



LIGHTS, CAMERA, ACTION! לַיִטְס, קַאמֶרָה, אֶקְשָׁן!

קצרים—סרטים ישראליים | Israel in Shorts

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רשימת סרטים | LIST OF FILMS

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1. INTRODUCTION AND RATIONALE | הקדמה ורציונל



Short films are a wonderful and engaging visual medium. They introduce us to different topics, issues, and values relating to Israel—and offer the opportunity to reflect on these ideas.

A short film strives to achieve the theme it addresses in a brief time, and therefore its structure is tight and succinct. In many ways, it resembles a short story in its rhythm, plot exposition, fewer characters, and a quick development through conflict, climax, and leading to a resolution. It creates a perfect way to engage the YouTube generation when studying Israel and its society, while doing it in a relatively short time that fits most educational settings.

The fiction short films chosen for this list are readily available on YouTube or Vimeo, where they have English subtitles and contain no nudity or inappropriate language. Still, you are always advised to watch them first to determine if they are suitable for your audience.

We offer this educational guide to support educators as they employ Israel in Shorts as a tool for connecting to Israel's society, values, and complexity.

How to Use *Israel in Shorts*

There are many ways to introduce short films and to explore the meaning and questions each film raises. They can be discussed in one session or more, depending on time and audience. Viewers can watch on their own or together. Educators can facilitate discussions on key issues, assign individual exploration, or implement activities. We encourage you to put your own spin on lessons using these materials as a foundational source.

2. FILMS | סרטים

The Kiddush Man (2008) איש הקידוש | 12min 18sec

Columbia University

Written & Directed by Yitz Brilliant

Produced by Joshua Greenberg

Co-Produced by Geoffrey Booth

Cinematography by Nils Kenaston

<http://bit.ly/TheKiddushManMovie>



The Kiddush Man is a Columbia University thesis film, and was honored with the National Board of Review Award by the National Board of Review of Motion Pictures.

The Kiddush Man is a touching coming-of-age short film set in Jerusalem, Israel. Its surprisingly simple story focuses on the experiences of Yoni—a young Jewish boy—who tries to sneak into the ‘Kiddush’ buffet at Shabbat before anyone else. His mischievous behavior usually gets him in trouble with Mr. Katz—an older religious man—until one day his fear is replaced with compassion.

The film brilliantly demonstrates the importance of the musical score as it features a tender musical accompaniment composed by Greg Pliska that makes the viewer relate to the story on a subconscious level despite the lack of dialogue.

Grade Level

5th grade and up

Themes & Values

Intergenerational relationships, Compassion, Empathy, Synagogue life, Respecting the elderly.

Discussion Questions

- ▶ How does the relationship between the boy and the old man develop?
- ▶ What are some of the lessons learned from their relationship?
- ▶ Were you ever in a similar situation?
- ▶ The film does not contain any dialogue. How did the music relate to the story?

Additional Resources

Two quotes from Jewish sources support themes that are apparent in the film:

- ▶ One of the 613 Mitzvot is to show respect to the elderly and accommodate them physically. In *Leviticus* 19:32: Thou shalt rise up before the hoary head, and honour the face of the old man
 מִפְּנֵי שֵׂיבָה תִּקּוּם, וְהִדַּרְתָּ פְּנֵי זָקֵן | *Mipnei seivah takum, v'hadartah p'nei zaken*
- ▶ In *Pirkei Avot* 2:4, Rabbi Hillel's words encourage empathy for people's behavior since we don't always know their situation:
 Do not judge your fellow human being until you have reached his place
 אַל תִּדְּוִן (תִּדְּוִן) אֶת חֲבֵרְךָ עַד שֶׁתִּגִּיעַ לְמִקוּמוֹ | *Al tadun et chaverchah ad shetagiya limkomo*

A-Maisseh (2004) א-מעיישה | 18min 39sec

Ma'ale Film School

Director: Yitzik Sverdlov

Producer: Moshe Tal

Cinematographer: Moshe Huri

<http://bit.ly/AMaissehMovie>



The warm relationship between elderly holocaust survivor, Mendel, and Jose his Filipino caretaker is tested when the police begin searching the neighborhood for illegal immigrants.

Grade Level

Middle School and up

Themes & Values

Intergenerational relationships, Social issues, Foreign workers/illegal immigrants, Shabbat and Jewish holidays, Challenges and special needs, The Elderly, Yiddish.

Discussion Questions

- ▶ What is special about the relationship between Mendel and Jose?
- ▶ Who are the “others” in our society, and how are they treated? How can we improve the treatment they are getting?
- ▶ *For high school-age viewers:* There is an immigration debate in the US today. It’s important to look at past history and see how previous policies were determined. What factors were at play? (economic, discriminatory, etc.) How did these factors affect different populations who were in danger?
- ▶ What is your opinion about the current immigration debate?

Additional Resources

- ▶ A quote from *Leviticus* 19:18 supports a theme that is apparent in the film:
Love your neighbor as yourself
וְאָהַבְתָּ לְרֵעֶךָ כָּמוֹךָ | *V’ahavtah l’reachah kamochoh*
- ▶ In *Beresheet Rabbah* 24:7, Rabbi Akiva says:
Love your neighbor as yourself, this is a great principle of the Torah
וְאָהַבְתָּ לְרֵעֶךָ כָּמוֹךָ, זֶה כָּלֵל גָּדוֹל בַּתּוֹרָה | *V’ahavtah l’reachah kamochoh, zeh klal gadol baTorah*

Immigration issues in the US and in Israel:

- ▶ “Should the Government Allow Immigrants Who Are Here Illegally to Become US Citizens?”
<https://immigration.procon.org/view.answers.php?questionID=001362>
- ▶ “The Stranger Among Us,” Prof. Yehudah Mirsky, Jewish Ideas Daily, August 2010
<http://www.jewishideasdaily.com/694/features/the-stranger-among-you/>
- ▶ Educational guide for the film from Ma’ale Film School
<http://www.maale.co.il/sites/default/files/movies/files/A-MAISEH%20%20Eng%202017e%2001.pdf>
- ▶ A lesson plan from Omanoot explores some of the inter-connected and complex relationships that exist in Israel today in regards to foreign workers (subscription required)
<https://www.scribd.com/document/50645086/A-Maisseh-Lesson-Plan>

Willingly (2007) הָרִי אֶת | 22min 34sec

Ma'ale Film School

Director: Pazit Lichtman-Epstein

Screenwriter: Pazit Lichtman-Epstein

Editor: Chaim Elbaum

<http://bit.ly/WillinglyMovie>



Yoni and Michal, who have been married for only a year, arrive at the Rabbinate to formalize their divorce. The two experience different emotions while waiting in line, and the ceremony has an outcome which neither of them expects.

The Jewish “get” ceremony, in which the man presents to the woman a bill of divorce, has been taking place behind closed doors for 2000 years, and this drama, thoroughly researched at the Jerusalem Rabbinate, will be the first time that many viewers will have the chance to witness it.

Willingly raises questions about love and commitment, about the advantages and disadvantages of “get” as a ceremony, and about Israel’s non-separation of religion and state. All Jewish divorcing couples, regardless of their religious orientation, must divorce with this ceremony in the State of Israel.

Grade Level

Upper High School

Themes & Values

Marriage and divorce, Women’s rights, Issues of separation of Church and State.

Discussion Questions

- ▶ What is your reaction to the experience of the couple? Was there a difference between what the man and the woman endured?
- ▶ If you lived in Israel, do you think you would have a different opinion?
- ▶ What is the importance of separation of church (religion) and state in a democracy?

Additional Resources

- ▶ Secularism in Israel: Separation of Religion and State
https://en.wikipedia.org/wiki/Secularism_in_Israel#Separation_of_religion_and_state
- ▶ “Survey finds Israeli Jews seek separation of religion from state,” *Ynet*, 2017
<https://www.ynetnews.com/articles/0,7340,L-5018298,00.html>

A Jerusalem Tale (2007) רִבֵּי סְנֻטָה | 16min 20sec

Ma'ale Film School

Director: Tehila Wiesenberg-Kaiser

Screenwriter: Tehila Wiesenberg-Kaiser

<http://bit.ly/AJerusalemTaleMovie>

Behind the scenes video | 7min 2sec

<http://bit.ly/AJerusalemTaleBehindtheScenes>



Lazer and Baila Hirsch, a Jewish couple who moved to Israel from the United States, suffer from financial difficulties and bad luck. When Lazer, who works as a tour guide, gets into a car accident during a tour, Baila loses her front teeth and he loses his job. As Lazer and Baila hope for a miracle during the Hanukkah festival, Lazer finds a way to transform their suffering and despair into joy.

Grade Level

4th grade and up

Themes & Values

Chanukkah and Christmas, Jewish faith, Inner theological struggle, Hasidic tales, Marital relationship, Hardship.

Discussion Questions

The narrative is told as a Hasidic tale in which common people draw upon their faith in order to handle hardship. (see Educational Guide from Ma'ale)

- ▶ How does Lazer handle his hardship? What kind of decisions does he have to make?
- ▶ How does wearing a Santa Claus costume affect Lazer? Why?
- ▶ What does the last scene in the film tell us about Lazer's inner world?
- ▶ In Hasidic tales, there is often a miracle that saves the protagonist. Do you think there was a Chanukkah miracle in this story?
- ▶ Does your family celebrate Chanukkah, Christmas, none, or both?

Additional Resources

▶ Educational Guide from Ma'ale Film School:

<https://www.maale.co.il/sites/default/files/movies/files/A%20Jerusalem%20Tale%20eng%20e01.pdf>

***The Little Dictator* (2015) הדִּיקְטָטוֹר הַקָּטָן | 28min 18sec**

Ma'ale Film School

Director: Nurith Cohn

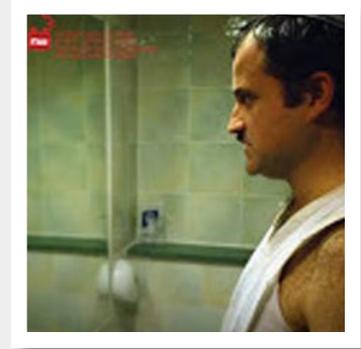
Producer: Noam Keidar

Screenwriter: Emanuel Cohn

Cinematographer: Josef Shelest

Editor: Shaiya Bernstein

<http://bit.ly/TheLittleDictatorMovie>



Yossi Kleinmann, a dull history professor and expert on the political leaders of totalitarian regimes, feels unappreciated by both his students and his domineering wife. One weekend, at the 90th birthday party of his wife's grandmother, a Holocaust survivor, Yossi finds himself in a surreal situation that forces him to face up to himself and his family.

Grade Level

8th Grade and up

Themes & Values

Holocaust survivors, Intergenerational relationships, Respecting the elderly, Cultural gaps in Israeli society.

Discussion Questions

According to Israeli cultural researcher Nissim Calderon, individuality is the most important value in the United States, while in Israel, the most important value is being accepted by the collective. This explains why Oma Gerda's children have difficulty accepting her nostalgia and connection to German culture despite the Holocaust, and assume all immigrants should adopt Israeli common culture.

- ▶ What do you think about the conflict between the different generations in the film regarding this issue?
- ▶ Are there cultural gaps among members of your own family? What do they look like? Are they related to different generations or ages?
- ▶ Do you think the US is a melting pot creating a collective culture, a salad bowl consisting of many different cultures, or a combination of both?

Additional Resources

▶ Educational Guide from Ma'ale Film School:

<https://www.maale.co.il/sites/default/files/movies/files/The%20Little%20Dictator%20eng%20e01.pdf>

Gefilte Fish (2008) גִּפִּילְטֶע פִּיֶשׁ | 10min 31sec

Sam Spiegel Film & Television School

Director: Shelly Kling-Yosef

Producer: Lilach Gavish

Editor: Rony Gammer

<http://bit.ly/GefilteFishMovie>



Gali's family has a long-lasting tradition. Every woman, engaged to be married, has to prepare gefilte fish for the wedding party as a virtue for the success of the marriage. Gali, who is engaged to Yaron, has received from her mother and grandmother a living carp to be cooked. But oh dear, the poor creature seems human in her eyes, practically begging for its life. Gali is torn between the pity she feels towards the fish and the need to abide by her family tradition.

Grade Level

4th grade and up

Themes & Values

Intergenerational relationship, Tradition, Marital relationship, Respecting animals.

Discussion Questions

- ▶ Why did the mother and grandmother insist on Gali making gefilte fish for her wedding?
- ▶ Do you think it is important to follow traditions in a family? As a people?
- ▶ What were the reasons Gali wasn't able to comply with their request?
- ▶ What are traditions that your family keeps? Will you pass them on to your own family?

Additional Resources

- ▶ From Generation to Generation—*Midor Lador*

Rabbi Jonathan Sachs summarizes the importance of nurturing family traditions: “The life-changing idea here is surely simple yet profound: if we truly wish to hand on our legacy to our children, we must teach them to love it. The most important element of any education is not learning facts or skills but learning what to love. What we love, we inherit. What we fail to love, we lose.”

Source: *The Importance of Jewish Family Traditions*

<http://jewishvaluescenter.org/jvoblog/family>

What About Me? (2008) | ומה איתי | 5min 15sec

A film by Etgar Keret and Shira Geffen

<http://bit.ly/WhatAboutMeMovie>

Like many of his stories, author Etgar Keret presents a mirror to everyday reality in Israel with surrealistic elements. A Palestinian man arrives at the checkpoint riding on his talking donkey. They are trying to pass the checkpoint—two concrete blocks in the middle of the desert, manned by an IDF soldier and a dog who also talks.



Grade Level

Middle School and up

Themes & Values

Israeli-Palestinian conflict, Common humanity, Shared destiny

Discussion Questions

- ▶ What do you think is the message the filmmaker is conveying about the conflict?
- ▶ Well known fables have talking animals. What do you think the donkey and the dog symbolize?
- ▶ How is humor effective in portraying difficult situations? Give examples.

Additional Resources

- ▶ **Israel Resource Card on Etgar Keret**
[Click here for your own Israel Resource Card deck](#)
- ▶ Israeli ID Cards—The soldier in the film is asking for an ID card of a certain color in order to pass the checkpoint. Israeli citizens and permanent residents are issued ID cards with casing of different colors to identify which region they come from. For more information, see ID Card Casing and Variations: https://en.wikipedia.org/wiki/Israeli_identity_card
- ▶ Banksy, Donkey Documents, 2007—A Banksy mural that was spray-painted on the Israeli West Bank separation wall was “lifted” with the concrete slab on which it was sprayed, and put on display Sept. 21, 2015, at the Chelsea Harbour Design Centre in London. The piece, unauthorized by the world-renowned and elusive graffiti artist, was expected to sell for about \$800,000, but did not sell after all. We could not verify if the film was inspired by the graffiti.
- ▶ “O Come All Ye Faithful,” *The National*, Arts & Culture
<https://www.thenational.ae/arts-culture/art/o-come-all-ye-faithful-banksy-in-bethlehem-10-years-on-1.690251>
- ▶ “Banksy’s West Bank Mural in Auction,” *The Independent*, UK
<https://www.independent.co.uk/arts-entertainment/art/news/banksy-west-bank-mural-donkey-documents-expected-to-sell-for-700k-at-auction-10425007.html>

Etgar Keret writes offbeat, quirky short stories in Hebrew that have enjoyed wide appeal around the world. Looking at the titles of some of his stories—*The Bus Driver Who Wanted to Be God*, *Missing Kissing*, and *Crazy Glue*—you begin to get a sense of his intriguing world. Born in 1967, Keret cites as his inspirations Kurt Vonnegut, William Faulkner, and the Coen Brothers. His essays and social commentaries appear in the Israeli media and foreign outlets including the *New York Times*. He and his wife, Shira Geffen, have collaborated on films, and he also writes plays, graphic novels, and children’s books. In the aftermath of the 2014 Gaza War, Keret and his friend, Arab-Israeli writer Sayed Kashua, wrote a series of anguished letters that appeared in the *New Yorker* and explored different perspectives on the stalemate between Arabs and Jews in the region.

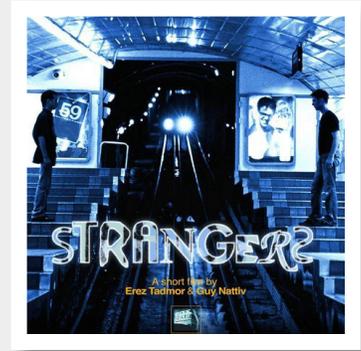
ARTS AND CULTURE | Literature thecenter.org

Strangers (2003) זָרִים | 7min 17sec

A film by Erez Tadmor and Guy Nattiv

<http://bit.ly/StrangersMovie>

A short story of two strangers meeting in an underground train, not knowing that something stranger is coming their way. The entire story is told through silence, eye contact, and symbols. The filmmakers have gone on to create feature films together and apart, such as *A Matter of Size* and *The Magic Man*. Guy Nattiv won the 2019 Oscar for the short film *Skin*.



Grade Level

4th grade and up

Themes & Values

Israeli-Arab coexistence, Shared destiny, Anti-semitism, White supremacy, Identity.

Discussion Questions

- ▶ Which elements define the identity of each of the characters?
- ▶ How and why does the relationship between the two strangers develop?
- ▶ Which cinematic tools did the filmmakers use to build a sense of tension and danger? (i.e., camera angles, editing, music)
- ▶ The two main characters hold (or wear) objects that point to their identity. What are these objects? Do you have or wear something that points to your identity? And if so, what is it and why do you have it?
- ▶ Although the location of the underground train seems to be Paris (the station that is announced is “Hotel de Ville”), it was actually filmed on the Carmelit, an underground funicular railway, in Haifa. Haifa is a mixed Arab-Jewish city. Does this fact offer additional meaning to the film?

Additional Resources

- ▶ Israeli Arabs: Status of Arabs in Israel
<https://www.jewishvirtuallibrary.org/the-status-of-arabs-in-israel>
- ▶ **Israel Resource Card on Arab Citizens of Israel**
[Click here for your own Israel Resource Card deck](#)



Busline 53 (2015) 53 יק" | 10min 43sec

Echad Ha'am High School, Petach Tikvah

Director: Tom Laufman, 11th grade student at Echad Ha'am High School

Editor: Dana Shemesh

<http://bit.ly/Busline53Movie>

Noa and Guy are a young couple in love. When Noa accompanies Guy to the bus that takes him home, she tries to convince him to stay a little longer or take a cab for fear of a terror attack. A surprising film that examines the limits of love and the reality of everyday life in Israel for young people.



Grade Level

High School and up

Themes & Values

Relationship, Friendship, Israeli-Palestinian conflict, Reality of daily life in Israel, Destiny.

Discussion Questions

- ▶ What does the film tell you about some aspects of daily life in Israel?
- ▶ Does everyday life in your community have elements of stress or fear?
- ▶ What is your interpretation of how the film ends?

Additional Resources

- ▶ Terrorism in Israel: Questions and Answers

<https://www.myjewishlearning.com/article/terrorism-in-israel-questions-and-answers/>

The Other Side (2012) הַצֵּד הַשֵּׁנִי | 23min 50sec

Writer/Director: Khen Shalem

<http://bit.ly/TheOtherSideMovie>

A simple soccer ball sparks an unusual friendship between two young boys on either side of the Israeli and Palestinian separation wall. Can this wordless and gaze-free relationship overcome the wall's towering presence?



Grade Level

5th grade and up

Themes & Values

Bullying, Being the “other,” Arab-Israeli conflict, Bereavement, Friendship, Shared destiny, Everyday reality in Israel.

Discussion Questions

- ▶ In what ways are the leader and the group of kids bullying and excluding the boy?
- ▶ How does the “relationship” with the kid across the wall affect his mood and behavior? Why?
- ▶ What does the film tell you about some aspects of daily life in Israel?
- ▶ What does the film tell you about life on a kibbutz, especially for kids?
- ▶ What is your interpretation of how the film ends?
- ▶ If you could add another scene to the film, what will it be?

Additional Resources

- ▶ [Israel Resource Card on the Security Barrier](#)
- ▶ [Israel Resource Card on Kibbutzim](#)
- ▶ [Click here for your own Israel Resource Card deck](#)
- ▶ Kibbutz—The Kibbutz Movement
<https://www.myjewishlearning.com/article/the-kibbutz-movement/>

SECURITY BARRIER
גֵּזֶר הַבְּטוּחִים

In 2002, in response to terror attacks from the West Bank, Israel built a barrier separating Israeli and Palestinian populations, dramatically decreasing the number of attacks. About 95% of it is barbed-wire fencing with a dirt path on each side; in highly populated areas, the barrier is a solid concrete wall. Palestinians say the barrier causes great hardship, cutting people off from school, work, or family. In response to multiple petitions, Israel's High Court ordered the government to alter the route of the barrier in many locations to ease the burden on the Palestinians. The Security Barrier encapsulates the ever-present tension that exists in Israel.

SITES AND INSIGHTS theicenter.org

KIBBUTZIM
קיבוצים

Some say the kibbutz is the original Israeli innovation: the first of this uniquely Israeli experiment in collective living was established in 1909 and called Degania. Its founders had immigrated from Eastern Europe filled with dreams of working the land, becoming farmers, and sharing in all the work and the rewards. Other kibbutzim were established in rapid succession, until there were hundreds, all living by the motto, “from each according to their ability, to each according to their needs.” Kibbutz members, or “kibbutznikim,” were viewed as the cream of Israeli society due to their deep pioneering spirit. Today’s kibbutzim are less communal than they once were, and less focused solely on farming, but they continue to thrive throughout the country. There have even been experiments in “urban kibbutzim,” that seek to bring the unified sense of mission to city locations.

INNOVATION theicenter.org

3. RECOMMENDED ACTIVITIES | פעילויות מומלצות

There are many ways to unpack a film, and we include here a few ideas. You may choose which ones to use dependent on the film, the group, and grade level.

Intro

Give viewers a short introduction to the film. Don't give out too much information, in order to allow interpretive first impressions.

Watch

Watch the film in class or have students watch ahead of time on their own.

See-Think-Wonder

Right after watching the film, have learners jot down answers to the three prompts. Have them pair up and discuss what they wrote, and finally have them share with the group.

Suggested prompts:

- ▶ What things did you **see**, observe, or notice in this film?
- ▶ What do you **think** the film is about?
- ▶ What makes you **wonder**?

General Questions

After watching, ask a few general questions to elicit reactions.

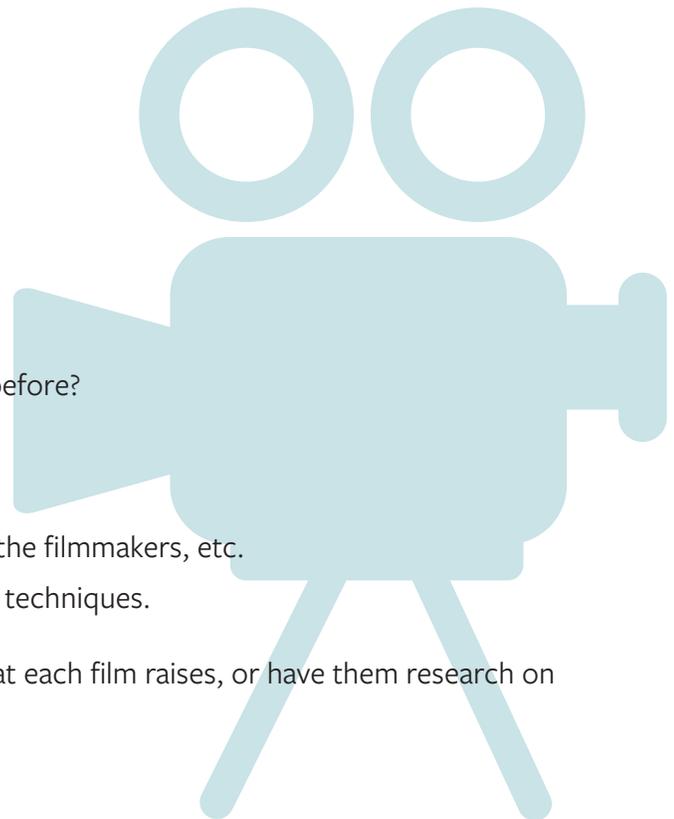
For example:

- ▶ Did you like the film?
- ▶ How did you relate to the characters?
- ▶ What were the best parts of the film?
- ▶ How were you moved by the film?
- ▶ Is there a specific message or lesson?
- ▶ What did you learn that you didn't know before?
- ▶ Did you learn something about Israel that you didn't know before?
- ▶ What questions did the film leave you with?

Dig Deeper

In order to dig deeper, offer more information about the film, the filmmakers, etc.

- ▶ Ask questions that pertain to specific literary and cinematic techniques.
- ▶ See Section 4, How to "Read" a Film.
- ▶ Offer additional information about the themes or values that each film raises, or have them research on their own.



Group Discussion

Conduct a group discussion based on your own questions or those which appear under each film description.

Rewatch

If time permits, a second viewing often reveals new details and sharpens insights.

- ▶ Suggested question: After discussing the film and watching it again, did you see/hear/feel something that was not apparent the first time you watched?

Reflection

Have the group reflect on their experience utilizing different artistic expressions such as poetry, short story writing, drawing, creating a short film, or any other form of their choice.



4. HOW TO READ A FILM | איך "לקרוא" סרט

French film critic Christian Metz wrote “a film is difficult to explain because it is easy to understand.” We are used to sitting back in the dark and viewing a film uncritically; indeed most films are constructed to render “invisible” the carefully constructed nature of the medium. A film is constructed of visual, aural, and linguistic components that are manipulated in numerous ways, it is a challenge to take apart the totality of the film experience and to interpret how that experience was assembled.

Here are some things to look for when “reading” (not just watching) a film. You may choose which elements to “read,” based on the film, the group, and grade level.

Story Analysis

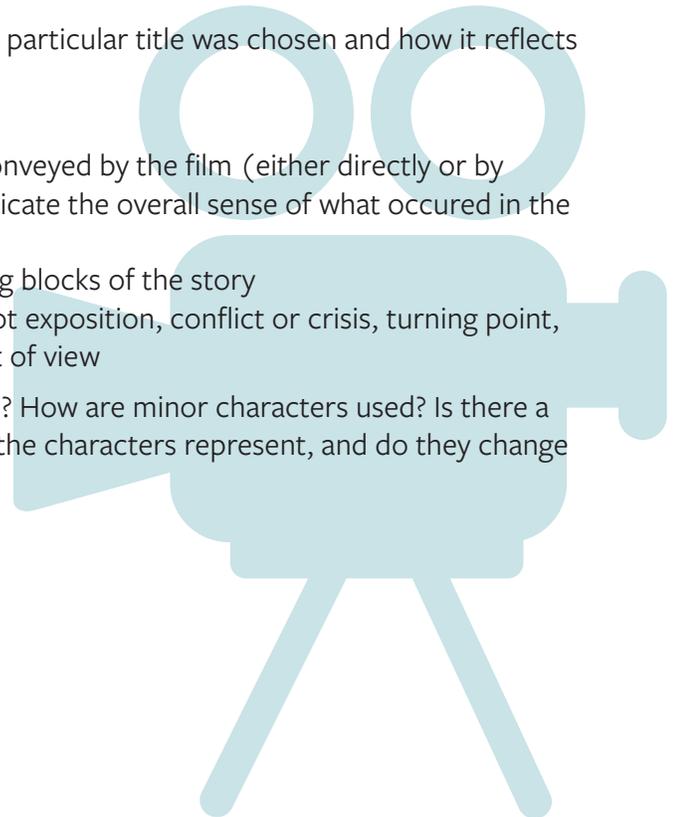
Some elements of a short film can be analyzed as a short story by using literary interpretation tools.

1. MEANING

- ▶ **Themes**—the broad ideas and allusions
- ▶ **Intent/Message**—what idea is the filmmaker trying to convey
- ▶ **Subtext**—messages that are beneath the surface, sometimes intended and sometimes unintended
- ▶ **Metaphors/Symbolism**—similar to literary interpretation, metaphors and symbolism gain relevance if they are repeated in significant ways or connect with the larger meaning of the film

2. BASIC ELEMENTS

- ▶ **Title**—titles are chosen carefully, consider why this particular title was chosen and how it reflects on the message or the story
- ▶ **Story and Plot**—
 - ▶ the **story** consists of all the information conveyed by the film (either directly or by inference) assembled in order to communicate the overall sense of what occurred in the film
 - ▶ the **plot** is constructed as the basic building blocks of the story
 - ▶ some elements to examine and discuss: plot exposition, conflict or crisis, turning point, resolution, narrative, characters, and point of view
- ▶ **Characterization**—Who are the central characters? How are minor characters used? Is there a clear or ambivalent hero or villain? What values do the characters represent, and do they change during the film?



Cinematic Analysis

To add another dimension to the literary analysis, which many educators are familiar with, cinematic analysis is what the audiovisual elements add to the experience. Since not all are familiar with cinematic language, we include key elements here.

1. OPENING AND CLOSING SHOTS

Filmmakers assign great importance to the first and last shots of films. They understand the value of a powerful opening and a memorable ending. The opening shot sets the tone of the rest of the film, and the closing shot is the last thing the audience sees, bookending the story and providing a closure.

What is the relationship between the opening and the closing shots? Are the filmmakers playing with opposites, similarities, or is there another relationship? How do they reflect on the rest of the film?

2. MISE-EN-SCENE

Everything that happens in the frame except editing and sound. Pay attention to setting and sets, acting style, costumes, makeup, and lighting.

3. SHOT COMPOSITION

The camera work that records the mise-en-scene between edits. Each shot represents many choices made by the film makers. Why have they made these choices? What do they represent?

Elements to consider: angle of view (i.e., regular, wide angle, telephoto), camera angle (i.e., eye level, shot from below, shot from above), tracking/panning/tilt, shot distance (i.e., from close up to long shot), point of view, frame, and lighting.

4. MONTAGE (EDITING)

Editing (“cuts”) within scenes and in the film in general, creating continuities and discontinuities, juxtapositions, and narrative structure.

Elements to consider: editing pace, shot/counter shot (usually used during dialogues), reaction shot (quick cut to pick out a character’s reaction), and transition between scenes.

5. SOUND

Sometimes non-dialogue sound is the hardest element to pick out and analyze, yet it is often extremely important and subject to just as much of the filmmakers’ focus as other elements. Note how sound is used—to underscore emotions, to alert the audience to an upcoming event, as an ironic counterpoint, etc. Carefully created and edited sounds (including the use of silences) create rich aural images the same way that mise-en-scene, shot composition, and montage create visual images.

Elements to consider: Dialogue, voice over, sound effects, and score.

Based on an article by Prof. Michael Goldberg, UW University—[click here](#) for the full article.

5. RESOURCES | משאבים

Films Online

Please note that some of the films might not be appropriate for all audiences. A careful exploration and consideration is recommended.

- ▶ Jewish Film Institute—Monthly Online Shorts
<https://jfi.org/watch-online/online-shorts>
- ▶ Short of the Week—Best Israeli Shorts
<https://www.shortoftheweek.com/channels/israel/>
- ▶ Best festival award-winning short movies, animations, and documentaries from Israel
<https://www.viddsee.com/country/israel?locale=en>
- ▶ Ma'ale Film Academy Educational Resources
<https://www.maale.co.il/en/events/class>
- ▶ FilmDIY
<http://blog.filmdiy.co.il/>—A digital lending library of quality films. The search and all other functions are in Hebrew. Cost for watching from daily to annual subscription.
 - ▶ Film reviews in English:
<https://blog.movie-discovery.com/>
 - ▶ Films with English subtitles or in a language other than Hebrew:
<https://filmdiy.app.movie-discovery.com/language-filter>

Films in Education

“If people aren’t taught the language of sound and images, shouldn’t they be considered as illiterate as if they left college without being able to read or write?”—George Lucas, film director

- ▶ Journeys in Film: Educating for Global Understanding
<https://journeysinfilm.org/>
- ▶ Film Education
<http://www.filmeducation.org/index.php>
- ▶ Film Terminology
http://www.filmeducation.org/resources/secondary/teaching_with_film/film_in_the_classroom/terminology/
- ▶ How to Close Read the Language of Film
<https://www.middleweb.com/16848/close-read-language-film/>

