



A Face. A Memory. A Day

To commemorate *Yom HaZikaron* (Israel's Memorial Day for Fallen Soldiers and Victims of Terror) in a more meaningful way, Beit Avi Chai has created a diverse set of interactive educational curriculums for its [A Face. A Memory. A Day](#) animated film project.

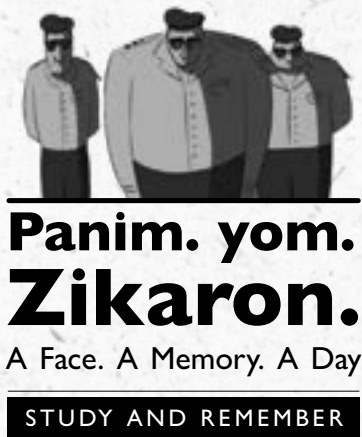
Each curriculum includes descriptive overviews, activities, questions and topics for discussion. Each curriculum is also purposely designed to be adapted in different educational settings for different age groups, with tools for teachers, informal educators and community leaders.

Beit Avi Chai's *A Face. A Memory. A Day* initiative employs captivating storytelling and masterful animation that brings to life special moments frozen in time from the lives of our fallen soldiers and victims of terror. The films enable us to experience *personal memory* through the eyes of those whom we lost. As viewers, we are offered a chance to share in their *collective memory*.

We have no doubt that you will find this project as meaningful as we do.

Should you have questions or thoughts that you would like to share, we welcome you to write to us at: remember.edu@avichai.org.il.

The *A Face. A Memory. A Day* Team
Beit Avi Chai, Jerusalem



STUDY AND REMEMBER

Face



Activity Guide for the Animated Films “Uri” and “Stories from the Box”

Facilitator Introduction:

Each of our faces is unique. Just think about that for a moment. No two people have the same face. Our own face is a core part of our identity. Even from an early age, we all learn to associate the image of our face with our Self.

At the heart of all social interactions is our ability to recognize other people by their faces and to communicate our feelings to others through our facial expressions.

This Activity Guide will enable us to discover the faces of two Israeli soldiers who fell in service during the Second Lebanon War - Uri Grossman and Liran Saadia.

Beit Avi Chai's memorial project *A Face. A Memory. A Day* ("פנים. יום. זיכרון") commemorates Israel's fallen soldiers and victims of terror by using animated films to bring them to life again on screen. Focusing on their faces allows us not only to visualize the person but also to connect with their character and story. It is one of the ways we can remember them as people.

Goals:

- * Learn the stories of Uri Grossman and Liran Saadia
- * Explore how faces express aspects of our character

Activity Length:

The suggested length is 50 min. For a shorter activity, please modify. There are additional activity options at the end of this Activity Guide for a longer, extended activity.

First Part: Expressions and Definition

(7 min)

Share some or all of the following expressions and explain their meanings (see printable resource in Appendix I).

Save Face

In Your Face

Written All Over Your Face

Not Just a Pretty Face

Put on a Brave Face

Face the Music

On the surface

You can also pull up a dictionary definition of the word 'face' (Appendix I) and read it together with the group.

Question 1: Do you know any other phrases that have the word 'face' in them?

Question 2: What do these words and definitions teach us about the concept of 'face'?

Key Idea - The way we use the word 'face' conveys so much more than just the external and physical notion of where our eyes, nose and mouth are found. Our faces can reflect what goes on inside, our feelings and thoughts.

Introduce the word for 'face' in Hebrew - פנים - panim

In Hebrew the word for 'face' is connected to the word inside - בפנים - bifnim

Second Part: "Uri" in Memory of Uri Grossman

(10-15 min)

Facilitator: We will now watch the animated film "Uri". It tells the story of Uri Grossman who was a tank commander killed in battle during the Second Lebanon War in 2006. Uri was born in Jerusalem and had an older brother Yonatan and a little sister called Ruti. The film focuses on Uri's childhood as well as his army service and tries to capture the creative, fun and caring nature of Uri's personality. Uri's father, [David Grossman](#), one of Israel's most acclaimed authors, narrates the film. He chose which aspects of Uri's life should be shown in the film.

The cartoon-like nature of the film, its colors and characters are designed to help us connect with Uri as a person and not just as a war casualty.

Ask the group to pay particular attention to the different faces, expressions and costumes that Uri has during the film.

Show the film "[Uri](#)" (Length: 2 mins 40 seconds)

After screening the film, ask the following questions:

Question 1: How many different characters did Uri play?

Question 2: Which of these characters did you relate to the most? What do they teach us about Uri?

Question 3: Why did Uri make funny faces at the Palestinian girl in the car?

Facilitator Notes: There is more information about Uri's life on the [project's website](#)

Answer 1: These are the characters that Uri played - cowboy, pilot, bat, knight, soldier, dog, cat

Answer 3: Israeli soldiers sometimes have to guard checkpoints and interact with Palestinian citizens. These security checks at entry and exit points can be a source of tension and friction. Uri's humor and ability to be silly allowed his warmth and humanity to shine through.

Third Part: Poem and Discussion

(8 min)

Facilitator: We are now going to discuss a poem by Yehonatan Geffen (born in 1947), a famous Israeli author, poet and journalist. One of Geffen's poems was composed by Yoni Rechter and appeared as a song on a very popular children's album in 1978 called The Sixteenth Sheep ("הכבש הששה עשר").

Here are the lyrics in Hebrew and English:

מי שמביט בי מאחור לא יודע מי אני...

מי שמביט בי מאחור לא יכול לשאול אותי שאלות ששואלים מלפנים

Whoever looks at me from behind does not know who I am...

Whoever looks at me from behind cannot ask me the same questions that could be asked from the front

(See Appendix 2 for a printable version of the song)

Discussion Questions:

- * Why does the poet claim that we cannot know somebody from behind? Do you agree?
- * What is the difference between a question asked from the front and a question asked from behind? Can anyone share an example?
- * When might it be important to ask a question while looking at someone's face?

Fourth Part: “Stories from the Box” in Memory of Liran Saadia (10 min)

Facilitator: We will now watch the film “Stories from the Box” about Liran Saadia. Liran was from Kiryat Shemona, a city in the Golan Heights, near the Lebanese border. He was the eldest child and had three younger siblings. Liran was a sergeant in a commando unit; he fell in battle during the Second Lebanon War in 2006. Liran loved volunteering and helping other people. He liked caring for animals and was a talented comic book artist.

The film focuses on a memory shared by Liran’s father from when Liran was a child. The father brought home a wild turtle for his son who loved animals. However, instead of being delighted with this surprise gift, the young Liran demands that the turtle be returned to the wild.

Watch the film [“Stories from the Box”](#) (Length: 3 mins 32 seconds)

After screening the film, ask the following questions:

Question 1: What reason does Liran give for returning the turtle?

Question 2: What does this teach us about Liran’s character?

Facilitator Note: There is more information about Liran’s life on the [project’s website](#).

The film is shot from the turtle’s perspective and the story is narrated by it. Perhaps this alternative perspective allows us to better appreciate Liran’s kindness. Few faces are shown in the film. We see Liran’s dad only from a distance. We catch glimpses of Liran’s face as he first sets eyes on the turtle and then we see how the boy’s face changes as he decides to return the creature to its natural habitat. At the end of the film, we see the turtle talking with his mother. It is as if the filmmakers want us to focus not on the face, but on the actions. Sometimes we need to hide our face to let our actions speak for themselves.

Fifth Part: Small Group Discussion (10-15 min)

Facilitator: Now that we have learned the stories of Uri Grossman and Liran Saadia, let’s think a little more about the idea of ‘face.’

See Appendix 3 and 4 for a graphic showing some screenshots of faces from the films.

See Appendix 3+4 for real photographs of Uri and Liran.

Discussion Questions

- * What can we tell about the character or their mood from the faces in the picture?
- * What can we say about Uri and Liran from their photographs?
- * Do you prefer the animated portrait or the photograph?
- * How much do we communicate through our faces? We all know what a selfie is. Do you think selfies reliably reflect who we truly are?

Conclusion

Facilitator: This activity gave us the stories of Uri Grossman and Liran Saadia. Through the films and images of the *A Face. A Memory. A Day* project we explored the concept of 'face' and the character behind the face.

We connected with Uri's humor and humanity and felt Liran's gentleness and care.

The aim of the project is **to give a face** to Israel's fallen soldiers and victims of terror. A face can be a physical, exterior thing but it can also reflect the inner Self of a person. This activity has allowed us to get to know Uri and Liran's true faces. It has also enabled their family and friends to share their memories with us.

Appendices

Appendix I: Printable Resource - Expressions and Definition

Save Face

In Your Face

Written All Over Your Face

Not Just a Pretty Face

Put on a Brave Face

Face the Music

On the surface

Definition of 'Face'

- * Front part of head eg. "She got injured in her face"
- * A facial expression eg. "He has a sour face"
- * A person eg. "There are lots of new faces here"
- * Surface eg. "The cube has six faces"

Appendix 2: Printable Resource - Song: Whoever Looks

Lyrics by Yehonatan Geffen. Music by Yoni Rechter.

Original song can be found [here](#).

מי שמביט בי מאחור לא יודע מי אני...
מי שמביט בי מאחור לא יכול לשאול אותי שאלות
ששואלים מלפנים

Whoever looks at me from behind does not
know who I am...

Whoever looks at me from behind cannot
ask me the same questions that could be
asked from the front

Appendix 3: Screenshots of Faces from the Film “Uri” and below a picture of Uri Grossman



Appendix 4: Screenshots of Faces from the Film “Stories from the Box” and below a picture of Liran Saadia



Appendix 6 - Optional Activities

Optional Activity 1 - Selfies

Ask each student to take a selfie in the room. Ask them to think carefully about what image they want to present. Ask them to write down what aspects of their character they want to communicate through the selfie.

Option Activity 2 - Jewish text-based discussion

- * Introduce the word for 'face' in Hebrew - פנים - *panim*

In Hebrew the word for 'face' is connected to the word inside - בפנים - *bifnim*

Question: Why do you think 'face' and 'inside' have the same root?

- * During the story of the Golden Calf, Moses asks to see God's face. God replies that no human can see God's face and live. See Exodus 33:20:

וַיֹּאמֶר לֹא תוּכַל לִרְאוֹת אֶת פְּנֵי כִי לֹא יִרְאֵנִי הָאָדָם וְחַי

Question: God is not meant to be physical, so what does it mean to say that we cannot see God's face?

- * Earlier in the same chapter of Exodus, Moses is described differently. In 33:11, Moses is said to be talking with God like good friends do - face to face:

וַדַּבֵּר ה' אֶל מֹשֶׁה פְּנִים אֶל פְּנִים כַּאֲשֶׁר יְדַבֵּר אִישׁ אֶל רֵעֵהוּ

Question: How does this verse fit with Yehonatan Geffen's song?