Adapted by EINAT WEIZMAN from the original play SHAME by EINAT WEIZMAN with MORAD HASSAN
Directed by JOHN VREEKE

STUDY GUIDE
SEASON FOUR
Part of the Voices from a Changing Middle East Festival
Introduction

“Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it.”—Augusto Boal

The purpose and goal of Mosaic’s education department is simple. Our program aims to further and cultivate students’ knowledge and passion for theatre and theatre education. We strive for complete and exciting arts engagement for educators, artists, our community, and all learners in the classroom. Mosaic’s education program yearns to be a conduit for open discussion and connection to help students understand how theatre can make a profound impact in their lives, in society, and in their communities.

Mosaic Theater Company of DC is thrilled to have your interest and support!

Catherine Chmura
Arts Education Apprentice—Mosaic Theater Company of DC

Written by Catherine Chmura and Shirley Serotsky
MOSAIC THEATER COMPANY of DC PRESENTS

SHAME 2.0

Adapted by Einat Weizman
from the original play SHAME by Einat Weizman and Morad Hassan
Directed by John Vreeke

Set Designer: Jonathan Dahm Robertson
Lighting Designer: Brittany Shemuga
Costume Designer: Brandee Mathies
Projections Designer: Dylan Uremovich
Sound Designer: David Lamont Wilson
Sound Engineer: Robert Garner
Dramaturg: Joan Cummins
Production Stage Manager: Laurel VanLandingham*

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Activities Before the Play

**DISCUSSION:** Use these prompts to discuss some of the themes presented in Shame 2.0 with your students. Answer them aloud and encourage an open discussion and dialogue.

- Who should make decisions about what kind of art is shown to the public?
- What are some ways to have a conversation (online or in person) with someone you disagree with that are respectful? Should you try to change their mind or not? When do you engage or not engage?
- Is art a good tool for making political change? Why or why not?

DCPL Reading List

- **Enemies and Neighbors** by Ian Black
- **Burn This Book** by Toni Morrison
- **This is Why We Can’t Have Nice Things** by Whitney Phillips
Synopsis

Hate mail. Death threats. Intimidation. Incarceration. Artists under siege and house arrest. This is happening. Now. This is *Shame 2.0*, a blistering, documentary portrait ripped right from today’s headlines. As Israelis and Palestinians work together in the face of government censorship, cultural suppression, and Loyalty Oaths, we see the costs on embattled artists in a conflict-ridden region unfold onstage. Part of Mosaic Theater’s 18th annual Voices From A Changing Middle East Festival, *Shame 2.0* integrates live readings of actual Facebook messages, tweets, and voicemails to punctuate the raw, true story of Einat Weizman and Morad Hassan as they strive to make art a tool for cultural resistance. It is a gripping snapshot of now, written in realtime.
About the Artists

Einat Weizman (Playwright) Since 1996 and for many years, Einat Weizman worked primarily as an actor on Israeli television and film productions and was a popular public persona in Israel. This changed sharply in 2014 during the Israeli attack on Gaza. For the first time Weizman was publicly attacked for her political views, she experienced attacks on social media from thousands of people and these spread from the net to the streets. This was how her first play, "Shame", came into being. Her second play was "Palestine, Year Zero", a play about the ongoing catastrophe of the Palestinian people. "House 121: A Lesson in Political Construction" is a short performance she directed hand in hand with Azes A-Turi, from the Buduin village Al Araqib. Her recent play, "Prisoners of the Occupation" strives to give voice to Palestinian political prisoners in Israeli prisons. The play was banned on political grounds by the Acre Festival's steering committee headed by the mayor of Acre. She subsequently staged two theatrical events at Jaffa Theatre: "Prison Notebooks" and "The state against the poet Dareen Tatour" (both in 2017). Each of these productions provoked condemnation from Israeli public officials, and the theatre has since faced threats of fund cuts. More recently, Amos Gitai and she co-directed a play called "Fireflies". The Tmuna theatre requested that we remove some lines out of concern that it might be exposed to legal action; Gitai and she decided not to stage the play in censored form, and it was cancelled.

Morad Hassan (Playwright) is an Arab Palestinian Actor based in Haifa where he finished his theater studies as an actor at the theater department of Haifa University. There he was cast in Winter Funeral by Hanoch Levin. For two years after graduation he taught Acting workshops in in Düsseldorf (German is his fourth language) and around the world: Ghana (3x), Burkina Faso, and Ethiopia. He starred as Hyppolytus in the international production of Racine's Phaedra in a co-production of the French Institute in Israel and Palestine. He was a company member at the Al Midan Theater for a year and a half before it was shut down. There he played Morad in The Parallel Timeline. Morad is a co-writer of Shame with Einat Weizman. Shame played in Tel Aviv at the Tmuna International Theater Festival as well as in Avignon, Oslo and Segovia in the ITI Theater Festival. Morad has played Woyzeck in Büchner's Woyzeck and Shylock in The Merchant of Venice. He co-wrote and performed a solo puppet version of The Red Shoes for adults in Arabic. Morad was recently featured in Release Day by Shai Goldstein and performed his second solo show Bomb In The Heart by Wajdi Muawad. At the Mekudesht Arts Festival in Jerusalem he participated in a ten-hour on going performance. A recent highlight was playing Vladimir “Didi” in Waiting For Godot at the Jaffa theater. Morad’s film credits include Eran Riklis in the feature film Zaytoun. He also appeared in The Tram by Amos Gitai and has a lead role in the TV Series Only For Today. He recently won a best actor award for Ellia at the Jerusalem Film Festival.
About the Artists

John Vreeke (Director) directed Mosaic’s production of The Return last season. Most recently he directed the west coast premiere of the 2018 Pulitzer Prize winner Cost of Living by Martyna Majok. As a Woolly Mammoth Theatre company member, he is perhaps best known for his directorial and development work on second productions of plays that have gone on to become staples in the regional theater circuit. Plays such as Boom” by Peter Nachtrieb, A Bright New Boise by Sam Hunter and Guards at the Taj by Rajiv Joseph. This season for Woolly he will direct Joseph’s new epic drama Describe the Night. He has worked in DC area Theater for the past eighteen years: The Round House, Theater J, Metro Stage, Olney Theater, Forum, the former Washington Shakepeare Company, Theater Alliance, Everyman, the Kennedy Center and the Helen Hayes Awards. He has six HH noms for best director. He began his career at the famous Alley Theater in Houston where he worked as the staff director for seven years before moving to Seattle where he worked as a casting associate and associate producer on the hit CBS TV series Northern Exposure. He is best known for his successful work on problem plays, plays that are considered difficult and risky.

Characters

MORAD HASSAN as
Morad Hassan

COLLEEN DELANY as
Einat Weizman

LYNETTE RATHNAM
Ensemble
Shame connotes hiddenness—it is an emotion we feel when we have done something wrongful that we want to hide from others, or when we have discovered something about the world that is wrong and has been hidden from us.

The way to begin to process shame, or to make right what is shameful, is to bring it to light—to tell another person the truth. This applies equally to individual people and to society at large.

Einat describes her work as an effort to reveal what is hidden. Increasingly vocal in her activist art, she creates theater that reveals the experience of Palestinians under occupation, whether they be prisoners writing letters to their families, ordinary people whose homes have been drilled into rubble, or poets bearing up under stifling house arrest. She works to reveal the system that perpetrates injustice, and the humanity of the people under its thumb.

Morad just wants to be seen. He wants to appear onstage, of course, and is incredibly passionate about the craft of acting, but he also wants to be seen and recognized as equally valuable as the Israelis he lives and works alongside. He is committed to making both great art and a more equitable society. He wants others to recognize him as just as human as the rest of us.

Miri Regev’s opposition to their work asks us to examine not only the government’s role in arts funding and censorship, but also our own unwillingness to see things that challenge our worldview.

The play SHAME 2.0 seeks to show us the truth as only theater can. It harnesses our collective experience of witnessing to ask difficult questions about art, politics, and the personal. Einat and Morad show us the power of vulnerability and a remarkable steadfastness of purpose.

This play shows us one person experiencing vitriolic online harassment and the professional consequences of her activism, and a second navigating an arts career amid systemic racism and tokenization. It also shows us a government invoking national pride to politically activate a community feeling unrepresented by elite urbanites. These all ring familiar in the America of early 2019. The play serves as a model of perseverance as we work to make art, to imagine each other complexly, and to seek truth in the world around us.

Joan Cummins, Dramaturg
The Israeli Theater Landscape

Below is a rundown of each of the theaters and venues mentioned in Shame 2.0 to help provide a sense of the scope of the arts landscape in Israel. Each includes notes on the theater’s size, location, and general production style.

Al Midan

The Al Midan, now shut down, was the flagship theater for the Arab community in Israel. Located in Haifa, on the coast in the north of Israel, it produced plays in Arabic, including Shakespeare and Brecht in translation and plays by Palestinian playwrights. Oved Shabbat, which Einat starred in, was their first production in Hebrew. Morad was part of the Al Midan resident ensemble before the theater was shut down due to a funding controversy during their production of Parallel Timeline.

Akko Theater Festival

The Akko Theater Festival—sometimes also called the Akko Alternative Theater Festival—produces a wide variety of performances each summer in Akko, a city north of Tel Aviv. The festival takes place in the Crusader ruins in the city, and is a magnet for audiences interested in international performances, interactive theater, and street art. Each year, the festival commissions several original Israeli plays to make their premiere. Einat submitted her projects Palestine Year Zero and Prisoners of the Occupation to the festival, and both times there was major controversy. The festival is now under new leadership.

Cameri Theater

The Cameri is a major Israeli theater, located in a large performing arts complex in downtown Tel Aviv. It produces national-scale productions of familiar plays like Othello, A Chorus Line, and Much Ado About Nothing, as well as occasional new plays and Israeli classics like Hanoch Levin.
THE ISRAELI THEATER LANDSCAPE continued

Jaffa Theater (Arab-Hebrew Theater)
This theater is a smaller venue, with a courtyard overlooking the Mediterranean, located in Jaffa, an ancient Arab town which has been incorporated into Tel Aviv. It's now just a few minutes from downtown. It produces bilingual productions, smaller plays, and a poetry festival. It hosted the production of Waiting for Godot that Morad starred in, as well as the evening of readings of prisoners' letters that Einat organized. It too experienced some funding controversy due to Miri Regev's campaign.

T’muna Theater
Tmuna played host to the first ever performances of Shame. It's a medium-sized venue in downtown Tel Aviv that has a resident ensemble, and hosts modern dance, music performances, and plays like The Odyssey, Cowboy Mouth, and the works of Joshua Sobol. The production of Hamletmachine in which Einat played Ophelia took place here as well.

Habima Theater
The Habima is the national theater of Israel. Founded in 1912, it is located in downtown Tel Aviv on a major public square. This season, it is producing King Lear, Who's Afraid of Virginia Woolf, and several Israeli plays.
Themes

The Wild, Wild Webs: The Truths and Lies of the Internet
Does Crisis Create Better Art?
The Line Between Curation and Censorship
Cyber Bullying: Damaging Effects
Feminism and The Role of Women in Conflict Zones
Cultural Recognition and Personal Identity

Activities After the Play

MONOLOGUE STUDY

In this monologue, Einat is describing how both the war in Gaza and the cyber war against her on social media has affected not only her, but her family.

EINAT: The war in Gaza broke out in July 2014 and I felt ill for the people there. Two of my cousins were called up for military reserve service and went in; we opened a ‘WhatsApp’ group of all the cousins in order to stay up-to-date. My family and I were divided: my brothers and I opposed the war; the rest of the family was on the other side. I started to get to know my neighbors and their pajamas when we met in the underground shelter. My daughters put lids from pots and pans on their heads as iron domes. In the second week of the war, I got a call from a mother of a child who goes to the same kindergarten as my daughter: and she asked me whether I saw what was happening on Facebook. I told her I had no idea, and then I logged on. It was the photo of me with the yellow shirt; the one taken years ago, and under the photo the caption read: “He who is merciful to the cruel shall eventually be cruel to the merciful.” And in smaller letters: “Revoke citizenship for extreme Leftists.” 332 shares and 1534 likes, as of that moment. And underneath there were plenty of comments, all responding to the 2006 photo as if it was taken now, during the war; I could feel my heart sink ... but I reassured myself that these were probably only several hundred people, and it would all soon fade away and go back to normal.

(Sound/Voice Over 8): “You should die in shame! Betraying your people.”

EINAT: But it did not fade away. On the contrary. The 332 shares turned into 3,000 and my Facebook got filled with hate messages. And the hate moved from Facebook to the streets. People commented all sorts of stuff, shouting at me from passing cars and trucks; “Palestinian flag, huh?” The grocery salesman asked, “Why are you wearing this t-shirt now? You’re hurting people.” Some people weren’t satisfied with words and spat at me. I didn’t want my daughters to see this, so I picked them up from kindergarten wearing a large hat and sunglasses and walked with my head down. Pause.
Questions:

1. Describe how Einat is feeling during this monologue. How did you express those emotions through vocal tone, body language, etc.?

2. What does she want in this monologue? What is her intention for saying this?

3. Does she get what she wants with this particular piece?

4. What can you change or add to make this monologue more believable and dynamic?

ARTS EDUCATION ESSAY/EXPLORATION

The arts community across the Middle East is blossoming and a lot of it can be credited to some incredible female artists. Like Einat Weizman, these women are not only creating brilliant pieces of art, but, they are sparking social changes within their communities all while reshaping the cultural scene in the Middle East.

**Dareen Tatour (Israel):** A Palestinian poet, photographer, and social media activist from Reineh, Israel, who writes in Arabic, her mother tongue. Following the publication of a poem on social media, she was tried and convicted in 2018 in an Israeli court for “inciting violence” and “supporting a terrorist organisation.” Dareen was released in September, 2018.

**Dima Wannous (Syria):** A Syrian writer, born in 1982, she studied French Literature at Damascus University and the Sorbonne. Her short story collection Details was published in 2007 and was translated into German. Her first novel, Chair, was published in 2008. She has written for newspapers such as Al-Safir, Al-Hayat, the Washington Post and the online outlet Jadaliyya. In 2009, she was selected among the 39 most talented Arab writers under the age of 40 by the Beirut39 project. In 2018, her novel The Frightened Ones made the shortlist for the prestigious International Prize for Arabic Fiction.

**Einat Weizman (Israel)**

**Haifaa Al-Mansour (Saudi Arabia):** Haifaa was already an established short-filmmaker, having won prizes at festivals in Oman, the Netherlands and the UAE, when her debut feature, Wadjda, thrust her onto the global stage. The film was the first feature ever made entirely in Saudi Arabia and the first made by a female Saudi director. Like many of Al Mansour's preceding shorts, the film deals with women's rights in the kingdom – in this case, an 11-year old girl in Riyadh who dreams of owning a bike. The film was entered as Saudi Arabia's nomination for the Best Foreign Language Film at the Oscars, and although it didn't make the final shortlist, Al Mansour's star was in the ascendant. Last year, she directed her Hollywood debut, Mary Shelley, starring Elle Fanning and Maisie Williams, which debuted at Toronto and also screened at Diff in December. She is also the director of the popular Netflix Original Film, Nappily Ever After, based on Trisha R Thomas's comic novel of the same name.

**Laila Soliman (Egypt):** A prominent writer and theater director living and working in Cairo. She was born in Cairo and received a degree in theater and Arabic literature from the American University in Cairo in 2004. She received an MA in theater from the Academy of Theatre and Dance at the Amsterdam University of the Arts. Her works have been mainly shown in Egypt, Tunisia, Lebanon, Syria and in Europe.Amongst her most important works are "The Retreating World" (2004), "Ghorba, images of alienation" (2006), "...At your service!" (2009), “Spring Awakening in the Tuktuk” (2010), "Lessons in Revolting" (2011), "Here, There & Everywhere" (2013), "No Time for Art

Maryam Saleh (Egypt): Saleh is an accomplished Egyptian singer, songwriter, and actress. Maryam's career continues to grow and expand and is a welcome shot in the arm to the region's entertainment industry. On first listen, her voice can be disorienting, with a style that prefers to peck at the melody as opposed to singing fully on key. The overall result is a sound that is mysterious and otherworldly, which made her a perfect foil over eclectic beats ranging from trip-hop (as part of Halwella, a collaboration with Lebanese producer Zeid Hamdan) and her new experimental rock group Lekhfa. Over the course of her career she has also branched out into the theatre world and has performed in several successful plays.

Nadine Labaki (Lebanon): An actress and director, Labaki obtained a degree in audiovisual studies at Saint Joseph University in Beirut. In 1997, she directed her graduation film, 11 Rue Pasteur, which won the Best Short Film Award at the Biennale of Arab Cinema at the Arab World Institute in Paris. Labaki is unique among her fellow Lebanese and Arab Film Makers in that she was not educated or trained abroad. In 1998, she attended a workshop in acting at the Cours Florent in Paris. She went on to direct advertisements and music videos for renowned Middle Eastern singers, for which she won several awards. In 2016, Labaki received an honorary degree from the American University of Beirut and was the speaker at the 150th Commencement Ceremony. Her third feature film, Capernaum, was recently nominated for Best Foreign Language Film at the 76th Golden Globe Awards.

Nujoom Al Ghanem (Dubai): Poet and filmmaker Nujoom Al Ghanem is possibly the UAE's most prolific director, with no less than seven movies, including the Diff 2017 Muhr Emirati Award winner Sharp Tools, to her name since her debut, 1999’s documentary short Between Two Banks. Al Ghanem tends to bring a distinctly Emirati flavour to her films – her 2014 documentary Nearby Sky told the story of Fatima Al Hameli, the first female Emirati camel owner to enter into the UAE’s traditional camel beauty contest circuit. Her 2017 Diff award-winner, meanwhile, follows the life and work of influential Emirati artist Hassan Sharif, who sadly died while the film was shooting.

CREDIT: https://www.thenational.ae/arts-culture/film/10-women-who-are-shaping-the-middle-east-cultural-scene-1.711180
https://www.wikipedia.org/
CREATIVE WRITING

In certain corners of the world and in certain places in this country, society has grown to be nearly exclusively online and plugged in. We check our phones at every hour of the day. We check emails, read the news, watch silly cat videos, and text our friends our best emojis but behind the glowing light of the screen lies a human being who has the control to say whatever they want to whomever they want with the simple touch of a button. Cyber bullying has become an extreme epidemic amongst not only our youth, but adults as well. Many people who use cyber bullying tactics do so because they are under the guise of the internet. No one can see them, no one can track them, and most importantly to them, no one can confront them face to face. The comments section of YouTube, Facebook, Instagram and lots of other social media outlets are a nasty place to find yourself and can have damaging and life threatening effects on it's victims.

We see these damaging effects in many popular movies and TV shows. In Disney's recent box office hit, “Ralph Breaks The Internet”, there is a scene where Ralph finds himself in the comments section of one of his online videos. While there are some positive comments such as, “Fix It Felix was my favorite game! :)
" there were others that weren't so nice, “Ralph is so fat and ugly." This has some serious effects on Ralph throughout the course of the movie.

Using this comments section box, write your own comment giving your advice on how we can stop cyber bullying.
IN DISCUSSION

The definition of censorship is the suppression of speech, public communication, or other information, on the basis that such material is considered objectionable, harmful, sensitive, or “inconvenient” as determined by a government or private institution, for example, corporate censorship. Throughout Shame 2.0, we see extreme censorship of the arts. Censorships’ ultimate power is not preventing audiences from seeing or experiencing a certain work, but in preventing audiences from seeing the mechanisms of censorship in action.

Openly discuss how arts censorship would make you feel if you were in Einat Weizman or Morad Hassan’s place? What if you created art that you were proud of and made a statement you believed in but was censored and covered up? Why do you think that censorship happens? What is it trying to accomplish? What is it potentially trying to destroy?

Vocabulary

Miri Regev: Miri Regev was born Miriam Siboni in Kiryat Gat, a working-class town south of Tel Aviv. Her Moroccan Jewish father and Spanish Jewish mother immigrated to Israel, and she describes visiting the library as a young girl as a window to a better world. During her army service, she worked on educating teenagers, and then as the spokesperson for higher-up generals before briefly serving as the deputy spokesperson for the entire Israeli Defense Forces. Described as pushy, creative, and having sharp political instincts, she then went on to be the chief press censor for the IDF.

Now married to her husband Dror, with whom she has three college-aged children, Regev quit the IDF in 2008 and was elected under the wire to the Knesset as a representative from the Likud party. By the 2015 elections, Regev had moved to the top of the party’s list of candidates and was appointed the Minister of Culture and Sport by Prime Minister Benjamin Netanyahu. In this position, she has been a vocal advocate against state funding for projects sympathetic to the Palestinian experience, and worked to expand access to culture outside of Israel’s urban areas.

Incitement: In the context of Shame 2.0 and specifically in the Israeli context, it means encouraging or promoting terrorism

Political prisoner: A political prisoner is someone imprisoned because they have opposed or criticized the government responsible for their imprisonment. The term is used by persons or groups challenging the legitimacy of the detention of a prisoner. Supporters of the term define a political prisoner as someone who is imprisoned for his or her participation in political activity. If a political offense was not the official reason for the prisoner’s detention, the term would imply that the detention was motivated by the prisoner’s politics

Leftist: a person with left-wing political views; having or relating to left-wing political views.

Left-wing politics: supports social equality and egalitarianism, often in opposition to social hierarchy. It typically involves a concern for those in society whom its adherents perceive as disadvantaged relative to others (prioritarianism) as well as a belief that there are unjustified inequalities that need to be reduced or abolished (by advocating for social justice). The term left-wing can also refer to “the radical, reforming, or socialist section of a political party or system”.

The political terms “Left” and “Right” were coined during the French Revolution (1789–1799), referring to the seating arrangement in the French Estates General: those who sat on the left generally opposed the monarchy and supported the revolution, including the creation of a republic and secularization, while
those on the right were supportive of the traditional institutions of the Old Regime. Use of the term “Left” became more prominent after the restoration of the French monarchy in 1815 when it was applied to the “Independents”. The word “wing” was appended to Left and Right in the late 19th century, usually with disparaging intent and “left-wing” was applied to those who were unorthodox in their religious or political views.

The term was later applied to a number of movements, especially republicanism during the French Revolution in the 18th century, followed by socialism, communism, anarchism and social democracy in the 19th and 20th centuries. Since then, the term left-wing has been applied to a broad range of movements including civil rights movements, feminist movements, anti-war movements and environmental movements, as well as a wide range of parties. According to former professor of economics Barry Clark, “[leftists] claim that human development flourishes when individuals engage in cooperative, mutually respectful relations that can thrive only when excessive differences in status, power, and wealth are eliminated”.

Settlement: Specifically in the Israeli-Palestinian context, in which Israeli Zionist settlers have gone in and built houses, cities (settlements) etc on land that should belong to the Palestinians per the Green Line agreements

Green Line: The Green Line, or (pre-) 1967 border or 1949 Armistice border, is the demarcation line set out in the 1949 Armistice Agreements between the armies of Israel and those of its neighbors (Egypt, Jordan, Lebanon and Syria) after the 1948 Arab–Israeli War. It served as the de facto borders of the State of Israel from 1949 until the Six-Day War in 1967.

The name comes from the green ink used to draw the line on the map while the armistice talks were going on. After the Six-Day War, the territories captured by Israel beyond the Green Line came to be designated as East Jerusalem, the West Bank, Gaza Strip, Golan Heights, and Sinai Peninsula (the Sinai Peninsula has since been returned to Egypt as part of the 1979 peace treaty). These territories are often referred to as Israeli-occupied territories.

The Green Line was intended as a demarcation line rather than a permanent border. The 1949 Armistice Agreements were clear (at Arab insistence) that they were not creating permanent borders. The Egyptian–Israeli agreement, for example, stated that “the Armistice Demarcation Line is not to be construed in any sense as a political or territorial boundary, and is delineated without prejudice to rights, claims and positions of either Party to the Armistice as regards ultimate settlement of the Palestine question. Similar provisions are contained in the Armistice Agreements with Jordan and Syria. The Agreement with Lebanon contained no such provisions, and was treated as the international border between Israel and Lebanon, stipulating only that forces would be withdrawn to the Israel–Lebanon border.

The Green Line is often referred to as the “pre-1967 borders” or the “1967 borders” by many international bodies and national leaders, including the former United States president, Barack Obama, Palestinian president Mahmoud Abbas, by the United Nations (UN) in informal texts, and in the text of UN General Assembly Resolutions.
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