



Let us Create

**A Collection of Musical, Artistic, Culinary, Poetic, Experiential,
and Intellectual Companions to Parashat Bereishit**

By The Idea School Classes of 2023 & 2024

*cover image created by DALL-E 2

Contents:

Students	Companion	Pages
Mordy Barnett	Socratic Seminars on the Parsha	3-8
Ayla Charytan, Sion Cohen & Ikey Dweck	Multiple Artistic Perspectives on Parsha Scenes	9-13
Lior Duerr, Yakov Kaff & Eli Seligman	Parsha Activity Sheet for Children	14-16
Sarah Franco, Cass Geffner & Peri Jaman	Parsha Activity Box for Children	17-21
Sam Passner	Interdisciplinary Discussions on the Parsha	22-26
Evan Liefer, Rivka Schafer & Uriyah Sidof	Original Song as Interpretation of the Parsha	27-28
Dini Rosenberg	Culinary Connections to the Parsha	29-32
Ella Fishman & Rebecca Miranda	Artistic Interpretation of the Parsha	33-34
Coby Farkovits & Joshua Kotek	“Sacks Snacks” - Small Torah Thoughts & Snacks for the Parsha	35
Joshua Reback	Apocryphal Connections to the Parsha	36
Uriel Saiger & Moe Wasserman	Literal Interpretations of the Parsha	37-40
Miriam Breau, Kaila Mack & Nurit Schlosberg	Artistic and Poetic Profiles from the Parsha	41-46
Faelyn Oshry & Yehuda Zinberg	Original Musical Score as Interpretation of the Parsha	47-49
Nadiv Langer & Akiva Nagel	Stained Glass Interpretation of the Parsha	50-51

Student(s): Mordy Barnett

Companion Concept: Socratic Seminars on the Parsha

Artist Statement:

This semester in Beit Midrash I made a Pasha Discussion guide for families or friends to discuss deep questions on Parshas Bereishis. The philosophical and personal questions are open ended and are meant to evoke thought and wonder. I would want users to engage in a Socratic seminar type conversation, like the ones we have in Beit Midrash class. I put the questions that I found compelling on the page and included their corresponding pesukim. Users would first read the pesukim and then discuss their related questions. Something we focused on a lot this semester was the ambiguity within the pesukim. We worked to highlight the complex and confusing pesukim and opinions in the story which is something we wanted to implement into this Parshas Bereishis Companion Book. A Socratic seminar already checks off the need for the ambiguity we wanted because each participant will have their own opinions and ideas of what the text is referring to. So although I didn't present various commentators' opinions, like how we studied ambiguity in class, each participant in the Socratic seminar can be like their own commentators to achieve ambiguity between each participant in the Socratic seminar.

My goal and hope for this project is for users to really just communicate with each other. I think there's something so golden about listening and speaking to each other. Hearing other people's opinions opens you up to ideas or possibilities you never would have thought of on your own. I want this project to give people the space to discuss these compelling topics that they may not have discussed otherwise. I also like that the questions don't have to particularly pertain to Parshas Bereishis, but just life in general. The question about Hashem's existence, for example: Hashem is in every aspect of our religious life, Hashem makes us who we are as Jews, but how often do we just sit down, reflect and grapple with who Hashem actually is? Even more so discuss with a group? For me at least, never, so I hope this project gives people the space to do so.

In making this project, and in learning Torah in general, I continued to learn that there is so much- knowledge, information, debate, discussion- in just a few words of text, and I think this project displays that. The Torah is so layered with questions, conversations and ambiguity and the hope for this Socratic seminar sheet is for users to uncover some of that.

For the actual creation of the project, I started by reading through Parshas Bereishis and making a list of questions I had on the text. I then went through the list and selected the open ended questions I wanted to feature on the final draft. Hashem's existence has always been something I wondered about so I'm glad I got to give that question its own space. The question about human character and wickedness in the world is something I actually thought about a lot this semester as we were learning the stories of Bereishis. I think it's really sad and disappointing that there is so much tragedy in the beginning of the world and I thought a conversation around that would be super interesting. I made a rough draft with questions and the corresponding Pesukim on a google doc and tested the questions by holding a trial Socratic seminar with the students in my class. It was valuable to see how they interacted with the Pesukim and questions. I observed to see if students were interested, if they understood and appreciated the questions or if they were uninterested and distracted. I was pleasantly surprised to see that the students were engaged and genuinely interested. I got a few pieces of feedback to explain some of the questions further but for the most part received positive feedback. I then took in the feedback and reiterated. (For example, one student did not know what a *parnasa* was, so I added an explanation.) After I finished the actual content of the sheet I formatted it on an online design website to make it look interesting and user friendly. I hope you'll take at my Parsha discussion sheet and get a sense of what it's like to be in Beit Midrash class at The Idea School.

Parsha Discussion Guide

In Beit Midrash at The Idea School, we hold a lot of socratic seminars. A socratic seminar is a round table discussion where participants discuss questions prompted on various texts and other sources. In Beit Midrash, this method of discussion further deepened our understanding of the sources we learned in Bereishis. I read through Parshas Bereishis and came up with questions I found curious and compelling and found fit for a socratic seminar. I added those questions and their corresponding pesukim on these pages. The goal of this page is for users to hold their own mini socratic seminar. You can ponder these questions with a group or just think about them on your own.

Guidelines for a Socratic Seminar:

- Read each pusuk or pesukim and its corresponding questions.
- You can start the discussion by stating your opinion or idea about the text.
- Others can respond to your statement or/and share their own ideas.
- The discussion goes around this way.
- (Socratic seminars typically last about 10-30 minutes.)
- Be respectful of everyone's ideas and opinions.

א:א בראשית ברא אלהים את השמים ואת הארץ.

1:1 When God began to create heaven and earth.

This is the first pusuk in the Torah: Hashem is creating the world. The Torah says how the world came to be but not how Hashem came to be)

How did Hashem come into existence?

How long did Hashem exist for up to this point?

The creation of the world from a scientific perspective:

The Universe began with the Big Bang about 14 billion years ago. At that time, the whole universe was smaller than a single atom and hotter and denser than anything we can imagine. Then it suddenly exploded and time, matter and space came into play. The universe expanded and cooled at a fast rate and energy changed into particles of matter and eventually the earth formed.

How do we balance religion and science?

2:3 And God blessed the seventh day and declared it holy—having ceased on it from all the work of creation that God had done. ב:ג
וַיְבָרֶךְ אֱלֹהִים אֶת־יוֹם הַשְּׁבִיעִי וַיְקַדְּשֵׁהוּ אֹתוֹ כִּי בּוֹ שָׁבַת מְכַל־מְלַאכְתּוֹ אֲשֶׁר־בָּרָא אֱלֹהִים לַעֲשׂוֹת:

3:14 To Adam said, "Because you did as your wife said and ate of the tree about which I commanded you, 'You shall not eat of it,'
Cursed be the ground because of you;
By hard labor shall you eat of it
All the days of your life;

ג:ד
לְאָדָם אָמַר כִּי־שָׁמַעְתָּ לְקוֹל אִשְׁתְּךָ וְתָאֲכַל מִן־הָעֵץ אֲשֶׁר צִוִּיתִיךָ לֵאמֹר לֹא תֹאכַל מִמֶּנּוּ אֲרוּרָה הָאֲדָמָה בְּעִבּוּרְךָ בְּעִצְבוֹן תֹּאכְלֶנָּה כָּל יְמֵי חַיֶּיךָ:

Pusuk 2:3 explains that work can be Godly and holy since Hashem worked for 7 days creating the world. Pusuk 3:14 says that work may have become a curse after Adam and Chava ate the forbidden fruit. There is also a Torah value of having a *parnassa*, a livelihood and source of income.

With these three influential ideas, how do we view work today?

5:6 ה' saw how great was human wickedness on earth—how every plan devised by the human mind was nothing but evil all the time.

ה':
וַיֵּרָא ה' כִּי רַבָּה רָעַת הָאָדָם
בָּאָרֶץ וְכָל-יִצְרָר מִחֲשַׁבְתּוֹ לֵבּוֹ רָק
רַע כָּל-הַיּוֹם:

6:6 And ה' regretted having made humankind on earth and it pained his heart.

ה':
וַיִּנְחַם יְהוָה כִּי עָשָׂה אֶת-הָאָדָם
בָּאָרֶץ וַיִּתְעַצֵּב אֶל-לִבּוֹ:

**What do the first few stories in the Torah*
say about how humans naturally act?**

**How would humans behave if there
weren't laws and rules today?**

*Adam and Chava eat from the Eitz Hadas and are sent into exile.

Kayin kills his brother Hevel and is sent into exile.

Migdol Bavel is built. Hashem disrupts the work by giving each worker their own language and scattering them across the world.

Hashem makes a Mabul and destroys the world.

Student(s): Ayla Charytan, Sion Cohen, Ikey Dweck

Companion Concept: Multiple Artistic Perspectives on Parsha Scenes

Artist Statement:

This semester we learned about Parshat Bereishit and the ambiguities in the text. For our project, we chose to focus on scenes that have different interpretations depending on the commenter. In Pasuk 26, it discusses the idea of making man and says “let us make man”. In the Book of Enoch, it says that the “us” is all things on earth, but Saadia Gaon says that like the way of Kings and honored people, Hashem sometimes refers to himself as “we.” Our next question was why did Chava eat the fruit? In Genesis 3:6, Ramban says that since the tree makes a person wise, Chava wanted to become wiser, and Sforno said it was just because it seemed pleasant and tasty. Our final question was who were the Bnei Elohim that were mentioned in Genesis 6:4? Radak says that it refers to the sons of judges, but Ibn Ezra Genesis says it was men who knew celestial knowledge since they chose women who matched them astrologically and physically. There are many more interpretations for each topic and it’s interesting to explore them. It makes you appreciate the differences and similarities between each interpretation.

We want our user to feel like they are learning parshat bereishit in a more modern and interactive way, rather than just sitting in a classroom the regular way. This project would be valuable externally because it is not just making somebody sit down in a classroom, rather it is teaching them through interactive and visual means. This project has allowed me to visualize the difficult scenes of parshat bereishit better by seeing them painted and with clay models. If I were to do parshat Beshalach for example, I would make a sea splitting and men and women dancing and singing(for shirat hayam). If I were to do parshat Noah, I would put an Ark, but have different possibilities of maybe how the ark was built, or the animals that were on it.

Our group decided to make a wood tower with six pockets to create room to show our scenes made out of clay. We wanted to make all the scenes out of clay but then we realized that it was not clear what the clay was representing. We painted the scenes but used clay to make a small visual for each of the scenes. We first created a 3D model using Fusion 360 in order to get the right measurements for our frame. We then measured out the wood, then, using a saw, we cut out the pieces for our scene frame. We then glued it together, painted it, and glued down the clay sculptures. We then glued together each level of the tower. We then took apart a 3D Printer in order to create an elevator platform from one of the motors. We

coded the motor and put the scene tower on the platform so it can be elevated at the push of a button. Finally, we put a box around the entire mechanism so it would be like an unveiling when it comes up. Once the wood tower was done we made some details for our project out of clay. We chose objects and people that were main points of the scene and we painted the rest. For the first two which is "let us make man" one of the scenes is showing a human made out of different elements of the earth and the second scene is God holding an arm and a head. For the third and fourth scene the first one is Chava sitting by the tree reading a book and an owl in the tree and the second one is Chava staring at the fruit tree with hearts in her eyes.







Student(s): Lior Duerr, Yakov Kaff, Eli Seligman

Companion Concept: Parsha Activity Sheet for Children

Artist Statement:

Parshat Bereishit, arguably more than any parsha, is an incredibly cryptic and difficult Parsha to understand. In its entirety, Bereishit remains one of the most complex sections of the entire Torah. We want to try and condense the most recognizable and well understood aspects of the parsha into several well constructed visual and textual representations of it.

Our project is meant to be very broad and generalistic about the Parsha with some unique details to make it as easy to understand for young readers while still offering an enjoyable learning experience. Our final project includes visual activities about Bereishit as well as a series of questions that will cause young readers to investigate the Parsha in order to answer them. In addition, a bonus question was included which can only be answered by correctly answering every other question which would prompt readers to make an effort to answer every question.

Our ideal users will hopefully experience the ambiguities of the parsha in a controlled and regulated manner in which the many confusing aspects of the Parsha are either explained or simply left aside so as to not elicit confusion regarding the text and to clarify what it is really trying to say. Bereishit is one of the most iconic aspects of the Jewish Bible and this project aims to make the learning of this parsha as accessible as possible to anyone.

We want our users to appreciate the fact that learning a parsha as complicated as Bereishit can still be a fun learning experience. Our projects have a value in condensing a complex topic into a form that more people, specifically children, can easily access and understand. This project gave us the opportunity to see Bereishit through the lens of a young child trying to comprehend it. In doing so we tried to see how simple we could portray the story while still being faithful to the source material. We would want this parsha pamphlet to be a template of sorts for any parsha children might want to learn.

We included a maze, a spot the difference, a word search, and parsha questions/riddles about different topics and scenes in Bereishit. The questions themselves went through several rounds of reiteration. This arose from a desire to find a satisfying balance between making the question reasonably straightforward so any child could answer them but still offer a challenge that would force readers to learn the project and a deeper level than they would explore otherwise.

A Shabbos Companion Guide for...

Parshat Bereishit!

Made by Yakov Kaff, Lior Duerr, and Eli Seligman

Can YOU Spot ALL 7 Differences?



Fun Fact: There are seven differences here, one for each day of creation!

Fun Fact: The Torah never says that the forbidden fruit was an apple; we don't know what it was!

Can YOU Find ALL the Words?

F	B	G	A	N	E	D	E	N
I	E	E	N	E	A	D	A	N
G	R	W	G	J	O	E	V	E
W	E	K	M	A	S	M	P	E
B	I	B	V	L	B	E	D	C
L	B	A	A	F	J	H	C	B
S	H	B	A	H	C	A	N	H
C	I	R	K	G	J	A	M	E
O	T	U	W	O	K	H	V	N

WORD BANK

- Adam
- Chava
- Nachash
- Gan Eden
- Bereishit

Notice anything about the placement of the words here?
Why might they have been placed where they are?

Can YOU Answer ALL 4 Questions?

1. On which day of creation did Hashem create the sun, moon, and stars?

- F) 3rd day
- A) 5th day
- C) 4th day

2. What was Havel killed with?

- O) A Rock
- F) We are not told
- G) A sheep bone
- E) He has hands

3. What was Cain's punishment for killing Havel?

- O) Death
- N) Forced to wander
- M) Can't have children

4. What did Cain offer to Hashem and what did Havel offer to Hashem?

- H) Cain: vegetables, Havel: a sheep
- G) Cain: a sheep, Havel: vegetables
- I) Cain: a ram, Havel: a sheep
- D) Cain: Jew's, Havel: Jew's

Can YOU Answer This Bonus Question?

In the Torah, humans were described as being created in the

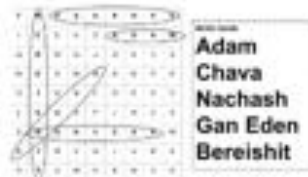
Hint: Unscramble the letters of all the wrong answers

Credits:

- Concept Design: Yakov Kaff
- Parsha Questions: Yakov Kaff
- Word Search: Lior Duerr
- Spot the Difference: Eli Seligman
- Academic Supervisors: Rabbi Tavi Koulowe and Ms. Mimi Farb

Answer Key:

Hey! Remember to finish the pamphlet before you get here! No spoilers!



Fun Fact: The Torah mentions that the Nachash had arms before Hashem took them away as punishment for giving Chava the forbidden fruit.

Fun Fact: In this word search, the Nachash is shown to be directing Chava towards Adam as they all exist within Gan Eden during one of the first stories of Bereishit. Do you see how the positioning of the words reflects that?

Questions: 1) C 2) F 3) N 4) H

Bonus Question: IMAGE OF GOD

Student(s): Sarah Franco, Cass Geffner, Peri Jaman

Companion Concept: Parsha Activity Box for Children

Artist Statement:

In order to create a high quality product we made sure that the kids doing the project would have the ability to keep reusing it. We also used high quality and easily accessible materials to create the project. Additionally we used bright colors and designs that kids will find appealing and easily recognizable. For the instructions to be high quality and accessible, we made them easy to follow and detailed. Some stages of our project required multiple iterations. For example, the board, or the backbone of the project itself which is what they would put the felt pieces onto, we had 3 versions. The first version was a plain white piece of cardboard where they had to place both pieces of velcro themselves. The second version was a cardboard piece covered in strips of one side of the velcro where the background would be stuck but we would have to provide additional velcro dots to overlap on the background. The third and final iteration is a piece of white felt covering a piece of cardboard where the scratchy velcro dots can stick without us having to include the fluffy velcro dots and you can build layers with the felt to create more intricate designs.

To make our project meaningful we want the kids to have a sense that they're creating something important to them and to understand Parshat Berisheit on a level they can understand. The kids should experience the feeling that they have the ability to display and decide what was created on each day. Majority of the time kids experience Parshat Berisheit in a black and white manner, leaving no room for their creative interpretations. Our Parsha box allows children to experience the Parsha in their own original way. During class time we were able to delve into the meaning of the phrase "Naaseh Adam ". The way we brought that phrase into our project was that we allowed the kids to "Naaseh" their own world. We learned multiple midrashim and theories that are widely accepted and in creating the parsha box for little kids we were able to return to the basics and interpret the creation of the world in our own way. We would send out different felt pieces related to the Parsha of the week and they would add those to their preexisting board. By doing this we'd allow the kids to interpret each individual parsha in their own way.

In the Torah there is a lot of ambiguity around different ideas. The ambiguity we are addressing is who God is referring to when He says "WE will make" in Parshat Bereishit. The project is based off of the things God created on the seven days but there is a lot of ambiguity

on what those things are. Our project will be addressing the ambiguity around the phrase “נעשה אדם” in Beraishit 1:26. There are also a lot of contradicting statements between perek one and two about what was created when. The children making the craft will experience the ambiguity by stepping into God’s shoes in a way and creating the world themselves with felt pieces. They will be able to decide where everything goes, what they want to include on a given day of creation, etc. Regarding the ambiguity on what was created on each day we are providing extra felt to allow the kids to create whatever they can imagine to use when forming the days of creation. In the box we will also include a parent guide, which among other things will provide discussion questions to ask a child regarding the specific ambiguities surrounding the seven days of creation.

Parshas Bereishis Craft Box Parent Guide

Introduction to the Project

This parsha box for Parshas Bereishis explores the Seven Days of Creation in Chapters 1 and 2. This box was created for kids aged 5-9. For each day we provided felt pieces that your children can cut out and stick onto a provided board. Your children will be able to make creative choices about what to include on each day to explore the parsha in a new way. The goal of our box is to induce creative thinking regarding what your child believes was created on each day and what was important. While your child is creating the seven days of creation you are able to start interesting and inquisitive conversations about why they chose certain pieces for the board. This parent guide will include not only the reasons that we included certain pieces but also discussion questions about those pieces that you can ask your child.

Creative Choices

For day one the Torah describes what God creates as “light”. We included multiple variations of what this can mean to your child. The options are yellow and black felt pieces to represent light and dark, blue and green to represent the earth since earth is also mentioned in the pasuk, different variations of what the word light can mean like a rainbow or a light bulb. Our box also comes with detailed instructions for your child that spell out all the different options they can choose for each day. For day two God separated the oceans from the sky and created clouds. We provided a rectangle of light blue and dark blue to represent the sky and water. We also added clouds because in the text it is said that God separated water and water which can be found in different forms like clouds. For day three the text states that God created dry land and vegetation on it. We put different kinds of trees, flowers, plants and bushes that your child can choose from to represent the many things that could have been created on day three. On day four God created “lights in the sky to separate day and night and years”. We put the obvious sun, moon and stars but we also incorporated different moon cycles, different sizes of the moon sun and stars so your child can build what they think the night sky looked like. On day five God filled the sea with creatures and the skies with birds. For this day the box has many different species of birds and sea life on behalf of day five. On day six God said “Let the earth bring forth every kind of living creature: cattle, creeping things, and wild beasts of every kind” so we offered many options for creatures in the box. Humans were

also created on that day so we included many different options for sex and gender. On day seven God rested and this is the day we now know as shabbat. We provided challah, candles and a bed to portray shabbat and the act of resting. The box also contains blank pieces of felt for your child to create anything they want to add to the days of creation.

Discussion Questions

General Questions

1. What was life like before God created the world?
2. Did anyone help God create the world?
3. What did the world look like when it was first created

Day One Questions

1. Why did God create light and darkness first?
2. Was there light before God created it?
3. What does "light" mean to you?

Day Two Questions

1. Which do you think came first, the sea or the sky?
2. What do you think keeps the sky and sea separate?
3. How do you think God thought of the idea of clouds?

Day Three Questions

1. Why did God create so many kinds of trees and plants?
2. Why did God create harmful plants and trees?
3. What plants do you think were the first to be created and why?

Day Four Questions

1. Which do you think is more important to the world, the sun or the moon?
2. Did God create the moon cycle in order for us to know when a new month is starting?
3. The sun is a star so why does it mention the sun specifically in the text if it already states that stars were created?

Day Five Questions

1. Why does God create a specific day for birds and fish if they are also animals which were created on day six?
2. What do you think is similar between the fish and the birds that God created them on the same day?

3. Why did God create so many different types of fish and birds if some of them are not kosher?


Day Six Questions

1. Do you think man and woman were created together or as two different people with different jobs?
2. Which did God create first man or animals?
3. Are human kind supposed to rule over animals like it is mentioned in the Torah?

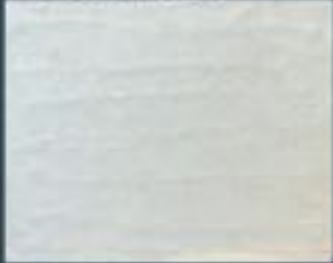
Day Seven Questions

1. What does a day of rest look like for you?
2. Did God actually sleep on that day? Did he celebrate Shabbos?
3. Do you think Adam and Chava rested also on day seven?


What comes in our box?




The box with all the materials




The board that the felt pieces will be placed on



Velcro to stick the felt pieces onto the board



The felt pieces that the kids will cut and place



Extra felt for the kids to express creativity

Student(s): Sam Passner

Companion Concept: Interdisciplinary Connections to the Parsha

Artist Statement:

I want this project to make readers understand that the Torah was written for a human perspective and, as such, is connected at a fundamental level to the sciences and recorded history. The Torah's inconsistencies and its relation to science are an oft-debated part of theological discussions. The fundamental question is whether the events of the Torah are intended to be read as completely accurate, completely fictional, or somewhere in the middle.

Of the positions mentioned above, the first is inconsistent with modern science and history. For instance, we know, based on scientific observations, that the Earth is 4.9 billion years old rather than 6,000. However, if one is to attempt to debate if there is any history or scientific accuracy in the Torah we should attempt to provide consistency between the two. This provides value by helping a scientific and religious person to maintain consistency. This pursuit has allowed me to look into specific chapters and look at them in a way I had not been able to do before. If I could do this for any part of the Torah I might compare Torah slavery to ancient or American slavery.

One specific detail I am including is the question of whether Cain meant to kill Abel or not, using ambiguity in the verse where Cain kills Abel. I used the fact that the text is not entirely clear on what Cain's initial intentions were, in order to question what crime Cain could be convicted of in the modern United States. An artistic choice I made for this project was to do it on Sefaria rather than Google Docs or some other software because of the organization and neatness of Sefaria's text inserts. While no specific connection went through many stages of full iteration, I have edited paragraphs and added lines multiple times for each connection.

Finding Deeper Connections in Bereishit

Source Sheet by sam passner

Genesis 1:1-3

(1) When God began to create heaven and earth—
(2) the earth being unformed and void, with darkness
over the surface of the deep and a wind from God
sweeping over the water— (3) God said, "Let there
be light"; and there was light.

בראשית א'א'-ג'

(א) בראשית ברא אלקים את השמים ואת
הארץ: (ב) והארץ הייתה תהו ובהו וחשך עליפני
תהום ורוח אלקים מרחפת עליפני המים: (ג)
ויאמר אלקים יהי אור ויהי אור:

Genesis 1:24-26

(24) God said, "Let the earth bring forth every kind
of living creature: cattle, creeping things, and wild
beasts of every kind." And it was so. (25) God made
wild beasts of every kind and cattle of every kind,
and all kinds of creeping things of the earth. And
God saw that this was good. (26) And God said, "Let
us make humankind in our image, after our likeness.
They shall rule the fish of the sea, the birds of the
sky, the cattle, the whole earth, and all the creeping
things that creep on earth."

בראשית א'כ"ד-כ"ז

(כד) ויאמר אלקים תוצא הארץ נפש חיה למינה
בהמה ורמש ותחיו הארץ למינה (והיבן): (כה)
ועש אלקים אתימות הארץ למינה ואתיהבמה
למינה ואת כלרמש האדמה לטיעו ורא
אלקים כיטוב: (כו) ויאמר אלקים נעשה אדם
בעלמט כדמותנו ונדו כדגת הים ובקוף השמים
ובבהמה ובכלהארץ ובכלהרמש הרמש
עלהארץ:



The Big Bang Theory is often compared to Genesis because both narratives are about the creation of the world. In the Big Bang, matter coalesced instantaneously. In Genesis, God spoke creations into being, which, at a *psbat* level, is most easily understood to mean that the creatures formed instantaneously at

God's will. According to modern scientific analysis, modern humans are 200,000 years old. This is much younger than almost any modern species or natural phenomenon. Humans were created last in the order of creation in the Genesis story. Similarities and differences like these, raise theological questions about how science and the Biblical relate.

Genesis 1:28-29

(28) God blessed them and God said to them, "Be fertile and increase, fill the earth and master it; and rule the fish of the sea, the birds of the sky, and all the living things that creep on earth." (29) God said, "See, I give you every seed-bearing plant that is upon all the earth, and every tree that has seed-bearing fruit; they shall be yours for food.

בראשית א' כ"ח-כ"ט

(כ"ח) וַיְבָרֵךְ אֱלֹהִים אֶת־הָאָדָם וַיֹּאמֶר לָהֶם אֱלֹהִים פְּרוּ וּרְבוּ וּמְלאוּ אֶת־הָאָרֶץ וּכְבֹשׁוּהָ וּרְדוּ בְדַגַּת הַיָּם וּבְעוֹף הַשָּׁמַיִם וּבְכָל־חַי הָאָרֶץ: (כ"ט) וַיֹּאמֶר אֱלֹהִים הִנֵּה נָתַתִּי לָכֶם אֶת־כָּל־עֵשֶׂב הָרֹעַ וְרֵעַ אֲשֶׁר עָלֵינוּ כָּל־הָאָרֶץ וְאֶת־כָּל־עֵץ הָאֲשֶׁר יֵרֹעַ פְּרִיעֵץ וְרֵעַ וְרֵעַ לָכֶם הֵנִי לְאֹכְלָהּ:

Genesis 2:15

(15) God Y^h settled the Human in the garden of Eden, to till it and tend it.

בראשית ב' ט"ו

(ט"ו) וַיִּקַּח ה' אֱלֹהִים אֶת־הָאָדָם וַיַּעֲמֵהוּ בְּגַרְדֵּן־עֵדֶן לְעֲבֹדָהּ וּלְשִׁמְרָתָהּ:



When Adam was created he is told he may rule the beasts and the earth yet he is also told he must serve and develop the land. Adam is told that he is being trusted with the land on the condition that he rules in a manner to preserve nature and mankind rather than abuse it selfishly for his own ends. The subservient nature of rulership is a fundamental principle of the United States. The President of the United States is generally considered to be the leader of the United States government; however to accept this position he must commit to "...preserve, protect and defend the Constitution of the United States." (U.S. Constitution). Just like Adam, a new President is allowed to rule only if they also promise to aid and protect.

Genesis 3:1

(1) Now the serpent was the shrewdest of all the wild beasts that God Y^h had made. It said to the woman, "Did God really say: You shall not eat of any tree of the garden?"

בראשית ג' א'

וְהַנָּחָשׁ הָיָה עָרוֹם מִכָּל־חַי הָשָׂדֶה אֲשֶׁר עָשָׂה ה' אֱלֹהִים וַיֹּאמֶר אֶל־הַאִשָּׁה אַף כִּי־אָמַר אֱלֹהִים לֹא תֹאכְלוּ מִכָּל־עֵץ הַגָּן:

Genesis 3:14-15

(14) Then God **Y'** said to the serpent,
"Because you did this,
More cursed shall you be
Than all cattle
And all the wild beasts;
On your belly shall you crawl
And dirt shall you eat
All the days of your life.
(15) I will put enmity
Between you and the woman,
And between your offspring and hers;
They shall strike at your head,
And you shall strike at their heel."

בראשית ג' י"ד-ט"ו

(י"ד) וַיֹּאמֶר ה' אֱלֹהִים אֶל הַנָּחָשׁ כִּי עָשִׂיתָ זֹאת
אָרוּר אַתָּה מִכָּל הַבְּהֵמָה וּמִכָּל חַיַּת הַשָּׂדֶה
עַל־גַּחֲנוֹנְךָ תֵּלֵךְ וְעָפָר תֹּאכַל כָּל־יְמֵי חַיֶּיךָ: (ט"ו)
וְאֵיבֹה אֲשִׁית בֵּינֶךָ וּבֵין הָאִשָּׁה וּבֵין זַרְעֶךָ וּבֵין
זַרְעָהּ הִיא יִשְׂסַע רֹאשׁ וְאַתָּה תִּשְׂסַע
קַעֲבוֹ: (ס)



Rattlesnakes ensure that it isn't just Eve who gets tricked by a snake. According to a National Geographic article from 2021, Rattlesnakes often use their rattles to make people think they are a lot closer than they are. Rattlesnakes do this to trick people into running when in fact there is no danger. Humans are potentially dangerous to rattlesnakes, so they attempt to scare humans away. Rattlesnakes do this to bison and hawks in addition to humans. This works because many animals and humans are instinctively afraid of snakes.

Genesis 4:8

(8) Cain said to his brother Abel ... and when they were in the field, Cain set upon his brother Abel and killed him.

בראשית ד' ח'

(ח) וַיֹּאמֶר קַיִן אֶל־אָבִיבֶל אָחִיו בְּהִלְחָם בְּשָׂדֶה
וַיַּחַם קַיִן אֶל־אָבִיבֶל אָחִיו וַיַּרְגֵהוּ:

Genesis 4:11-14

(11) Therefore, you shall be more cursed than the ground, which opened its mouth to receive your brother's blood from your hand. (12) If you till the soil, it shall no longer yield its strength to you. You shall become a ceaseless wanderer on earth." (13) Cain said to **Y'**, "My punishment is too great to bear! (14) Since You have banished me this day from the soil, and I must avoid Your presence and become a restless wanderer on earth—anyone who meets me may kill me!"

בראשית ד' י"א-י"ד

(יא) וְעַתָּה אָרוּר אַתָּה טוֹרֵף־אֲדָמָה אֲשֶׁר פָּתְחָה
אֶת־פִּיהָ לְקַחַת אֶת־דַּמִּי אֶחָד מִיָּדֶיךָ: (יב) כִּי
תִּשְׁבֹּר אֶת־הָאֲדָמָה לְאַחֲסָף תִּתְּנֶנָּה לָרֶגֶל נָגֵד
תִּהְיֶה בָאָרֶץ: (יג) וַיֹּאמֶר קַיִן אֶל־יְהוָה גְּדוּל שָׁעִי
סוֹנֵא: (יד) הֲלֵי גֵרֶשֶׁת אִתִּי הַיּוֹם מֵעַל פְּנֵי הָאֲדָמָה
וְאֶסְבֵּד אֶסְפָּר וְנִיחִי נָגֵד בָּאָרֶץ וְכֹל־
כֹּל־מִצְאֵי יַרְגֵּמֵנִי:



The U.S. says in 18 U.S.C. § 1111 that based on the circumstances killing someone can mean many different crimes were committed. If someone planned the murder, they are guilty of first-degree murder. If someone does not intend to kill someone but their actions caused their death, or the murder was a decision at the moment of the killing, then one is guilty of second-degree murder. The ambiguity in the Cain and Abel story would be hard on a jury. According to most commentators, Cain invited Abel to the field to kill him in secret. However, according to Daat Zekeinim, Cain and Abel had an argument that caused Cain to become so angry that he decided to kill him in the moment. This issue could make the difference in whether Cain is guilty of murder in the first or second degree.

Genesis 7:21-23

(21) And all flesh that stirred on earth perished—birds, cattle, beasts, and all the things that swarmed upon the earth, and all humankind. (22) All in whose nostrils was the merest breath of life, all that was on dry land, died. (23) All existence on earth was blotted out—humans, cattle, creeping things, and birds of the sky; they were blotted out from the earth. Only Noah was left, and those with him in the ark.

בראשית ז'כ"א-כ"ג

(כא) וַיָּגֶעַ כָּל־בְּשָׂרָה׃ הָרֹמֵשׂ עַל־הָאָרֶץ בְּשָׂמַיִם׃
וּבַבְּהֵמָה׃ וּבַחַיָּה׃ וּבְכָל־הַשָּׂרֵץ הַשֹּׁרֵץ עַל־הָאָרֶץ׃
וְכָל־הָאָדָם׃׃ (כב) כֹּל־אֲשֶׁר־נְשָׁמַת־רוּחַ־חַיִּים בְּאֶפְסוֹס׃
כָּל־אֲשֶׁר־בַּחַרְבָּה׃ כָּתוּב׃׃ (כג) וַיָּכַח־
אֶת־כָּל־הַיְקוּמָה׃ אֲשֶׁר־עַל־פְּנֵי־הָאֲדָמָה׃ כִּאֲנָם׃
עָדָה־הֵמָּה׃ שֶׁדִּי־קָטַט וְשֶׁדִּי־שָׂפָה׃ הַשָּׁמַיִם׃ וַיִּקְחוּ־
סוּהָאָרֶץ׃ וַיִּשְׂאֵר אֲדִינָה׃ וְאֲשֶׁר־אִתּוֹ בַּחַבֵּה׃׃



In 2007, Nebraska State Senator Ernie Chambers sued God on account of natural disasters. Chambers said that God owed the world for all the damage he caused in the bible. Chambers also argued that God was responsible for all acts committed in God's name. Chambers said that God is responsible for protecting everyone and that God is responsible for every death he causes. The case was dismissed on a technicality, so no one has a definitive answer on whether God is legally responsible for any natural disasters.

Student(s): Evan Liefer, Rivka Schafer, Uriyah Sidof

Companion Concept: Original Song as Interpretation of the Parsha

Artist Statement:

This project is the result of many hours of work, in and out of school by the members of this group. Rivka Schafer wrote the lyrics and sung them, Uriyah played the guitar and chose the chords, Evan Liefer created the beats, edited the recording, and put the song together. The various parts of our work combine to use instrumental sounds to showcase the story of Breishit.

The beginning of the song starts with the words “welcome to the beginning” with wind and rain to represent the start of creation. The words “Bereshit barah elokim” are sung next to reference the start of bereshit in which G-d creates the heavens, the earth and mankind. The song becomes more upbeat after the passage “Naseeh Adam” to represent the joy in the creation of man. We then reference that man was created in G-d’s image “Betzalmenu Kedmontenu” as the passage says in Parshat Bereshiet. After the upbeat guitars, we go back to the start of creation and the more somber beats play. We talk about our responsibility to “Rule the world” as mentioned by the Ramban’s commentary on “Nasseh adam”. Right after “let us make man” there is a heartbeat symbolizing life. The heartbeat foreshadows the other forms of life mentioned in the song, specifically the animals. Then the animal noises come in along with the types of animals we were meant to rule. Then the song brings in many other instruments including drums, bringing us back to the upbeat beginning having to do with our creation. We repeat “Vayomer Elokim Naseh Adam” to bring the listener’s attention back to the beauty and uniqueness of man and his role to rule over the animals. We then talk about how G-d is a part of us, in our “breath and in the wind” like the Book of Enoch says. Then the parts of man are listed as parts of the earth, harmonized over the “dawn of creation”, to show how in creation, G-d put his spirit and the earth within us.

The song ends with a heartbeat and wind to symbolize G-d breathing his breath into the soul of man as mentioned in Bereshit. The song starts and ends with the same instruments and beats, to show the cycle of life and how G-d will live forever within us.

To hear the recording of our song, please scan the QR code below:



Student(s): Dini Rosenberg

Companion Concept: Culinary Connections to the Parsha

Artist Statement:

Three seemingly straightforward pasukim from Bereishit were taken and creatively connected to a delicious recipe. Two of the pasukim are from Parashat Bereishit while the third was taken from Parashat Noach. The first recipe's pasuk is taken from Bereishit 4:7 where god tells Cain "surely if you do right there is uplift, but if you do not do right sin crouches at your door, its urge is towards you yet you can be its master". I connected this to a delicious Pin-Wheel cookie recipe that has been in my family for many years. The second pasuk is taken from Bereishit 1:11 which states "Let the earth sprout vegetation: seed-bearing plants, fruit trees of every kind on earth that bear fruit with the seed in it." with this quote in mind, I thought of a delicious mixed-berry pie, I believe it will fit in perfectly with the other recipes. The connection may be obvious however I think it would be a great recipe for kids to understand and be excited about. The third pasuk is quoted directly from Parashat Noah 6:16. Hashem commanded Noah to build the ark in a certain way. He says "Put the entrance to the ark in its side; make it with bottom, second, and third decks." I believe my Terimasu cupcakes connect to this quote because of the three layers of the cupcake. I also think these cupcakes are an enjoyable and creative recipe that many people can enjoy.

In the actual recipe pages, each element that was put was thought out. I thought about what impression I wanted the page to give with every design choice. For the Tiramisu cupcakes, I wanted the page to be classy but fun, just like the cupcakes themselves. The Berry Pie recipe page is bright and colorful. I wanted it to appeal to younger ages because this recipe is the more basic and easy one. The Spiral cookies one has a more busy and complex design while still maintaining a classy structure. I wanted the Cookie recipe to be alluring to adults being that the recipe is the more difficult of the three.

My goal for the audience is that those who see these recipes will be inspired and intrigued by each Parsha and each recipe. I want people to see the recipes and become curious about their connection to Bereishit. Because of the hard work that was put into finding those creative connections, I think people will appreciate the explanations and the recipe themselves even more. While creating these recipes I had a difficult time figuring out their connections to the Parsha. This project required me to look at the Parsha from an extremely different and creative perspective. There were many iterations for each recipe, especially the Spiral Cookie recipe. While significantly frustrating at times I appreciate the way this project has caused me to look at the Parsha in a creative way.



Tiramisu Cupcakes



Indulge in a fun, unexpected twist on tiramisu by turning it into a cupcake with this recipe.

Put the ingredients for this recipe in its order, make it with precision, accuracy, and thank me later.

This recipe is adapted from the recipe I used for my first cupcake recipe. You can find the original recipe and more recipes at www.thefairyprint.com.

Ingredients

- | | |
|-----------------------------|--------------------------------|
| Cupcake | Filling |
| • 1 1/2 Cup Flour | • 1/2 Cup Condensed Coffee |
| • 1 1/2 cup Baking powder | • 1/2 Cup Whipped Cream* |
| • 1/2 cup Fat | • 1/4 cup Unsweetened Cocoa |
| • 3 Eggs | • 1/2 Cup Powdered Sugar |
| • 1/2 Cup Vegetable Oil | • 1/2 cup Vanilla Extract |
| • 1/2 cup granulated sugar† | |
| • 1 1/2 cup Vanilla Extract | Frosting |
| • 1/4 Cup Milk | • 1/2 Cup Heavy Whipping Cream |
| | • 1 cup Vanilla extract |
| | • 1 TBSP Powdered Sugar |



Directions

- | | | |
|--|--|--|
| Cupcake | Filling | Frosting |
| Step 1: Preheat oven to 350°F | Step 1: Combine the butter and heavy cream together for one minute using a stand/beat mixer. | Step 1: Whip the heavy cream with the vanilla extract and powdered sugar using a stand/beat mixer. |
| Step 2: In a large bowl, mix together 1/2 cup flour, 1/2 cup milk, and 1/2 cup cocoa powder. | Step 2: Add in the vanilla and powdered sugar and mix for 2-3 minutes. | Step 2: When soft peaks form, transfer the frosting into a piping bag. |
| Step 3: Beat the two egg whites in a separate bowl until stiff peaks form. Combine with the flour mixture. | Step 3: Transfer the filling into a piping bag. | Step 3: Pipe the whipped cream onto the cupcakes. |
| Step 4: Mix until the batter is smooth. | Step 4: Carefully pipe a hole in the middle of the cupcake. | Step 4: Fill each cupcake with the cream filling. |
| Step 5: Pour the batter into a cupcake liner. Place in the oven for 20-25 minutes, or until a toothpick comes out clean. | Step 5: Dip the cupcake into the coffee, and pour about 1/2 a teaspoon into the hole. | |
| Step 6: Allow the cupcakes to cool. | Step 6: Fill the centers of each cupcake with the filling. | |

Taste and Enjoy!



Additional Notes:
 *The milk substitute consists of 1/2 cup water, 1/2 cup heavy cream.
 †Substitute for Heavy Cream: 1/2 cup Heavy Cream, 1/2 cup Powdered Sugar, 1/2 cup Heavy Cream.
 *Cupcakes can be stored for up to a week in the fridge.
 Recipe by www.thefairyprint.com

Mixed Berry Pie

in this one I make you get most of fruits and together

"Put the earth against vegetation with flowering plants, fresh trees of every kind to watch that bear fruit with the seed in it." - Genesis 1:11

This recipe was born of the amazing berries that I got and gave to me. The pie is delicious with many berries and a little bit.

Ingredients

- | Crust | Filling | Crust |
|--------------------------------|--------------------|-------------------------|
| • 2 Cans of Blueberries | • 1 cup Sugar Free | • 2 1/2 cups Flour |
| • 1 Can of Raspberries | • 1 Egg | • 1/4 cup Sugar |
| • 1 Can of Blackberries | • 1/4 cup Honey | • 1/2 tsp Vanilla Sugar |
| • 1 Can of Strawberry (frozen) | • 1 tsp of Salt | • 1/2 tsp Baking Powder |
| • 2/3 cup Juice of 1 Lemon | | |
| • 1/4 cup Sugar | | |
| • 1/2 cup Flour | | |
| • 1/2 cup Raisins | | |
| • 1/2 tsp Baking Powder | | |

Directions

Step 1: Put the blueberries, blackberries, raspberries, strawberries, orange juice, and sugar into the pot.

Step 2: Add in the 1/2 cup water and turn the fire to "medium".

Step 3: Stir the berries and water until the berries are soft and most of the water has evaporated (about 20 minutes).

Step 4: In a small bowl, mix the cornstarch and 1/2 cup water together.

Step 5: Once the cornstarch is dissolved in the water, add it to the berry mixture.

Step 6: Keep stirring until the mixture is thick.

Step 7: Turn the heat off and let the filling cool off then add it into the crust.

Crust & Filling

Step 1: Mix together all of the crust ingredients.

Step 2: Set aside 1 cup of the mixture.

Step 3: In the rest of the mixture, mix in the filling ingredients.

Step 4: Set aside a TBS of the water.

Rolling it all together

Step 1: In a 9" round pan, roll 1 cup of water.

Step 2: Add in the mixed berry filling.

Step 3: Roll the 1 TBS of water over the filling.

Step 4: Sprinkle the remaining crumbs over the water.

Step 5: Bake for 1 hour at 350 degrees.

Save And Enjoy!

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Spiral Cookies

"Nothing is more beautiful than the sight of a child who has been taught to share and who is now sharing with you." - Anonymous

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Cookie Ingredients

- 4 Egg Yolks
- 4 Whole Eggs
- 4 Teaspoons of
Vanilla
- 2 Cups Sugar
- 2 TBS Baking
Powder
- 1 Cup and 1/2 (one of 1)
Lemon
- 4 1/2 Cups Flour
- 2 TBS Cocoa Powder
- 1 Teaspoon Baking Soda

Directions

Step 1. combine the 4 Egg Yolks, Sugar, and Baking Powder.

Step 2. Add in the Flour, Lemon Juice, and Lemon Juice.

Step 3. Divide the cookie dough into 2.

Step 4. In half the cookie dough add in the Cocoa Powder and Baking Soda, and mix well.

Step 5. Roll out the chocolate and vanilla doughs separately on Plastic Wrap.

Step 6. Place the Chocolate Dough over the Vanilla then take roll plastic wrap from the Chocolate dough.

Step 7. Roll the dough starting from the longer side.

Step 8. Once you have a tight log of dough, cut the dough into slices, you should be able to see the spiral design in the cookies.

Step 9. Place each cookie on a Cookie Sheet and bake for 10 minutes at 375 degrees F.

Serve and Enjoy!

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Student(s): Ella Fishman & Rebecca Miranda

Companion Concept: Artistic Interpretation of the Parsha

Artist Statement:

We would like to discuss with whom or what God consults before creating humankind. “Let us make humankind” (1:26). Rambam comments on this saying; this commandment was a special commandment to not only preface the creation, but to command the rest of the world and beasts to carry out the legacy of humankind. He also says this is to separate humankind from the rest of the beasts of the world, since humans have the breath of god in them. This proves though humankind is separate from the dirt and soulless beasts, the earth is meant to provide for the human race, and always has. This is the very first sign of the earth providing for humans, but with sections like Shemitah and Noah, we are meant to give back to the earth. We will be defining what the world was supposed to do to assist humankind, why God needs the earth to carry out the prophecy of humankind, and what the prophecy of humankind is.

Through a double spiraling lens, a darkened dot and a light will be presented in the eye of the spiral representing the start of creation and lead to the story of creation. Both spirals will lead to different aspects of nature with a multitude of vibrant colors forming and correlating with each other leading to Adam and Eve. One spiral will lead to the reality that shows Adam and Eve walking into a dark gray environment, with smoke from factories, electricity, tall buildings, representing what the human race has done to the earth. The other spiral will lead to the alternate reality of humanity being in sync with nature, as God intended.

The story of creation being the center of it all leading up to human creation is a representation of how the earth was supposed to help humankind prevail and thrive. We added a bright and dull color contrast to represent the original state of the earth and the state humankind has put it in, and the state it could be in. The dark and light in the middle of the spiral and the edges of the painting to represent God, it all started with him and if we don't take care of the animals like they did us, the earth will end with God.

We want the audience to experience a mini existential crisis regarding what humanity has done to the earth. We want the audience to be able to see the compared bright colors leading to the more dull colors and truly see what god had envisioned for the earth, versus what humanity has turned it into.

The project will show the toll capitalism has taken on the original utopian world God created in His image.. After this project, We've gained a greater appreciation for the original

state of the world with unlimited possibilities that the world had in all of its original glory. Seeing a visual of what was created like a clean slate, gives me a greater appreciation for preserving the earth and God's "mind". Our teachers asked us if we were to use this project to tell the story of another parsha, we think in a different project, I think we could use the same format of the spiral, but instead of using it to represent the downfall of the earth, we could use it to represent the evolution of the Jewish people.



Student(s): Coby Farkovits & Joshua Kotek

Companion Concept: Small Torah Thoughts & Snacks for the Parsha

Artist Statement:

“Sacks Snacks” are bite-sized Torah bits based on Rabbi Jonathan Sacks’ z”l Covenant and Conversation. While Rabbi Sacks has relevant and meaningful things to say about the Torah, his articles are usually just that – articles. They are two or three pages long, and many people can find it challenging to find the time to read that, so we took them and turned them into single-line summaries of his main points and longer, one-paragraph long summaries of his Covenant and Conversations that are easier and quicker to digest. In doing this project, our group read many of Rabbi Sacks’ Covenant and Conversations for the first time, gaining an appreciation for his works and perspectives on the Torah. We want to bring that to other people by making his words easier to read.



Student(s): Joshua Reback

Companion Concept: Apocryphal Connections to the Parsha

Artist Statement:

This is a clock that is an artist's representation of the time system in the book of Jubilee. The book of Jubilees is a book in the Apocrypha. The Apocrypha is a set of some books that were excluded from the Tanach or canonical lore of Judaism. The book of Jubilees tells a retelling of Bereshit based on a 49-year solar calendar. The clock has many numbers whose colors represent different verses from Jubilees.

The clocks feature a representation of the retelling of Bereshit from the perspective of Jubilees. One example of this is that the symbol one displayed on the clock represents the four seasons. This is because in Jubilees all the angles of creation were invented on the first day. Furthermore, I used the numerical value one to represent the angles of all the seasons that were created. Another example of an interpretation of Jubilees I used was the clock hands. The clock hands are representations of the hands of Enoch. This is because the clock of Enoch is my interpretation of Enoch retelling the clock's time of Jubilees.



Student(s): Uriel Saiger & Moe Wasserman

Companion Concept: Literal Interpretations of the Parsha

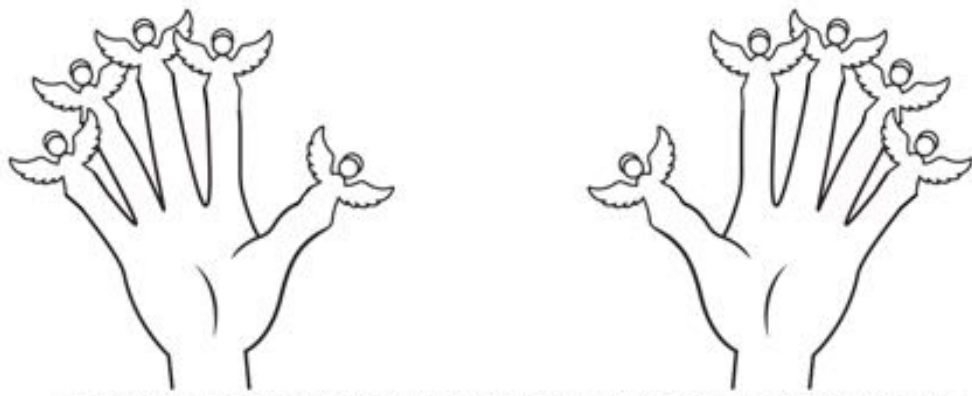
Artist Statement:

Oftentimes, it's easy to miss what's right in front of us. Our search for deeper meaning in life seems like an excellent use of time, but sometimes it becomes a goal itself, and the meaning we sought is no longer what we search for, because if we do find something, we search for an even deeper meaning. In life, too, it's easy to get wrapped up in the details and overanalyze things, which can sometimes yield results, but sometimes not. The Torah has many lessons that are plainly written, not just ones hidden behind obscurity and mysticism so that only the wise may know how to live well. These comics are meant to illustrate the value of a simple meaning, and to act as a reminder that sometimes things should simply be taken at face value, lest the intent of it is lost in interpretation.

In this manner, we decided to depict God having angels on his left and right hand, as said by Rashi, as finger puppets. Similar choices, such as Hashem making Adam name the animals because he had writer's block, or Chava literally crawling out of Adam's side, are all made based around this idea. As Adam was technically just born, we decided not to depict him with hair. We did give Chava hair to differentiate, but ideally neither of them would have had any. We had various other comic ideas that didn't translate well or that weren't suitably meaningful enough, such as one about the moon shrinking, or ones that were too unrelated to Bereishit, such as one about dinosaurs. We were originally going to not color it, but as things have gone quicker than expected, the final versions will ideally be in color. We hope these comics will both entertain and educate all who view them. I hope this will help people to understand that we don't really know exactly what the Parsha meant, and you can only analyze so much before you start going in circles. While there is a lot of hidden meaning Bereishit, there is a point where you're looking too closely, and I think this can help people realize that. That said, this project has helped me start to appreciate the vagueness of the Parsha, which, while sometimes frustrating, can also lead to interesting and thought-provoking commentary. If we were to focus on another part of the Torah for this project, it'd be comics based on different weird bits in the Torah, such as how Hashem promised to never end the world again *via flood*, and *only* via flood, meaning all other apocalyptic events are still on the table.

In the end, it's good to remember that a lot of the stuff in the Torah has no clear meaning, and we might never figure it out.

Misconstrued Midrashim



"I saw the Lord sitting on His throne, and all the host of heaven standing by Him on His right hand and on His left."
Has God, then, a right hand and a left hand?-Rashi

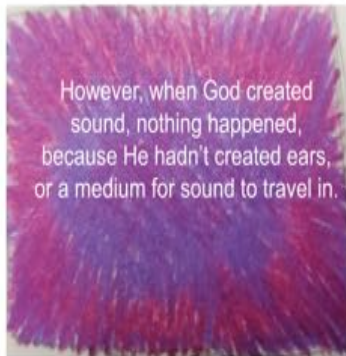
Comic 2 - Creation day 1: Sound



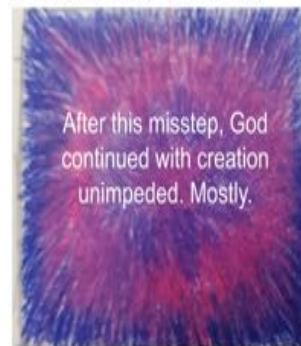
Comic 2 - Creation day 1: Sound



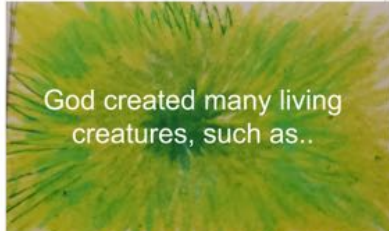
Comic 2 - Creation day 1: Sound



Comic 2 - Creation day 1: Sound



Comic 2 - Creation day 3/4: Living Beings



Comic 2 - Creation day 3/4: Living Beings



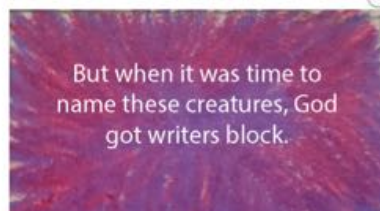
Comic 2 - Creation day 3/4: Living Beings



Comic 2 - Creation day 3/4: Living Beings



Comic 2 - Creation day 3/4: Living Beings



Comic 2 - Creation day 3/4: Living Beings



Comic 3 - Creation day 6: Chava



"...God cast a deep sleep upon the Human; and, while he slept, took one of his sides, and closed up the flesh at that site. And God fashioned the side that had been taken from the Human into a woman..."-Bereshet 21-22

Student(s): Miriam Breau, Kaila Mack, & Nurit Schlosberg

Companion Concept: Artistic and Poetic Profiles from the Parsha

Artist Statement:

While our project is not addressing any specific ambiguity, it strives to touch on the Parsha's ambiguous characteristics in general. The text alone is not enough to create art pieces, poems, and contextual writing of such detail. Every piece incorporates answers to questions about a given character—for example, physical description, environment, clothes, inner thoughts, concerns, feelings, and so on. We are referencing all the portions of the Parsha that focus on Adam, Eve, and their children, Cain and Abel. If the user has any questions about certain ambiguities, our pieces are meant to lend interpretation to those moments. Details in the Torah are often missing or unclear, which is why we are trying to provide clarification for the sake of understanding the text. The majority of what we know and believe about the characters in Parshat Bereishit comes from midrashim and interpretations, and so we are using those interpretations to address and approach ambiguities.

Our project should enrich the experience of reading the texts in Bereishit by providing simple explanations for the characters which they encounter. Our project is relevant to anyone that is interested in studying Bereishit in a creative and artistic way. Our process included studying texts and mefarshim within Bereishit in order to understand complexities and ambiguities related to the characters. This helped us to have a better understanding of Bereishit and the characters we are writing and drawing about. Considering that the format is not specific to Bereishit, it would be similar for other Parshiyot as it would still include character descriptions and portraits.

The characters are drawn in black and white and the background illustration is drawn in color to create a contrast. In the background of Adam's drawing the 6 days of creation are depicted to signify his connection to the creation story and how he was created from all of the previously created elements. The drawings were first sketched on paper, and then produced digitally; first in black and white and then colored in. Both the character profiles and the poems began with a set of ideas based in the text and midrashim of Bereishit. We then created rough drafts and are now working on revisions.

The poems include reimagined dialogue between the characters to expand upon their narratives from a first person perspective. The poems focus on what the characters may have

felt throughout the stories discussed in the texts on an emotional level, rather than an account of facts.

For each character, we created a brief profile based on both the verses in the Torah and on various Midrashim.

- Adam

According to most interpretations, Adam was the first human to be created. His wife, Chava, was created from his rib which God removed in order to create her. Chava caused Adam to eat from the tree of knowledge, which caused both of them to be banished from the garden of eden. Adam had three children, Cain and Hevel, and Shet.

- Chava

Chava, the second human and first woman is believed to have been created from the rib of Adam. Rashi says that the name 'Chava' was given to her as it is similar to the word 'Chaya,' which means life; as she was the mother of all life. She committed the original sin of eating from the Tree of Knowledge (or Eitz Hadaas) after being persuaded by the serpent (Nachash) to eat from the tree of knowledge. Her punishment was being banished from the garden of eden, and causing women to be afflicted by childbirth until today. Eve was the mother to Cain, Hevel, and Shet.

- Cain

Cain was the firstborn son of Adam and Eve. He was the brother of Abel and Seth. Cain had an unnamed wife, with whom he conceived his son Enoch. He worked the land as a farmer, and lived in the land of Nod. His name comes from the hebrew word for acquire, or 'קָנִיתִי,' as Chava said "קָנִיתִי אִישׁ אֶת־ה'" when he was born, meaning "I have gained a man from God." Cain is mainly mentioned in the context of the fruits which he brought as an offering to God. When God favored Hevel's offering over Cain's, Cain became angry and killed his brother Hevel. When asked by God where Hevel was, he famously responded "Am I my brother's keeper?" God punished Cain by cursing him to become a wanderer, however he forbade anyone from killing Cain.

- Hevel

Hevel was the second son of Adam and Chava. He was the brother of Cain and Seth, and was a shepherd. He brought an offering to God from the finest of his sheep, which God accepted. However, his brother Cain's offering was not accepted. This angered Cain which led him to murdering Hevel. Later, his brother Shet was born, who is said by some to be the replacement of Hevel.



Adam

I am one.
I am alone.
But—oh!
In this sudden life, it is starkly felt.
How it flies: the whole world has built my heart,
has crafted my sight.
When I turn, I find your piece; the beholden light
shining within me.
My Father, you have bled into me your eye.
The faith in flesh. The thoughts and the chance.
How I thank thee.
But what am I? I must know.
Look about. What dost thou see?
Oh my. So much I cannot believe.

It is like a place I could only dream, but I have
never dreamed before.

So, suffice to say, it is a place I do not know.

My Lord, do you know?

Yes, the land is a reflection. From you and from
I; a blessing.

That is why. I have made you as you are. A
human. A person.

Adam.

From the red earth, I made thee.

But what is that? Those words that you use.

The name? Truly, what am I?

That, my creation, is for you to decide.

Hava

We were one.
But now our Father
determines
It will not be so.

And so,

I fall back to the
ground,
Unaccustomed to
living without his
weight.
My back is ablaze,
As the air
Covers it with kisses
for the first time.
I am another now.

I feel his gaze—the
other.
It isn't a question.
I turn, and he holds
me to know me.
To touch me and learn
me; to teach me in
turn.

Beneath him, I am something new.

And I am curious of this place.
My Lord made it for me.
For Adam (wasn't I once?)
For all of life as it were; as it will be.
From above, I can tell.
Oh! I am watched and protected from the land
to sea.
Oh! How lovely to be enveloped
In their grasp.



Oh...

Eden was made for
us, was she not?
So, why have you
closed them to our
touch?
Can you explain this
to me,
Dear serpentine?

Oh Lord, I find I'm
failing to understand
What part of me was
actually made to be
myself and stand
On its own.
Can you say for
certain that you see
me,
If even I am not quite
sure that I do.
Oh Adam, you
promise as you hold
me—we are two,
But you will not hold
my name in your
mouth any longer

than you would a stale scent.

I must make sure that you will not forget, not
either of you.

And so, this is what I do.

I, Hava, will be known and remembered as
myself.

I chose this path. I did it alone.

Let you not fail and forget, I made my name and
so I settled

In my mindset.

In my new home.

Hevel:

My brother,
My brother,
What have you
done?
My head comes
apart; my heart
goes to quit.
As I feel my whole
life being unraveled,
finished.
I am thinking of you.

And now I'm swiftly
angry; I admit, I do.
So many nights we
lay,
Intertwined in
brotherly love.
Did I not hold you
close enough?
Your strength was
my rock, and my
songs wrote our
paths—
I thought.

I was always the one thinking,
And it made me feel weak.
But you'd turn it into
Something so bright and so sweet.
Now, I cry in your ear as my body falls freely,
What became of you, my beloved Kayin?

It was the karbanot—it must have been.
You were so aggrieved (I see how it became
bitterness).
But I did not know what to say.
Still, looking back,
I cannot tell the difference.

You hold me and sob,
Then run quickly away.
For our Lord is coming, I feel it too.



I pray you'll not be
gone (here) when
you're through.
They speak, they
speak.
I hear nothing, but
rivers and birds,
As they breathe.
My brother, Kayin, he
falls on his face.
I cannot hear, but I still
know
There is nothing more
to be said.

Kayin turns and walks
away.
He says farewell to my
mother, sisters, and
father.
They cry for him to
stay.
I will never see you
again, says he
Keeps his spirit alive—
my brother, who I
loved—

Remember and keep him, Kayin pleads.

And he is gone.
I rest.

There were nothing quite pretty to be found
Amongst my fifty days.
I was only ever meant to be a fleeting breath.

No, only love will bring me alive again.
Me, Hevel, I beg.
Never forget my love.
Oh brothers and sisters; my mother and father.
Never forget how I loved
The Lord and all the land.
Never forget that I loved you—you loved me
too—
And one day we'll meet again.

Kayin

Once when I was young, I can remember
My mother telling me the story
Of how we came to be.

It was truly a miracle, she said.
Away we two went,
And as seven we returned.
Blessed.
This, I do know.
My twin; my beloved with me.
Then came the three: two more
sisters with
Dear Hevel in between.
My mother says we all flew out,
so prepared and ready.

Once Eden held us in her heart,
my father told me.
Then your mother had to have
a name and a start.
That I did and still do.
Of course. I am certain that's
true.
And so, you see (my father
turns back to me), our Lord
would not have us anymore.

We grow fast.
We run and we jump. We play and we laugh.
I am the leader of our small platoon.
We danced with the field. We sing to the sun
With a lightness that then, we still knew.
Our parents work hard and we will someday.
But today,
Today is not that day.

My brother's soul is the brightest; This has always been
true.
With each living thing he touches,
He might fly or grow
As they do.
The Shehkina—she adores that soul.
Together, they sing songs of the Lord.
My brother, I wish to know you
As you know the world. I only want to hold you close.
My brother, oh how I love you so.

In the days when we grew,
I learned the land. He met the sheep.
Our family knew peace.
We still had our heads together.
With our sisters, we danced through the night.

In my heart I do know as I see the fruits show
That my Lord does ask for a piece of the planting.
I will happily give that away.



Hevel calls, my brother, what is it you are doing?
I make a sacrifice to the Lord. I am not sure how much
Or from where,
But surely the Blessed One must know
This is only my first, humble prayer.

My brother! Oh, I would be you! Truly you must
be
Blessed.
To think of such a thing without even a request.
And I would join you if you will allow—
My brother, how could I not?
Then, I will join, joyfully putting in my lot.

We pray where the soft wind blows.
I bring fruits—my brother, a lamb.
And we lend what we can to the blameless
brightness.
How starkly it is felt,
When I turn and find only barren smoke
tumbling
Down, beside Hevel's fire.

My Father, My Father, you see as I weep!
I have done what's decreed, but it all fell to
pieces
At my forsaken feet.

My child, I see it, I do.
And I know as well, of the sin that crawls towards you
With a dying man's walk.
Take the rabbit's speed and flee from its heart.
Or let it in, and you will be broken by the dark.

There is no comfort for me. Not from no fathers.
No voices I can share.
My brother's always been the better,
But I—I, as I see it—
This was meant to be mine!
Hevel, have I not loved enough? Been good enough
For you?
Oh I know it cannot be true.

But I turn, and all I see is you.
You you. Brother.
It is all because of you.

My fist flies up. I do
It.
There is nothing more
To it.
I fell through.

My brother—oh my brother!
No! Let it not be true!

My brother!

Student(s): Faelyn Oshry & Yehuda Zinberg

Companion Concept: Original Musical Score as Interpretation of the Parsha

Artist Statement:

Our musical piece addresses the very challenging wording used to describe God's creation of man, which literally translates to "Let us make man in our image, like our form." What does this mean and who is God talking to when he speaks in the plural? This is the ambiguity we are trying to address. Our piece in full would theoretically reference all pesukim and parshanim included on the source sheet used in our Beit Midrash class for this passuk, but its current version focuses on one of Rashi's comments to it. Rashi tells us that this plural language is used to indicate the humility of God. God sits at the head of a heavenly counsel, made up of angels. Rather than being a unified command, God's statement is a request for permission from the angels to create man. This is motivated by various jealousies, which will be elaborated upon below. The angels accept, and thus God is born. They will experience the ambiguity through our musical representation of it, they will appreciate it in the sense that music is ambiguous in and of itself, complex and open to a vast array of interpretation, and they will grapple with it through attempting to interpret the music and thus interpret the passuk in the process.

We have composed a musical piece that is intended to interpret Rashi's interpretation of the passuk which depicts the creation of man. We believe this piece possesses external value as a quality piece of music and a novel interpretation of that text. It is relevant, for music is always relevant. The piece contains four sections:

1. God calls the angels to his heavenly counsel. The key of A major is introduced via different instruments coming in one by one playing each note in the scale. This is meant to represent God's call as well as the gathering of his various attributes. This is complemented by a viola countermelody that we call "the jealousy motif." Rashi tells us that God is motivated to call this heavenly tribunal due to his concern about potential jealousy among his creations. Thus, the jealousy melody plays against his call.
2. The angels arrive at the heavenly counsel. The cello, our instrument representing both the foremost angels and man, transitions from the introductory section to this section. Different melodies are introduced over time and played on top of each other to represent the different angels arriving and preparing to hear God's decree at the council. These are intended to evoke a feeling of heavenliness. The first melody, played on the cello and then paired with one of our synths, is a repeating rising quarter-note phrase that utilizes the first, third, fourth, and sixth notes of the scale. To us this represents an incomplete ascension. Then, the first and second violins arrive with an ethereal whole-note melody that takes us one step closer towards completion. As this is cycling with the cello and synth melody, we introduce a half-note trumpet melody that overlays what is already there with a new transitional flavor. Then, the flute and

piccolo join in with a marching melody that shows a new side of what heaven contains. Finally, we add the piano, celesta, double bass, and two tubas all at once with arpeggios that operate at different speeds. This completes the texture that we have created to depict heaven and brings us towards the climax of our piece. Thus, each new melody adds both narratively a new type of angel and musically a new layer of our heavenly soundscape.

3. GOD. The angels conclude their music and trail off. The viola, all on its own, brings back the jealousy motif. There is jealousy in the air, both in God's motivation for his approaching decree and in the angels' reaction to that decree. This melody, however, transforms, from brisk to slow and from foreboding to hopeful. The opening of God's word is here. At this point, God speaks. His voice is all instruments. His decree lasts a mere thirteen notes, the number of syllables in His hebrew words. The melody is pleasant, but it ends on an inquisitive note, requesting the angels of the court for their permission to advance with this stage of creation.
4. The angels respond. Everything we heard from the angels before comes back at once, but all of the melodies are now in a mirror image. Melodies that ascended now descend, and vice versa. But their range of pitch is also slightly shifted so that the mystical wondrous heaven of before now feels melancholic. Each angel disappears in the same order as they originally appeared, trailing off with their own jealousy motif, representing their reluctant acceptance of this decree.
5. Epilogue. After all angels have left the heavenly court, we hear the cello by itself again, playing a new melody, now focusing on the fifth rather than the sixth of the scale, creating a more overtly happy tone. This is man, now walking on the Earth. The melody slows, rises, and ends on the seventh. Man is created in God's image, but we end on beautiful yet undeniable dissonance and incompleteness. Man is still below the angels that are jealous of him. Fin.

The process of creating this piece has made us imbue the text with our own emotions and analyze and create musical analogies for each subtle detail it might contain. This piece represents a sample of our broader vision, to create a work of music that represents an entire range of interpretations across Jewish history on this verse detailing the creation of man, where each movement represents a different interpretation of that text. This would be that work's first movement. Theoretically, each Parasha would be a collection of works where each work represents a different difficult text within that Parasha, and each movement within each work represents a specific interpretation of that text.

To hear the recording of our musical composition, please scan the QR code below:



Student(s): Nadiv Langer & Akiva Nagel

Companion Concept: Stained Glass Interpretations of the Parsha

Artist Statement:

The ambiguous part of Parshat Bereishit that we are addressing is the conversation Between G-d and Cain and it's relation to the events that soon followed. Specifically we are referencing Genesis 4 pasuk 7 which states "Surely, If you do right, There is uplift. But if you do not do right Sin crouches at the door: Its urge is toward you, Yet you can be its master." This piece talks about the relationship between humans, their choices, as well as free will.

We plan to have users discuss the meaning of this passage weather among them selves or each other and use that feeling in tandem with the artpiece in order to come to their own conclusions and evoke further question about the topics and themes that are brought up.

There are many specific creative choices that were included within our project including the clouds on the top left to bring about the feelings up uplift and to better convey the fact that is it supposed to represent the sky, there is the rock which is supposed to bring about the feelings of burden as well as being a reference to the supposed murder weapon that was used to kill Hevel. Then there are the two eyes which are the snake eye which is a reference to the snake in in the garden of eden who is related to the first sin and thus should also show sin, and then there is the keyhole which is a manifestation to the final part of the quote which our project is based off of, showing that you can in fact lock your desires and you can be it's master. In addition there are a few parts that went through many stages of iteration. These include the rock on the left side of the face initially were going to be an anchor or an anvil. The eyes took alot of iteration to figure out what we were going to do with them until we eventually landed on the snake eye, and the key hole, the colour scheme on the left side also took a while to figure out because we didnt know what would work well with the blue side until we eventually landed on mostly brown with some reddish brown.

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