com/watch?v=0xUGknkk-Yc>



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