

Israel Soundtrack: How Israeli Culture Has Evolved Over Time, Through Music

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Rationale

Rabbi Jonathan Sacks offers the following, “Judaism is a religion of words and yet whenever the language of Judaism aspires to the spiritual it breaks into song, as if the words themselves sought escape from the gravitational pull of finite meanings”. Sacks emphasizes how powerful music is, particularly for the Jewish people. Music has the power to break barriers in a way other mediums of art and expressions of culture cannot. This curriculum guide will explore music’s role in the evolution of Israeli culture via the various immigrant groups who have come to Israel at different periods throughout its history, its distinctly Jewish presence, and the political tensions that are rampant amidst this culture. Looking at Israeli culture through the distinct perspective of its music, will provide students with one means of authentic immersion into the multi-faceted nature of Israeli culture. Students will have the opportunity to view how both these changing aspects of culture have influenced the music of Israel and how the music itself has affected these pieces of culture.

Music has been a huge distinctive part of and means for expressing much of Israel’s cultural diversity. The concept of ‘Israeli culture’ is a relatively new one, partially due to Israel being a young country which emerged in twentieth century as well as Israel’s need to build a separate culture at her inception. According to Motti Regev and Edwin Seroussi, “...since the cultures of the different Jewish groups that immigrated to the new country were diverse in their contents and meanings, the construction of Israeliness was a constant source of ideological contest and struggle...”¹. This does not even address Israel’s non-Jewish population

¹ Regev, Motti, and Edwin Seroussi. *Popular Music and National Culture in Israel*. Univ. of California Press, 2006; pp.2

who are constantly contributing to the culture which is being created. It is therefore crucial for students to understand that Israel's culture is a distinct part of who she is, how she self-identifies, and how she is seen around the world.

Music, lyrics, and culture interact with each other in unique ways in order to express how multifaceted the Israeli experience is. Jews in the diaspora have a vested interest in the state of Israel by the mere fact that they are Jewish. It is in the Jewish people's best interest to have a broad understanding of how Israeli culture operates on the ground in order to take an educated stance on Israel and to have a healthy relationship with her. Music plays a vital role for the Jewish people in their spiritual being and ought to be present when Jews are grappling with other pieces of Jewish identity, which I believe includes forming a relationship with Israel.

In supplementary education students often learn the history of or an idealized version of the state of Israel. This curriculum aims to position high school students in a supplementary Jewish educational setting to learn about Israel and its complexities via learning about Israel's culture. Utilizing music as an access point by addressing these complexities is an accessible and relatable means in order to forge the way students will engage with, relate to, and approach the state of Israel later in their lives. In the 2016 Generation Now report, published by the Jewish Education Project, they state, "By and large, all of the teens encountered Israel through the media (both traditional means including television and newspapers, as well as social media). And many teens, regardless of their connectedness, felt as if they were under a figurative spotlight if Israel was discussed in their public-school classroom". Students should be prepared when in these classroom situations and have more than the media's depiction of

Israel to rely on. This curriculum aims to show students how complex Israel has been, is, and will continue to be and how to find their place in engaging with her.

This curriculum will be driven by the following enduring understandings:

1. Israeli music defines and is defined by a complex conversation about the people and culture of modern-day Israel.
2. Israeli music illuminates the tensions found within Israeli society and opens the door for conversation surrounding these tensions.
3. Jews connect to Israel as a multifaceted entity through its rich cultural diversity.
4. Musical style, the language in which the song lyrics are written, and lyrics themselves found across Israeli music constructs a unique insight into the evolution of Israeli culture.

Letter to the Educator

Dear Educator,

Thank you for considering using this curriculum to bring the sounds of Israel into your community. This curriculum guide is meant to help you listen your way through Israel's history and evolving culture. I believe music to be an incredible storyteller. The music of Israel is as rich, complex, and nuanced as her people, history, and society. This curriculum is meant to open the door into the stories of Israel that unfold through her music.

Here are some questions you might have about this curriculum:

What do I need to know in order to teach this curriculum?

Israel is complicated. This curriculum aims to be a survey of how Israeli culture has evolved over time and continues to evolve over time. It is not going to help your students with Israel advocacy or a deep understanding of the conflict. However, it will give you and your students an immersive experience into the culture of Israel. In utilizing music, your students will be able to relate in a holistic way. While not necessary, prior Israel experience/knowledge and/or music knowledge (whether culturally or music theory) on the part of the educator would be helpful.

How is this curriculum organized?

This curriculum is organized into three units with an introductory and concluding lesson plan. The three units each cover a thematic perspective to view Israeli culture through. Each unit primarily sticks to a chronological order. Each unit is comprised of five or six lessons.

What is the structure of this curriculum?

This curriculum is structured to introduce students to the people of Israel through the impact of Israel's immigrant groups (unit 1), then to show who is Israeli and how they have responded to current events over time (unit 2), and finally to display why this is significant for Jewish students (unit 3). While this is the way I have structured this curriculum, the sequence is not particularly significant, and units can be done in any order the educator wishes.

How are students assessed?

Students will be assessed through an evolving playlist they will be creating. This assessment will be completed in three parts after the final lesson of each of the units. Focusing on both the themes within the unit and emphasizing student's individual connection to the music itself.

Musical Ethics?

There are messages that the music within this curriculum guide send explicitly, and much is transmitted implicitly. Many songs were selected or not selected based on the ethical character of various musicians and/or the values they hold. While the ethics of the music and its musicians are not laid out in this guide, I invite you to encourage the students to explore deeply what these songs are saying, and who is saying it.

This curriculum guide is meant to take you and your students on a musical journey. Please make it your own – adapt it to fit your needs and the needs of your students. While this curriculum was designed and intended for high school students in a supplementary school setting I believe that it can easily be adjusted to fit other settings and/or adjusted for adult learners.

B'Shira,
Sasha Dominguez

Introduction Lesson: Music as a Means of Cultural Analysis via HaTikva

Essential Question:

- Who creates Israeli culture?
- Who is part of the nation of Israel?

Enduring Understandings:

- National anthems are generally a musical expression that evokes the history, traditions, and struggles of its people.
- Hatikva explains a very specific perspective of what Israel is and who it is for.

Goals:

- To expose students to the national anthem of Israel.
- To engage in new understandings of the cultural and musical assumptions made early on in Israel's history.
- To examine the ways in which Hatikva expresses or leaves out certain perspectives of Israeli identity.

Objectives:

Students should be able to...

- Analyze the role a national anthem plays for a country made up of multiple peoples.
- Identify which people and perspectives are recognized in this anthem.
- Create their own national anthem to address some of the assumptions made in Hatikva.

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- Resource Sheets 1 and 2 (pages 2-3 in resource document)
- Paper
- Writing utensils
- Hatikva: A Documentary About One Aspect of Israel - <https://www.youtube.com/watch?v=VxbMQauPihS>

Timeline:

Set Induction

- Students will think of a song that describes some part of who they are or where they are emotionally in that moment. Examples: "Formation" – Beyoncé "If you're happy and you know it" "Bad Day" – Daniel Powter
- Learners will share their song and teacher will make the connection that national anthems often try to do this for their countries.

Activity 1: Initial Listening and of HaTikva

- Students will listen to Hatikva (use version on Spotify playlist – by The Jewish Starlight Orchestra) with lyrics sheet (Resource Sheet 1 – p. 2 of resources)
- Questions to ask students in order to process:
 - How does HaTikva make you feel?
 - What do you think of when you hear HaTikva?
 - Do you have any memorable moments with hearing or singing HaTikvah?
 - How does singing/hearing HaTikvah feel like singing/hearing any other music?

Activity 2: Watching Documentary and Discussion

- Teacher will introduce that HaTikva reveals a nuanced history of the Jewish people and is a point of contention for all of Israel's citizens
- Teacher will play the documentary (Hatikva: A Documentary About One Aspect of Israel)
- Questions for Analysis after watching the documentary²: (Teacher should make Resource 2 – p.3 of resources available to students at this time)
 - Have any of your answers changed to the questions above?
 - What did you think when you heard the alternative version?
 - Do you agree with the word changes? Why/why not?
 - Do you think this version will ever become the accepted version? Why/why not?

Wrap up:

- Students have seen how music and particularly anthems can be used as a means for people and nations to express their past experiences, dreams, emotions, and history. Before they leave class, each student should label one emotion with Hatikva.

² Adapted from Hatikvah: Discussion Guide for 'Hatikvah' – a documentary by Jeremy Gimbel

Unit One: Israeli Music of Immigrant Groups

Unit Enduring Understandings:

- Immigrant groups collective memory and experiences shape Israeli culture.
- Music expresses how different Immigrant groups tell their stories of Israeliness
- Music is a means of bringing the stories of immigrant groups into mainstream Israeli culture

Unit Goals:

- To inform students of the multiple immigrant groups who make up Israeli society.
- To engage in new understandings of how these immigrant groups have and continue to contribute to Israeli culture.

Unit Objectives:

By the end of the unit, students should be able to:

- Identify five major areas of the world/countries from which Israeli's emigrated from.
- Analyze the roles immigrants have played in forming Israeli culture and music.
- Compare and contrast how different immigrant groups have contributed to and been accepted as part of greater Israeli culture.

Unit Essential Questions:

- How does a country made up of immigrants from varying countries create a culture?
- Who creates Israeli culture?

Framing for Unit:

Unit one explores Israeli popular music of Israel's various immigrant groups. It is the first unit of the curriculum guide. It precedes unit two which examines who is Israeli and how Israeli's and those who live in Israel have reacted to current events and expressed their identities throughout Israeli history. Unit one precedes this, because students will be exposed to the immigrant patters of Israel in chronological order as a means to prepare them for the next unit to see how this is placed in the context of what was happening on the ground in Israel and how different groups (aside from recent immigrants) were experiencing this. In beginning with the music of various immigrant groups of Israel, students will see who makes up Israel's culture and how their homelands' have influenced Israeli culture.

Lesson One

Eastern European Influence – Pre and early state Israel. Do we see it today?

Enduring Understandings:

- Jews from Eastern Europe laid the foundation in many ways for what perceived 'Israeliness' is, specifically through the lens of the Sabra's of the pre and early state period
- Eastern European Klezmer music had a direct effect on early Israeli music

Goals:

- To show students the influence of immigrants of Eastern Europe
- To expose students to multiple modalities of its influence (ie. Through a lullaby and popular song)

Objectives:

Students should be able to...

- Identify how Eastern European influence created mainstream culture in Israel.
- Analyze the ways in which this monopolization on the culture in Israel's early years could be problematic when people from many different countries start immigrating to Israel.

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- Unit Resources 1.1A-1.1B. (pages 4 and 5 in resource document)

Timeline:

Set Induction: Explain to an Alien

- Teacher should explain to students that they are pretending to be an Alien from another planet.
- Students have five minutes to explain to the teacher what American culture is. (what languages do we speak here, how things vary from state to state, typical foods for different meals, popular music, etc.) teacher should ask probing questions such as: why do people speak different languages here? What is food? What is music? Etc.
- After the exercise, the teacher should explain that we are starting a unit on how the music of immigrants influences Israeli culture. These immigrants have come from various countries and these songs inform the way they interpreted Israel, brought their own cultures to Israeli mainstream, and how this informed Israeli culture throughout time.

Learning Activity 1: Song Comparison

- Students will compare the songs 'T'chol HaMatpachat' (unit resource 1.1A, p.4 resources) and 'Numi Numi' (unit resource 1.1B, p.5 resources) as means of influence for young children (lullaby) and adults alike.
- Questions for Analysis:
 - What audiences are each of these songs intended for?
 - What emotions do the lyrics evoke?
 - What emotions does the music evoke?

Wrap up:

- Teacher should ask students if now knowing these songs would help them in the introductory 'Explain to an Alien' activity. Why or why not? How did these first Eastern European Immigrants start to shape the culture of Israel?

Lesson Two

American Influence in the 1960's - 1980's

Enduring Understandings:

- American music heavily influenced Israeli music during this period
- The actual tone and style of music compliments the messages the artists are trying to send through their lyrics

Goals:

- To introduce students to Israeli songs of this time period and their American counterpoint influences.
- To expose students to varying ways music can be influenced and shaped by another culture.

Objectives:

Students should be able to...

- Analyze the role of early American influence in the place of
- Identify why American culture played a role in influencing Israeli culture even while there were other more prominent immigrant groups coming to Israel at this time

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- Introduction to Rock and Roll video:
<https://www.youtube.com/watch?v=PGWy7sD4mFo>
- Unit Resources 1.2A-1.2B (pages 6 and 7 in resource document)

Timeline:

Set Induction:

- Teacher should have students brainstorm any and all early influencers of Rock and Roll/who they think of when they hear the term Rock and Roll (Chuck Berry, Buddy Holly, Elvis Presley, The Beatles, The Beach Boys, etc.)

Learning Activity 1: Rock and Roll 101

- Students will watch introduction to rock and roll video and any other brief history on American Rock and Roll and who some of the influencers were that the teacher would like to include.

Learning Activity 2: Song Comparison

- Students will be split up into two groups to take a deep dive into one of the two songs and identify who the major American influencers were based on the knowledge they

gained through activity 1 (unit resources 1.2A, p.6 resource sheet and 1.2B,p. 7 resource sheet).

- Questions for Analysis:
 - Does this song sound like American Rock and Roll to you? Why or why not?
 - What is the song about?
 - Who is the song speaking to?
 - Do you think the music/tone of the song match the lyrics of the song? Why or why not?

Closure:

- Students from both groups will share their songs with each other and note the similarities and differences between them.

Lesson Three

American Influence from 2010-2020

Enduring Understandings:

- American English has and continues to heavily influence Israeli music
- Social issues and concerns in American culture translate themselves into social issues within Israeli society

Goals:

- To expose students to two songs which are in English/heavily use English but are examples of Israeli popular music.
- To show students how American social issues have influenced greater Israeli culture.

Objectives:

Students should be able to...

- Analyze the role of English language in mainstream Israeli culture
- Explain the impact of the Me-Too movement on Israeli culture.

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- Unit Resources 1.3A-1.3B (pages 8 and 9 in resource document)

Timeline:

Set Induction:

- Listening to the song Halvrit HaChadasha with unit resource 1.3B (p.9, resources)

Learning Activity: English and Role of American Culture

- Discussion about the role of English
 - How many of the words in Halvrit HaChadasha did students understand?
- Listening to the song “Toy” and pulling from it the cultural implications of the winner of Eurovision being an Israeli Song about the Me-Too movement
 - Questions for analysis of Toy:
 - What is this song about?
 - What words are not in English? (What language are they in? What do they mean? Is that significant?)
 - How do they feel about English playing such a big role in Israeli music
 - This song not only is largely in English but represented and ultimately won Israel the Eurovision competition in 2018. The song is all about the Me-Too movement which while started in the United States, undeniably has affected the whole world. What are the cultural implications of Israel

representing itself on a world platform discussing an issue brought to the forefront by the United States?

Wrap Up:

- Some type of personal reflection (either written or oral) about how they as American Jews feel about the merging of two pieces of their identities through the music in these two lessons.

Lesson Four

Mizrahi Influence

Enduring Understandings:

- Mizrahi Jews have had held a unique space in Israeli society throughout its history, primarily being outsiders in mainstream culture
- Music can be used to open up the conversation of Mizrahi stereotypes and give Mizrahim to tell their stories authentically

Goals:

- To expose students to Mizrahi music ranging throughout times of Israeli history
- To engage in difficult conversation of who has a sense of belonging in Israeli society and who does not

Objectives:

Students should be able to...

- Identify how Mizrahim have been represented in Israeli popular culture throughout its history
- Analyze the ways in which music of Mizrahim have assimilated to and highlighted their unique culture in broader Israeli popular culture.

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- Unit Resources 1.4A-1.4C (pages 10, 11, and 12 in resource document)
- Fresh Off the Boat Trailer: <https://www.youtube.com/watch?v=LUuwk0GiUaU>
- One Day at a Time Trailer: <https://www.youtube.com/watch?v=TLqWookBfKU>
- Israel Story Mixtape III (podcast): <https://israelstory.org/episode/38-mixtape-part-iii-eastward-bound/>
- A-WA interview: <https://www.youtube.com/watch?v=s56gA0huf9E>
- A-WA npr tiny desk concert: <https://www.youtube.com/watch?v=nbt-fm5DcQ0>

Timeline:

Set Induction:

- Teacher should play both Fresh Off the Boat Trailer and One Day at a Time Trailer. While this is just a taste of both of these shows, you can see that there are differences between being in a family when you are 1st generation immigrant vs. 2nd or 3rd generation. What were some of the differences in the way's different family members from each generation in both of these trailers related to American culture and society?

- Today's class we will be exploring how Mizrahim in Israel have related, assimilated, and claimed their heritage through their music throughout Israeli history.

Activity 1:

- Split class up into three groups, each getting one of the songs from one of the time periods.
- Give them an accompanied resource outlining how this song influenced Mizrahi exposure in greater society, how long Mizrahim had been living in Israel at the time of the songs release and any backlash/feedback the song received.
 - Abinibi group (First 15 min. of podcast)
 - Haperach Begani group. (min. 15-37 of podcast)
 - A-WA group – A-WA videos
- Each of the three groups should explain who the Mizrahim were that are described/spoken for in this song, when they or their family immigrated to Israel and if that affects their music and/or message.

Wrap Up:

Putting all three songs in conversation with each other.

Some Discussion Questions to leave with:

- What are the messages that the songs send to listeners?
- Are they similar? Different?
- How are these musicians' Mizrahi identities expressed in their music?

Lesson Five Ethiopian Influence

Enduring Understandings:

- Ethiopian Jewry's integration into Israeli society tells a nuanced story about the evolution of Israeli culture
- The story of Ethiopian immigrants to Israel varies from other immigrant groups
- There are many ways to tell the same immigration story

Goals:

- To tell students the story of Ethiopian Jewry
- To explain to students how Ethiopian Jews emigrated to Israel

Objectives:

Students should be able to...

- Explain one way in which Ethiopian Jewish practice was different in Ethiopia than it is in Israel
- Express one way the two songs are different and the reason behind that difference

Materials:

- Speakers
- Device to listen to music on
- Course Spotify playlist
- Unit Resources 1.5A-1.5B (pages 13 and 14 in resource document)
- Introduction to Ethiopian Jewry video: <https://www.youtube.com/watch?v=iJvTAjotZvI>
- Masa L'Eretz Yisrael video: <https://www.youtube.com/watch?v=Rj2gLrOPMII#action=share>
- Ima Sapri Li video: <https://www.youtube.com/watch?v=lvFAi5EoiP8&feature=youtu.be>

Timeline:

Set Induction:

Having students share their own family's immigration stories, if they know them (where are their families from? How did they get here? Why did they decide to come here? etc.)

Activity 1: Introduction to Ethiopian Jewry

- Teacher should play introduction to Ethiopian Jewry video
- Discussion questions for after the video:
 - What did you know about Ethiopian Jews in Israel before watching this video? After watching, what confirmed your view? What challenged it? What new information did you gain?
 - What is your notion of Aliya? How would you compare the ideals of Aliyah and its practical implementation?

- Many believe in the idea of Israel as a melting pot, bringing together Jews from all over the world and from vastly different cultures to form one nation.
 - What do you think of this concept?
 - How can/should immigrants retain their cultural identity while gaining a national (Israeli) identity?
 - Some see racism as playing a part in the struggle of Ethiopian Jews in Israel. What is your view?

Activity 2: Comparison of the two songs

- Play Masa L'Eretz Yisrael video
 - Discussion Questions for after this video³:
 - What are the central themes of the song?
 - The song is written by a man who grew up in Tel Aviv and sung by another Israeli who formed the Ethiopian children's choir that sings this version. Does it make a difference to the song if it was written by people who didn't experience it?
 - Do you think it was important for the Ethiopian children who did experience what the song describes, to sing it? Do you think it was difficult for them?
- Play Ima Sapri LI video
 - Discussion Questions for after this video⁴:
 - What are the central themes of the song?
 - What does the tune add to the feel of the song?
 - How would the singer define a hero? How does it compare to your definition of a hero?
 - How does this song compare to the first?
 - How do you think the singer's mother feels every time she is asked to repeat this story?
 - What do you imagine a conversation about the Ethiopian Aliyah would be like between the singers of the two songs?
 - What stories are important for you and your family to retell?

Wrap Up: Word Association

- Ask students to share one word that they associate with the Ethiopian Jewish experience in Israel

³ Adapted from iCenter "From Sudan to Jerusalem" Resource

⁴ Adapted from iCenter "From Sudan to Jerusalem" Resource

Playlist Assessment: Part 1

At the end of each unit students will work on creating a playlist. This will be done on YouTube so that they can share their final products with each other, include their liner notes in the description sections for each song in their playlists, and so the teacher can create a class playlist compiling the individual playlists of each student. These playlists are meant to be for and/or shared with their peers who are not taking this course (classmates in full-time school, sports teammates, etc.)

Each student will choose one theme that strikes them from the unit or one of the lessons within the unit, and/or time periods that they would want to inspire and inform other teens about (racial tensions, generational tensions, how minority groups interact with the mainstream culture, etc.) . [Each student should choose a different theme so that the classes ultimate playlist represents a breadth of Israeli music] They will choose and/or find 2-3 songs related to that theme. (Additional songs relating to each lesson can be found in the course Spotify playlist and are listed on the “Additional songs” sheet in the resources document, page 53).

Students will create liner notes for each song. This will be a half-page – one page write up looking deeply into why the tone of the music and the song lyrics represent the theme of their playlist. Students will also include in these notes what emotions these songs elicit specifically for themselves.

Unit Two: Politics and Identity Politics – Who is Israeli and how do they react to current events?

Unit Enduring Understandings:

- Musicians in Israel respond to current events (including but not limited to: wars, political conflict, and elections) the country is facing.
- Music expresses how different individuals and Israeli social groups are reacting to their current situations.
- Throughout contemporary Israeli history music has been both a means of expression through periods of conflicts and a way of addressing societal conflicts.

Unit Goals:

- To survey who is Israeli in contemporary Israeli society and explore the many ways they react to current events in Israel.
- To engage in new understandings of the cultural and musical diversity of contemporary Israeli society.
- To examine the ways in which music has been a means for Israelis to express their identities and feelings towards current events in a diverse society.

Unit Objectives:

By the end of the unit, students should be able to:

- Analyze the roles external and internal conflicts of Israel contribute to the identity formation of Israelis
- Identify Israel's greatest cultural turning points throughout her history.
- Compare and contrast Israeli cultural responses to current political events and status with one's own [American] responses.

Unit Essential Questions:

- When does Israeli culture begin?
- Who creates Israeli culture?
- What constitutes conflict in Israeli society?

Framing for Unit:

Unit two explores who is Israeli and how Israeli's and those who live in Israel have reacted to current events and expressed their identities throughout Israeli history. It is placed after unit one, which examines the Israeli music of different immigrant groups. Unit two follows this, because students have just been exposed to the immigrant patterns of Israel in chronological order and now they will be shown how this is placed in the context of what was happening on the ground in Israel and how different groups (aside from recent immigrants) were experiencing this. This unit comes before unit three which addresses inherently Jewish Israeli music. The first two units prepare students to end the curriculum with both reflection and deeper learning on why all of this matters specifically to them as Jewish students.

Lesson One

Pre/Early State Israel

Objectives:

Students should be able to...

- Analyze the role that the physical land of Israel and those who built the country played in the formation of Israeli culture.
- Identify why dance was often accompanied by Israeli folk music of this era.
- Create their own dance/hand motions/handshake to accompany one of the songs they have learned from this time period.

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- (Optional: screen to play instructional video from if teacher does not feel comfortable teaching the dance on their own)
- A TaNaKh
- Device for students to access videos
- Legos/Building blocks
- Gardening tools/ DIY drip irrigation kit
- Ingredients for making Israeli salad
- Cooking knives
- cutting boards
- Bowls
- Serving utensils
- Unit Resources 2.1A-2.1D (pages 15-18 in resource document)
- Ve'David Yafe Eynayim video: <https://www.youtube.com/watch?v=1Ahw1yOgUes>
- Hava Netze Be'Machol video: <https://www.youtube.com/watch?v=oNfKX31GQ8I>

Timeline:

Set Induction (5min.)

Teacher will instruct students/perform with them the dance for Mayim Mayim. Refer to this video (<https://www.youtube.com/watch?v=YYEk0qalvsU>).

Activity 1: Analyze the lyrics of Mayim. Mayim (5min.)

After you have finished learning and doing the dance have students sit down and give each student Unit Resource 2.1A (p.24). Once they have all received the lyrics sheets ask the following follow up questions:

1. When do you think the lyrics to this song were written? (*Eventually show them that the lyrics to this song actually comes from Isaiah 12:3, but the song was composed circa 1937*)
2. When do you think this dance was created? (*The dance was created in 1937*)

3. Why do you think this dance was created for this song? (*“Israeli folk music...brought to Israel by. The founders of Israeli society in the first half of this century’ and whose lyrics ‘generally deal with national themes and agricultural topics’...it is performed on ‘ceremonial occasions’ or in Shirah be-tzibbur. The latter tends to ‘symbolize national consensus and patriotism⁵”. Israeli folk dances were created as way of helping to create a new Israeli culture in the land of Israel, combining elements from other dance cultures with the music and themes of modern Israel⁶.)*

Activity 2: Building a Country - Kibbutz Simulation (35min.)

Teacher will explain:

Israeli folk songs and folk dances gained popularity primarily through those who were literally building up the country. Before exploring how the pre-state and early Israeli’s spent their free time, you will explore the ways in which they had to come together and be active participants in their communities. You will go through four stations in which it will be vital for you all to come together. You have to complete each activity together in order to proceed to the next activity. Head to (Whatever room you have assigned) to build your Kibbutz. B’hatzlaha!

(Teacher should set up each station ahead of time with instructions and materials in different rooms around the school. Depending on time, pick and choose 2-4 of the stations).

Stations [and set up instructions/rational for teacher]:

- Building a model kibbutz out of Legos
 - At this station you should have Unit Resource 2.1B (p.15) waiting for them and Legos
 - Rational: This activity is important for students to understand the lay out of a kibbutz and the different places that made up a kibbutz.
- Gardening or DIY drip irrigation
 - Ideally your school has a garden and students can tend to the garden for 10minutes. If your school does not have a garden, try this DIY drip irrigation system: <https://www.youtube.com/watch?v=aUUcq-DGKPO>
 - Rational: This activity is important for students to understand the physical labor and tending of the land which was done on kibbutzim.
- Group cooking
 - Assign each member of the class a different role in preparing the Israeli salad (someone cleaning vegetables, someone cutting vegetables, someone setting up the table, someone cleaning up, etc.) and prepare the salad and a table to eat it at and clean all of the utensils used to make the salad.
 - Rational: This activity is important for students to understand that on a kibbutz meals were prepared as a group in bulk for the entire group of people living on the kibbutz.

⁵ Regev, Motti, and Edwin Seroussi. *Popular Music and National Culture in Israel*. Univ. of California Press, 2006; pp.55

⁶ Jewish Folk Dancing Glossary. www.imber.com.au

- Team Building exercise
 - Mute Organization
 - Have students line up silently by birth date, height, and shoe size
 - Human knot
 - Creeping closer
 - Select one person from the group to be the captain. The captain has to stand on one side of the room facing the wall.
 - The rest of the players have to stand on one limb, touching the opposite wall. The objective of the game is to touch the captain.
 - The players can move freely, but have to maintain completely silent. If the captain turns around, the players have to freeze still. If the captain catches anyone moving, then the whole team will have to return to the starting position.
 - Rational: A team building activity is important in showing students that those living on a kibbutz had to work together, as a team, in order to be most efficient and produce things for themselves and for the country at large.

Activity 2: Song Analysis (35min.)

Split students up into two groups. Assign one group the song VeDavid Yafe Eynayim by Matityahu Shelem and the other group the song Beharim K'var Hashemesh Melahetet. In their groups they should listen to the song on the Spotify playlist, analyze the lyrics (unit resources 2.1C – p.17 and 2.1D – p.18), then watch the accompanying video provided for them (Beharim K'var hashemesh melahetet should watch hava netze - indicated on the materials list)

- Questions for lyrics analysis:
 - Who/What is this song talking about?
 - Do these lyrics speak to the experiences of the early pioneers of Israel? Why or why not?
 - Do you think the music/tone of the song match the lyrics of the song? Why or why not?
- Questions for video analysis:
 - Do you think the dance matches the lyrics the song is expressing? (or why do you think this song does not have a dance? And why do you think the dance you did see is paired with that song?)
 - Why do you think this song was paired with a dance?

Conclusion (10min.)

As a group create a new dance/hand motions/handshake for one line in the song you were assigned. Make sure that it is related to what the lyrics are saying and staying true to the spirit of Israeli folk song and dance; that is that every member of your group should have an active role in adding something. Have each group share their song and “dance”. Before students leave, ask them to reflect on Why they think folk-dance was incorporated into the music culture of this time/these songs?

Lesson Two

Six Day War: Yerushalayim Shel...

Objectives:

Students should be able to...

- Compare and contrast Yerushalayim Shel Zahav and Yerushalayim Shel Barzel
- Evaluate how the six day war created changes in culture, politics, and identity
- Demonstrate their understanding of the multifaceted nature of Jerusalem through writing their own Yerushalayim Shel...

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- Paper
- Materials to collage with (markers, colored pencils, glue, scissors, magazines, etc.)
- Board
- Writing utensils for board
- Writing utensils
- Paper
- Unit Resources 2.2A-2.2B (pages 19-20 in resource document)

Timeline:

Set Induction (5min.)

Teacher should play Yerushalayim Shel Zahav for students (students should have unit resource 2.2A while listening).

After listening to the song teacher should ask if students have heard the song before? Initial thoughts? What they know about it?

Activity 1: Visual of Yerushalayim Shel Zahav as unofficial anthem of Israel (25min.)

Teacher should then give a brief history of the song:

Yerushalayim Shel Zahav was composed (actually commissioned by the Mayor of Jerusalem at the time Teddy Kolek) and performed shortly before the six day war for the Israel Song Festival⁷. “The song hit a hopeful chord during a period of tension and uncertainty leading up to the war. The song became even more poignant after the six-day war with the capture of the Old City...In 1968, Uri Avnery, an up-and-coming left wing politician, suggested replacing Israel’s national anthem ‘HaTikvah’ with ‘Yerushalayim Shel Zahav.’ ...While Avnery’s motion never made it to the Knesset floor, ‘Yerushalayim Shel Zahav’ has indeed become an anthem of sorts. It is arguably

⁷ Regev, Motti, and Edwin Seroussi. *Popular Music and National Culture in Israel*. Univ. of California Press, 2006; pp.117

the most recognizable and beloved Israeli tune, to the point that it is repeatedly voted the most important song in the country's history.⁸

There is a lot of descriptive language in Yerushalayim Shel Zahav. Using both the lyrics of this song and their recreated national anthems they made during the introduction lesson students should reflect on what the illustrious language implies for a national anthem. Students should use these in creating a visual representation (through collaging) of why they might think Yerushalayim Shel Zahav is an unofficial anthem of Israel.

After collaging, offer for students who would like to, to share their visual representations and explain them.

Activity 2: Comparison of Yerushalayim Shel Zahav and Yerushalayim Shel Barzel (30min.)

Teacher should play should introduce that there was a song created in response to 'Yerushalayim Shel Zahav', titled 'Yerushalayim Shel Barzel', written by Meir Ariel. Play 'Yerushalayim Shel Barzel' for students (students should have unit resource 2.2B (p.28) while listening).

After the class has finished listening to the song, teacher should write the following questions up on the board to be discussed in small groups:

- What is similar between these two songs? (*The music is the same, both about Jerusalem*)
- What is different between these two songs? (*The lyrics, the tone, the message, different singers*)
- How is Meir Ariel responding to Naomi Shemer? (*Giving his experience of fighting in the six day war, does not share the same optimism for the city of Jerusalem*)
- What are the final messages both of these songs are trying to evoke? (*Yerushalayim Shel Zahav: Jerusalem is a city the Jews have longed for and is beautiful and gives the Jewish people hope. Yerushalayim Shel Barzel: Is the city of Jerusalem worth all of this war and suffering?*)

Leave 5-10min. for the class to come together and share their answer to the final question of the discussion.

Activity 3: Writing their own Yerushalayim Shel...(25min.)

Teacher should explain to the students: now that they have experienced two versions of Jerusalem (Gold and Iron), What word would they use to describe Jerusalem? Is it one of these? Do they fall somewhere in the middle? Are they leaning one side or the other (hopeful or skeptical). Using the song lyrics, and their visual representations of Yerushalayim Shel Zahav, ask students to write their own version of the song (just the chorus, and if they have time a verse).

⁸ Israel Story's Mixtape: The Stories Behind Israel's Ultimate Playlist; Episode 2. iCenter's Educational Resource; pp.4

Some examples could be: Yerushalayim Shel...complicated, datim (religious), Yehudim (Jews), Koolam (everyone), etc.

Closure: Round Robin (5min.)

Ask students to share what their word was “Yerushalayim Shel...”

Lesson Three

Place of NonJews in Israeli Landscape

Objectives:

Students should be able to...

- Decipher that Arab Israeli's hold a complex status and identity within Israeli society.
- Re-assess what minority groups are in Israel.

Materials:

- Masking tape
- 3 Speakers
- 3 devices to play music from
- Course Spotify playlist
- Screen/Projector
- Unit Resources 2.3A-2.3D (pages 21-25 in resource document)

Timeline:

Set Induction: Walk the line (5min.)

Teacher should introduce the activity. This activity is called 'Walk the line' and asks us to remember experiences we've had.

Teacher explains some important agreements we'll need to make as a class before beginning:

- We will do the activity in complete silence; we will discuss when it's over
- Some strong feelings might come up. Remember all feelings are important. We need to be respectful and caring about each other's feelings so everyone feels safe while we do this activity.

Then teacher should ask students to move to the masking tape line on the floor facing in the same direction behind it. Teacher will explain how to do the activity:

"I'm going to call out an experience and if you have had that experience, please walk across the line. If you do not feel comfortable crossing the line, even though you are part of that group, that is more than okay. Stay where you need to be and notice any feelings you are having."

For each experience you call out, students who have had that experience will walk to the line. When you tell the group that crossed the line to return, they will return to their place on the other side of the tape.

After each cross the line experience teacher will say: "Notice how it feels to walk the line and notice how it feels to watch others walk the line (pause). Notice who is with you (pause). Notice who is not with you (pause). Ask everyone to come back together behind the masking tape".

Walk the line if...

- You play a sport

- You have been picked on in school
- You are a leader
- You have grandparents that were born outside of the United States
- You have witnessed or been the target of a racist comment
- You identify as a member of another minority group (other than Jewish)
- You have caught yourself judging someone before you even met them
- You have been the target of an antisemitic comment
- You've ever been teased because of your religious background
- You have ever been the only Jewish person in a classroom
- You would actively support the rights of people who are different from you

Activity 1: Processing Set Induction/Lead in to lesson. (10min.)

Processing Questions:

- What kind of feelings did you have as you participated?
- What was the hardest part for you?
- How did you feel when there were very few of you on one side of the room?

Teacher will explain “Today we are learning about the experiences of non-Jews living in Israel. They are the minority in Israel. We know what it feels like to be the minority as Jews outside of Israel, but what does it mean for Jews to be the majority in Israel? How do we look at the narratives of the minority groups in Israel that we don’t identify with?”

Activity 2: Diverse Narratives (5min.)

Teachers should explain to students, “As we learned last lesson through ‘Yerushalayim Shel Zahav’ and ‘Yerushalayim Shel Barzel’ There are many ways to look at the same thing. Teacher will display on the board unit resource 2.3A (p.29) and ask what these five picture are of (*The Western Wall/Kotel*). We all have different ways of viewing things.

There are several alternative non-Jewish narratives of Israel. (Christian, Muslim, Palestinian, etc.) Because of its unique location at the physical and theological crossroads of history, the Land of Israel has been shaping significant narratives for other religions and peoples throughout world history. The coexistence of these diverse narratives does not mean that all narratives are the same or equally coherent⁹.

As we just went over through ‘cross the line’, we live in a world full of different perspectives. You all know from your own experiences that there are different ways of being Jewish, different cultures, different sports teams you like. In the same way, Israel is made up of many. Different diverse narratives.

⁹ Aleph Bet of Israel Education

Teacher will say, “As I explained earlier we will be looking at songs today that identify the experiences of non-Jews in Israel. Before we begin I’m going to ask you all some questions to get us started in thinking about this perspective:

- What language(s) do the non-Jews of Israel speak (*Hebrew, Arabic, English*)
- What experiences do you think these songs will address?
- What style/genres of music do you expect to hear today?”

Activity 3: Song Stations (50min.)

Teacher should divide the class into three groups. Each group should start at a different station (preferably these stations are in different rooms). Each student should be given a graphic organizer (unit resource 2.3B- p.25) before starting at their first station. Each station will be set up with a speaker, a device to play music from and the lyrics sheet of one song (unit resources 2.3C – p.22, 2.3D – p.23, and 2.3E – p.24). At each station students should listen to the song, and discuss the questions provided on their graphic organizer. Students should be at each station for approximately 15min. before switching to the next station.

Closure: Group Discussion (15min.)

All students should come back and address the questions they answered for the songs and compare and contrast the songs they just listened to:

- What was similar about them?
- What was different about them?
- Which song was most meaningful for you?

Lesson Four Identity Politics

Objectives:

Students should be able to...

- Address/name four different Israeli cultural narratives/perspectives.
- Re-assess what Jewish minority groups are in Israel.

Materials:

- Screen/Projector
- 4 Speakers
- 4 devices to play music from
- Course Spotify playlist
- Unit Resources 2.4A-2.4E (pages 26-30 in resource document)

Timeline:

Set Induction: Star Spangled Banner (10min.)

Teacher will play the video of Jimi Hendrix playing the Star Spangled Banner at Woodstock.
<https://www.youtube.com/watch?v=TKAwPA14Ni4>

After students have watched the video teacher will ask students:

- What song is this?
- How is this performance of this song different from other versions you may have heard?
- Whose experience of America do you think this song is expressing? Is it the same or different to that of the original?

Then the teacher will note that this version of the star spangled banner, while still the national anthem, meant something very different for this group of people at Woodstock. Jimi Hendrix performed this song in a way that would speak to these people who were counter-cultural Americans. We are going to explore some songs today of different Israeli cultural narratives that tell different stories of the times they were in and the people who were performing them, just as this rendition of the star spangled banner does.

Activity 1: Daf Lyrics – Part 1 (35min.)

Teacher will explain to students, A daf/page of Talmud typically has a text in the middle and the different interpretations of various Rabbi's surrounding it. Just as the Rabbis argued with each other and gave explanations for various texts, many people have commented on various songs. We are going to explore 4 different songs today that speak to the identity politics¹⁰ of different Jewish groups throughout Israel in the form of a daf lyrics.

¹⁰ Identity politics aims to bring the experiences of marginalized groups to the consciousness of the majority in their own terms as a means to create collective action.

Teacher should split the class into four groups. Assign each group a different song. Explain that these are the students expert groups. They will now begin using the song, their songs Daf Lyrics (unit resources 2.4A-2.4D – pp.26-29) and their graphic organizer (unit resource 2.4E – p.30) to take a deep dive into the song. Explain to them that they have 35min. to listen to and analyze the song and prepare a 10min. explanation of their song to members of the other groups.

Activity 2: Daf Lyrics – Part 2 (40min.)

Teacher will bring the groups back together and assign new groups that have at least one member of each of the expert groups. In the new groups, students will listen to each of the four songs (as they listen they will also receive the accompanying daf lyrics), and the expert will present about the song. Students are encouraged to ask the the expert questions in order to answer their graphic organizers (unit resource 2.4E – p.30)

Conclusion (5min.): Round Robin

Students will take turns telling the class which of the artists they felt was spreading the most radical message for their time (and with their music) and why.

Lesson Five Conflict and Peace?

Objectives:

Students should be able to...

- Analyze the immense tension in the air in Israel during the time of the first and second intifada.
- Explain how the assassination of Yitzhak Rabin affected the peace process.
- Illustrate ways in which students express their opinions (including the complexities and sometimes contradictions within them)

Materials:

- Speaker
- Devices to play music from
- Course Spotify playlist
- Screen/Projector
- Unit Resources 2.5A-2.5B (pages 31-32 in resource document)
- Bumper sticker explanations:
<https://www.theicenter.org/sites/default/files/u241/Israel%20from%20Bumper%20to%20Bumper%20-%20The%20Sticker%20Song.pdf>
- Paper
- Markers
- Colored pencils
- Scissors
- Magazines
- Glue sticks
- Highlighters

Timeline:

Set Induction: Make a Bumper Sticker (5 min.)

Teacher should ask students if they could express one of their greatest values, or political opinions, or how they feel about being a Jewish American on a bumper sticker; what would it say?

Have students write what their bumper sticker slogan would say on a piece of paper (to be elaborated on later).

Activity 1: Shir L'Shalom and the First Intifada (20min.)

Before playing the song Shir L'Shalom, the teacher should give the following background information:

“Shir L'Shalom was written by Yair Rosenblum and Yaakov Rothblit when they met on a ship en route to London. Rothblit, who had been severely injured as a soldier in the Six Day War, was

one of the younger rock-inspired lyricists who brought the influence of Bob Dylan, John Lennon, and other rock auteurs into Israeli music. This particular song was inspired by the flower-power ideology of 'make love, not war' and included some unmistakably antiwar sentences...Rock was equivalent to protest and certainly to antiwar attitudes. But in Israel in 1969, when the war of attrition on the Suez Canal between Egypt and Israel was taking a toll in lives of soldiers almost daily, the song was unacceptable to the cultural establishment and caused a lot of controversy in the military ensemble"¹¹.

The song did not really gain popularity until the late 1980's at the peak of the first intifada Intifada (December 8, 1987 – September 13, 1993) and beginning of the Israeli Peace Movement. The first Intifada was a Palestinian uprising against the Israeli occupation of the West Bank and Gaza. The uprising ended with the signing of the Oslo Accords. During the first intifada and the years following, Shir L'Shalom became the anthem of the peace movement in Israel, "acquiring almost legendary status when Prime Minister Yitzhak Rabin sang it with other participants at a peace rally in November 1995, minutes before his assassination. The blood-stained lyrics of the song were later found in his pocket"¹².

Teacher should play song and hand out song lyrics (unit resource 2.5A) to students to read as they listen.

Discussion Questions for after students hear the song:

- Why do you think this song gained popularity and became an anthem at the time that it did, rather than when it was first released?
- How do you think the language of the lyrics and the tone of the music interact with each other? (Do you think the tone of the music matches the lyrics?)
- What are your initial thoughts upon hearing that the blood-stained lyrics of this song were found in Yitzhak Rabin's pocket after he was assassinated?
- How do we hear this song today knowing peace has still not been achieved?

Activity 2: Shirat Ha-Sticker and the Second Intifada (25min.)

The teacher should explain that the second song they are exploring today is Shirat Ha-Sticker. Shirat Ha-sticker was recorded and released by Israeli hip-hop group Hadag Nahash in 2004, but was written by famous Israeli author David Grossman and is primarily made up of direct quotes appearing on bumper stickers in Israel during this period.

Teacher should also explain that 2004 was also in the mist of the Second Intifada (September 2000 – February 2005). The second intifada was a period of intensified Israeli-Palestinian

¹¹ Regev, Motti, and Edwin Seroussi. *Popular Music and National Culture in Israel*. Univ. of California Press, 2006; pp.106-107

¹² Regev, Motti, and Edwin Seroussi. *Popular Music and National Culture in Israel*. Univ. of California Press, 2006; pp.107

violence, which Palestinians describe as an uprising against Israel, while Israelis consider it a prolonged terror campaign perpetuated by various Palestinian militant groups.

Have students listen to song with lyrics sheet (unit resource 2.5B).

Discussion Questions for after students hear the song:

- What do you think is expressed through the song lyrics being bumper sticker slogans? What do you think are the advantages and disadvantages this poses for the song and in the bands message?
- What do you think is the message of this song?
- What do you think this song says about Israeli social conscience at this time?

After the discussion, teachers should pass out Bumper sticker explanations, which has pictures and explanations of many of the bumper stickers featured in the songs. Each student should select one bumper sticker and explain its message.

Activity 3: Compare and Contrast Shir L'Shalom and Shirat Ha-Sticker (10min.)

- What is similar about these two songs?
- What is different about these two songs?
- How do these songs each address the societal tension of their times?
- Do you think these songs do a better job of unifying Israeli society or creating more divisiveness?

Activity 4: Adapt Your Bumper Sticker (20min.)

With Yitzhak Rabin's blood being splattered on the lyrics of the Shir L'Shalom, the song was given a new meaning and people related to the song differently.

In 2019, fifteen years after Hadag Nachash originally released Shirat Ha-Sticker, they re-recorded and released the song with several stars of 2019 and giving the song a new spin.

Ask students to return to their bumper sticker slogan that they created at the beginning of class. Have them create an actual design for the bumper sticker using markers, colored pencils, etc. Then have them adapt this bumper sticker. How would you adapt it in order to bring an added layer to the statement you were originally trying to express? Do not suggest or encourage something as bold as the blood splatters of Yitzhak Rabin, but it should be something to change it physically (even just slightly), to show that situations change, over time we change, and even if the main idea we are trying to express is the same, how does it evolve with us over time? (As they are working on their bumper sticker play the new version of shirat ha-sticker or wait until they are done working to show them the video:

https://www.youtube.com/watch?time_continue=238&v=f3lZ02jqOzA&feature=emb_title
)

Closing Discussion (5min.)

Students who would like to, should share their adapted bumper stickers.

Lesson Six

Current Political Situation

Objectives:

Students should be able to...

- Analyze the role that consistent conflict plays in the formation of Israeli culture and societal tensions.
- Compare and contrast songs inspired by the Israeli April 2019 election.
- Create a playlist of songs that inspire people to vote and play an active role in their communities and country.

Materials:

- Speaker
- Devices to play music from
- Course Spotify playlist
- Screen/Projector
- Unit Resources 2.6A-2.6C (pages 33-35 in resource document)

Timeline:

Set Induction: Play Video and Processing/Discussion (15 min.)

Before playing the video, teacher will explain to students that this video was released on Israeli news in late summer of 2018. It is a children's music video made by residents of the communities from the Gaza border. Many people living along the border were concerned that they had been forgotten by politicians and created this video as a means of reaching them. Before watching give students lyrics sheet for the song (unit resource 2.6A).

<https://13news.co.il/item/news/politics/security/south-song-341989/>

Discussion questions for after the video:

- What are your initial thoughts and feelings upon watching this video?
- How effective do you think this video was in reaching politicians?
- What are the largest concerns and values that you think Israelis go into the voting booth with

Activity 1: Compare and Contrast two songs from the April 2019 Election (25min.)

Teacher will tell students: Elections were due in November 2019 but were brought on early due to a dispute between members of the current government over a bill on national service for the ultra-Orthodox population, as well as impending corruption charges against incumbent Prime Minister Benjamin Netanyahu.

There were two songs released right around the time of this election. The first song is a song created by HaDag Nachash. This hip-hop group has constantly been politically charged and this song is not an exception, or is it? Listen and we will discuss initial thoughts.

Play Matzbiim BaReglaim and have students follow along with lyrics sheet (unit resource 2.6B – p. 43)

Discussion Questions following the first song:

- What is the message of the song? Do you think they are making a compelling argument through the song?
- Do you think this song is political or apolitical? Why?
- What do you think of the genre/style and tone of the song? Do you think it matches the message the group is trying to send?

Next the teacher will introduce Shevet Achim V'Achayot:

Teacher will explain that this song was released right at the time of the election to raise morale and bring people together over what Israeli's imagined would be a divisive election.

Play Shevet Achim V'Achayot and have students follow along with lyrics sheet (unit resource 2.6C – p.44)

Discussion Questions following the second song:

- Take a moment to look at who was invited to be a part of this song and maybe who was not? Does that effect the message of the song?
- Do you think this song successfully achieves what it set out to do? (Raise morale and build comradery)
- Do you think this song is political or apolitical? why?
- What do you think of the genre/style and tone of the song? Do you think it matches the message the group is trying to send?

Compare and Contrast Questions:

- How are these songs similar?
- How are these songs different?
- Which opinions and voices are represented in both of these songs and which are not represented?
- Do you think these songs are good anthems for before and/or after an election? Why?
- Do you think these songs are compatible to address the societal tensions of the time? Why or why not?
- Would you use either of these songs for their purposes (to get people engaged or to bring people together)? Why or why not?

Activity 2: Playlist (40min.)

Give students this opportunity to work on the second part of their playlist.

Closure (10min.)

Have students who would like to share briefly about their playlist.

Playlist Assessment: Part 2

Building on the songs they have already selected from unit 1, students should continue creating their playlist on YouTube so that they can share their final products with each other, include their liner notes in the description sections for each song in their playlists, and so the teacher can create a class playlist compiling the individual playlists of each student.

Each student will continue utilizing the theme they chose from unit one. They will choose and/or find 2-3 songs related to that theme. (Additional songs relating to each lesson can be found in the course Spotify playlist and are listed on the “Additional songs” sheet in the resources document, page 53).

Students will create liner notes for each song. This will be a half-page – one page write up looking deeply into why the tone of the music and the song lyrics represent the theme of their playlist. Students will also include in these notes what emotions these songs elicit specifically for themselves.

In addition to the components of this assessment from unit one, students will now take the opportunity to find or create a visual to represent their playlist. They will include a half page-one-page explanation of why this image represents the songs within their playlist.

Unit Three: Inherently Jewish Israeli Music

Unit Enduring Understandings:

- Judaism plays a role in the social conflicts of Israeli culture.
- Music expresses how different types of Israeli Jewish musicians react to their being Jewish in Israel.
- Music is a means of Jewish connection for both Israeli Jews and how Jews living outside of Israel connect to Jews in Israel and one another.

Unit Goals:

- To survey who is Jewish in Israeli society and how they express their Judaism.
- To engage in new understandings of what Judaism is and looks like in contemporary Israeli society.
- To examine the ways in which music functions as both means of connection to Israel to greater Klal Yisrael, and as prayer for Jews in Israel and Jews in the diaspora.

Unit Objectives:

By the end of the unit, students should be able to:

- Analyze different types of Jewish affiliation within Israeli society.
- Identify different means of Jewish expression through music (re: liturgically, holidays, Shabbat, Jewish identity, etc.).
- Compare and contrast how Israeli Jewish music is received in Israel versus how they are receiving it outside of Israel.

Unit Essential Questions:

- How does Judaism manifest in Israeli culture?
- Who are the Jews that make up Israeli society?

Framing for Unit:

Unit three explores Israeli popular music that is inherently Jewish. It is the final unit of the curriculum guide. It follows unit two which examines who is Israeli and how Israeli's and those who live in Israel have reacted to current events and expressed their identities throughout Israeli history. Unit three follows this, because students have been exposed to both the immigrant patterns of Israel in chronological order, and how this is placed in the context of what was happening on the ground in Israel and how different groups (aside from recent immigrants) were experiencing this. Now they will see the place of Judaism within all of this and why all of this matters specifically to them as Jewish students.

Lesson One

Jewish Renaissance: What does it mean to be Jewish and Secular in Israel?

Essential Question:

- What is sacred and what is profane?

Enduring Understandings:

- Secular Jewish Israeli Jewishness is neither completely secular nor explicitly 'religious'.
- Music can be used to open up the conversation between secular and Orthodox Jewish Israeli's about what is sacred and what is profane?

Goals:

- To expose students to multiple understandings of Judaism in Israel.
- To engage in a conversation about what is sacred and what is profane.

Objectives:

Students should be able to...

- Identify different aspects of Judaism and Israeli culture that are sacred and profane.
- Analyze the text of the song 'Bein Kodesh L'chol'.
- Examine the complexities of Jewish identity.

Materials:

- Big post it notes
- Regular post it notes
- Writing utensils
- Unit Resource 3.1A -3.1B (pages 36-37 in resource document)
- Spotify playlist
- Device to play music off of
- Speakers
- Device to show video
- Link for music video: <https://www.youtube.com/watch?v=sCJh9YcrL3k>
- White/Chalk Board
- Writing Utensils for board

Timeline:

Set Induction:

Teacher will set up two large post it notes one that says Judaism and the other saying America as headers. Both post it notes should have two panels below the header labeled 'Sacred' and 'Profane'. Students will be asked to put different items into the different categories. (Examples: Jewish/Sacred – Torah, Jewish/profane – matzo ball soup, America/sacred – American flag, America/profane- Coca Cola).

Learning Activity 1: Listening and Analyzing ‘Bein Kodesh L’chol’

- Students will listen to Bein Kodesh L’chol by Amir Dadon and Shuli Rand with lyrics sheet (Unit Resource 3.1A).
 - Note: Do not play music video in this first time listening
- Questions to help with Analysis: (Students should write down these answers so they can refer back to them the second time analyzing the song)
 - What is the sacred and profane that you think this song is speaking about?
 - What mood is the tone/melody/tempo of the song expressing?
 - Is there one person singing or are there two people singing?

Learning Activity 2: Draw a Jew

- Using Unit Resource 3.1B teacher should ask students to draw what they think a Jew looks like. (Give Students 10-15min. to do so)
- Students should then explain their drawings.
- While students explain teacher should ask probing questions to lead discussion:
 - Is this a Jewish American/ Jewish Israeli?
 - Does this Jew ascribe to a certain denomination of Judaism?
 - How do you think this Jew celebrates Shabbat?
- After all students who would like to have shared/teacher has expounded on greater discussion of what makes a Jew ‘Jewish’ and differences between sacred and profane, teacher should show students the music video for the song
 - What do you think this piece is about? And now that you’ve seen the video how does it change your understanding?
 - Who do you think both singers are speaking to when they sing, ‘Shmor na alai. Rak Shelo Yikashlu raglai’ ‘please keep me safe, so that my feet shall not fail’? (might be praying to Gd? Maybe each other? The Haredi man might be praying for the safety of the secular man as a soldier in the IDF? Secular man might be praying for his own safety?)
 - Keeping them safe from what?
 - Does the drawing you just created reflect either of these singers?
- Teacher should inform the students that this song is supposed to open their eyes to these two people that are very different but saying the same things and praying for the same things and hoping for the same things.

Wrap up: What does a Jew look like actually?

- Teacher should draw the image on unit resource 3.1B on the board and have students come up and create a representation of what does a Jew look like as a class.
- Note: This activity should be impossible given everything that you’ve done in the lesson. There is no one way to ‘look’ Jewish.
- Note: Both of these singers from the song are both holy and profane. This is not “either or, but both/and”.

Lesson Two

Jewish Collective Memory

Enduring Understandings:

- Music connects Jews to one another and to collective memories.
- Jewish collective memory brings Israeli Jews together.

Goals:

- To introduce students to the concept of collective memory
- To expose students to multiple Jewish group memories

Objectives:

Students should be able to...

- Analyze the role group memory plays for Jews in Israel and for themselves.
- Identify how a period in time or way/fact of life can be remembered collectively by a group of people (even if they were not there).

Materials:

- Course Spotify playlist
- Three devices to play music from
- Three speakers
- Unit Resources 3.2A-3.2E (pages 38-42 in resource document)

Timeline:

Set Induction:

- Teacher will set up pictures/names of the well-known Jewish figures found in Unit Resource 3.2A around the classroom
- Teacher will ask students to stand near the figure they relate most too.
- After students have made their way to one of the figures, teacher will ask 1-2 people at each group to share why they stood by this person/how they related to this person, etc.
- After all students have shared teacher will share that they are all well-known Jews. Typically, we feel a sense of pride when we hear about well-known Jews. Today we're going to explore how Jews in Israel connect to one another through collective memory.

Learning Activity 1: Song Stations

- Teacher will split the class into three groups. Each group should start at a different station (preferably these stations are in different rooms). Students will rotate through all 3 stations. Each student should be given a graphic organizer (unit resource 3.2E) before starting at their first station.
- Each station will be set up with a speaker, a device to play music from and the lyrics sheet of one song (unit resources 3.2B, 3.2C, and 3.2D)

- At each station students should listen to the song, and discuss the questions provided on their graphic organizer.

Closure: Group Discussion:

All students should come back and address the questions they answered for the songs and compare and contrast the songs they just listened to:

- What was similar about them?
- What was different about them?
- Did any of the songs resonate with you or make you feel connected to klal yisrael?
 - If so, which one(s)?

Lesson Three

Orthodox Jewish Music in Israel

Enduring Understandings:

- Orthodox Jewish Israelis create their own music for their own communities.
- Orthodox Jewish music in Israel reflects and is composed primarily of Jewish texts.

Goals:

- To introduce students to the genre of Orthodox Jewish Israeli music and this community
- To show students how Orthodox Jewish Israelis express their Judaism through music

Objectives:

Students should be able to...

- Analyze the role of text in Orthodox Jewish Israeli music.
- Explain why this community creates their own music.

Materials:

- Course Spotify playlist
- Multiple devices to play music from
- Multiple sets of speakers
- Unit Resources 3.3A and 3.3B (pages 43-44 in resource document)
- TaNaKh commentaries/translations (one for every other student)

Timeline:

Set Induction: Who's the Leader/Follow the Leader

- One child will be the leader and one the guesser. The guesser does not know who the leader is; the rest of the circle does. The leader starts actions that the group must copy, such as clapping, pulling faces, patting parts of the body, singing, or jumping up and down. The guesser observes the circle's actions and has to work out the identity of the leader.
- Tell the group to sit in a circle and pick one person to be the guesser. That person must leave the room or move away from the circle and turn their back/cover their ears so they can't see or hear who is picked to be the leader. Pick one person to be the leader for this round.
- Bring the guesser back to stand in the middle of the circle. Give the circle an action to start them off, such as clapping in rhythm or swinging their arms. Tell the leader-- without making it obvious who this is -- to switch to a new action when they're ready. The leader must try to switch the action without being noticed by the guesser. As the leader switches actions and the circle copies them, the guesser has three guesses to identify the leader. If they guess right, they win the round. If they don't, the leader wins.
- Choose another guesser and leader and start another round.

- Explain to students that they will be exploring the Orthodox community of Israel today. Just as in this game you had an insular experience, the Orthodox community in Israel remains insular and creates their own music so as to not engage in the secular world

Activity 1: Song Analysis

- Teacher should split students up into pairs to analyze the two songs in.
- Teacher should give students unit resources 3.3A and 3.3B, access to songs, and a TaNaKh
- Tell students that the accompanying text for Im Eshkaheh (unit resource. 3.3A) is Psalm 137:5-6 and the accompanying text for Katonti (unit resource 3.3B) is Genesis 32:11-12.
 - Have students compare the song to the correlated text. How are the lyrics similar or different from the biblical text?

Wrap Up

- Have students share any insights they shared in their pairs.
- Ask students to share why they think Orthodox musicians rely on Jewish texts for their lyrics and rely on their audience understanding and/or relating to the texts they are interpreting?

Lesson Four

Holiday Liturgy in Popular Music

Enduring Understandings:

- The Song Seder HaAvoda's popularity on mainstream radio stations in Israel highlights the blurred line between secular and religious in Israeli culture
- Orthodox Jewish music in Israel reflects and is composed primarily of Jewish texts.

Goals:

- To introduce students to a piece of high holiday liturgy they may not be familiar with
- To expose students to a piece of liturgy making its way into greater Israeli music culture.

Objectives:

Students should be able to...

- Analyze and explain some implications of a pop song being about a worship/sacrifice service
- Compare the lyrics
- Create a tangible marketing product that would excite themselves and their peers about the coming of the Chaggim

Materials:

- Course Spotify playlist
- Device to play music from
- Speakers
- Unit Resources 3.4A and 3.4B. (pages 45-46 in resource document)
- Highlighters
- Paper
- Markers
- Colored Pencils
- Stickers
- Machzorim

Timeline:

Set Induction: Holiday Music!

- Ask students to go around and share a song that comes to mind when you say, 'Holiday Music'. [Try to keep this as vague as possible]
 - Most likely students will give examples of Christmas songs, or maybe songs that are framed around Jewish holidays such as Chanukah or Passover?
- After this, teacher should frame for students that the song we will be looking at today is based off of the liturgy of a specific service we do on Yom Kippur (Seder HaAvoda – the Service of the High Priest)

Activity 1: Song Analysis

- Give students Unit Resources 3.4A and 3.4B and highlighters
- As they are listening, have students highlight the pieces of the liturgy they can find within the song lyrics
- Questions for discussion after listening to the song:
 - What do you think of the genre/style and tone of the song? Do you think it matches the lyrics of the song?
 - Why do you think this song became a popular song on Israeli radio?
 - Would this song get you in the High Holiday Spirit?

Activity 2: High Holiday Spirit Committee

- This song will most likely be engrained as a way Israeli's get into the Holiday spirit before the Chaggim (Rosh Hashannah, Yom Kippur, Sukkot, Simchat Torah)
- Create a promo song/video/poster/poem/drawing, etc. to get into the spirit of the chaggim. Below there are prompt questions for students to think about as they are creating their promotional piece
 - What does this need to include for you?
 - Is liturgy necessary to include?
 - Is text important to include?
 - What excites you about going into this holiday season?
 - Does this need to make you feel connected to Israel or other Jews? Is it a personal piece?
- Those who would like to, should share their piece at the end of class and/or all students should answer one of the questions above.

Lesson Five

Shabbat in Popular Israeli Music

Enduring Understandings:

- Shabbat in Israel is reflected on differently than in the diaspora
- There are many ways to observe, acknowledge, celebrate, and appreciate Shabbat.

Goals:

- To survey students on how they interpret Shabbat and introduce them to different means of celebrating Shabbat.
- To show students multiple ways of looking at Shabbat in Israel.

Objectives:

Students should be able to...

- Analyze and explain how they celebrate Shabbat and ways of celebrating Shabbat in Israel
- Compare the lyrics of the two songs

Materials:

- 2 pads of paper
- Writing utensils
- Course Spotify playlist
- Device to play music from
- Speakers
- Unit Resources 3.5A and 3.5B (pages 47 and 48 in resource document)

Timeline:

Set Induction: Sing Down

- Split students up into two groups
- Give each team a pad of paper and writing utensils
- Tell students they will be participating in a sing down. The category is: Shabbat
- Give students 2-3min. to write down all of the songs they can think of that have the word Shabbat in it or are related to Shabbat in some way
- Have each team share/sing their songs. Whoever has the most songs (that aren't repeats) wins!

Activity 1: Comparison of Yom HaShishi and Matanot K'tanot

Teacher should play both songs for the students (students should have unit resources 3.5A and 3.5B while listening).

After the class has finished listening to the song, teacher should write the following questions up on the board to be discussed in small groups:

- What is similar between these two songs?
- What is different between these two songs?
- How is Shabbat described in each song?
- Do either of these songs use Shabbat liturgy? If so, which one?
 - Is this important to the song?
- Does your own Shabbat practice/the way you look at Shabbat resemble things mentioned in this song?
 - What sounds appealing about either of these expressions of Shabbat?

Wrap Up:

Leave 5-10min. for the class to come together and share their answers to the final question of the discussion.

Playlist Assessment: Part 3 and Memorable Moment

Building on the songs they have already selected from unit 1, students should continue creating their playlist on YouTube so that they can share their final products with each other, including their liner notes in the description sections for each song in their playlists, and so the teacher can create a class playlist compiling the individual playlists of each student.

Each student will continue utilizing the theme they chose from unit one and building upon the playlist and songs they've added from unit 2. They will choose and/or find 2-3 songs related to that theme. (Additional songs relating to each lesson can be found in the course Spotify playlist and are listed on the "Additional songs" sheet in the resources document, page 53).

Students will create liner notes for each song. This will be a half-page – one page write up looking deeply into why the tone of the music and the song lyrics represent the theme of their playlist. Students will also include in these notes what emotions these songs elicit specifically for themselves.

In addition to the components of this assessment from unit one and their visual from unit two, students will now present their playlist. Students will create a 5min. presentation of the content within their playlists. This can include a performance of one of the songs, playing a mash-up of their songs, discussing their image, an explanation of their liner notes (be creative)!

Concluding Lesson: What is Israeli Culture Really?

Essential Question:

- What is Israeli culture really?

Enduring Understandings:

- Israeli music defines and is defined by its complexities.
- Israeli music illuminates the tensions found within Israeli society and opens the door for conversation surrounding these tensions.
- Jews connect to Israel as a multifaceted entity through its rich cultural diversity.
- Musical style the language in which the song lyrics are written, and lyrics themselves found across Israeli music reveals insights into the evolution of Israeli culture.

Goals:

- To summarize how music inherently influences Israeli culture
- To engage students in two new understandings through song of how Israeli culture can be summarized

Objectives:

Students should be able to...

- Compare the two songs (Hachi Yisraeli and Wikipedia)
- Analyze how complex Israeli culture is and the many stories it tells

Materials:

- Speakers
- A device to play music from
- Course Spotify playlist
- Resource Sheets 3, 4, 5, and 6 (pages 49-52 in resource document)

Timeline:

Set Induction:

Play the song Hachi Yisraeli for the students and asking the open -ended question: Based on this song and all that you've learned about Israeli music and culture; what is 'hachi yisraeli' 'the most Israeli'?

Activity 1: Hachi Yisraeli Scavenger Hunt

Teacher will split the class up into two groups. Students will utilize the songs they have been exposed to throughout the curriculum guide in order to explain the nuances of the lyrics of this song. They will use the key (unit resource sheet 5) in order to point them in the right direction of which lessons will be most helpful to them for different verses of the song.

Wrap up:

Playing the song Wikipedia and having students respond to which of the songs “Hachi Yisraeli” or “Wikipedia” better summarizes their learnings from this course.

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Link for Course Spotify Playlist: <https://open.spotify.com/playlist/3P1w5vCyg2hhccwjJKvUAN>

Resource Sheet 1

Hatikva: Poem lyrics composed by Naftali Herz Imber; Music composed by Samuel Cohen

Hatikva

Kol od balevav penimah,
Nefesh yehudi homiyah,
Ulefa-atei mizrach,
kadimah,
Ayin letziyon tsofiyah.
Od lo avdah tikvateinu
Hatikva bat shnot
alpayim,
Lihyot am chofshi be-
artzeinu,
Eretz tzion, virushalayim.

The Hope

As long as the heart
within,
The Jewish soul yearns,
And toward the eastern
edges, onward,
An eye gazes toward
Zion.
Our hope is not yet lost,
The hope that is two-
thousand years old,
To be a free nation in
our land,
The Land of Zion,
Jerusalem.

התקווה

כל עוד בלבב פנימה
נפש יהודי הומיה,
ולפאתי מזרח, קדימה
עין לציון צופיה
עוד לא אבדה תקוותנו
התקווה בת שנות אלפים
להיות עם חפשי בארצנו
ארץ ציון וירושלים

Resource Sheet 2

Adapted Hatikva Lyrics

Hatikva

Kol od balevav penimah,
Nefesh yisraeli homiyah,
Ulefa-atei mizrach,
kadimah,
Ayin lartzeinu tsofiyah.
Od lo avdah tikvateinu
Hatikva ha nosheneh,
Lihyot am chofshi be-
eretz avoteinu,
B'ir David, David chena
Lihyot am chofshi
b'artzeinu
Eretz tzion, virushalayim.

The Hope

As long as the heart
within,
An Israeli yearns,
And onward, towards
the east,
An eye still gazes toward
our country.
Our hope is not yet lost,
our ancient hope,
To be a free people in
the land of our fathers,
in the city in which
David, in which David
encamped
To be a free people in
our land in
The Land of Zion,
Jerusalem.

התקווה

כל עוד בלבב פנימה נפש
ישראלי הומיה ולפאתי
עין, מזרח, קדימה
עוד לא, לארצינו צופיה
התקווה, אבדה תקוותנו
להיות עם חפשי. הנושנה
בעיר, בארץ אבותינו
בדוד, דוד חנה להיות עם
ארץ ציון, חפשי בארצנו
וירושלים.

Unit Resource 1.1A
Lyrics: T'chol Hamitpachat – Arik Sinai

<u>T'chol Hamitpachat</u>	<u>Handkerchief</u>	<u>תכול המטפחת</u>
Tuhor U'tochol hamitpachat L'taf v'roch shel hayad Et az amart li Lo, lo ashkech od Et pgishateinu l'ad	The purity of the groom, Caress your skin Do I say: No, no more forgetting Meet us forever.	טהר ותכול המטפחת לְטַף וְרֵךְ שֶׁל הַיָּד אֵת אַז אָמַרְתָּ לִי: לֹא, לֹא אֲשַׁכַּח עוֹד אֵת פְּגִישָׁתֵנוּ לְעַד.
V'yihiye hayom V'anu nifradeinu pitom T'chol hamitpachat Krtov shel nachat Gaz v'avar hachalom	And that's the day And we parted ways suddenly. Handkerchief, Scratchy, Gas and the dream.	וְיִהְיֶה הַיּוֹם וְאֲנֵנוּ נִפְרָדְנוּ פְתָאִם תְּכוֹל הַמְטַפַּחַת, קָרְטוֹב שֶׁל נַחַת גַּז וְעֵבֶר הַחֲלוֹם.
Tamu hakor v'hadelef T'chelet v'or misviv Boker v'shemesh Lila v'emesh Elef kovivei ha'aviv	Cold weather and leakage, Enviroment and surrounding Controlled and used Lila and last night Thousand stars of the stars.	תָּמוּ הַקָּר וְהַדֵּלֶף תִּכְלַת וְאוֹר מְסֻבִּיב בֹּקֶר וְשֶׁמֶשׁ לַיְלָה וְאַמֶּשׁ אֶלֶף כּוֹכְבֵי הָאָבִיב.
V'yihiye hayom V'anu nifgisheinu pitom T'chol hamitpachat Krtov shel nachat V'nitgashem hachalom	And that's the day And we meet each other suddenly. Handkerchief, Scratchy, And the dream comes true.	וְיִהְיֶה הַיּוֹם וְאֲנֵנוּ נִפְגָּשְׁנוּ פְתָאִם תְּכוֹל הַמְטַפַּחַת, קָרְטוֹב שֶׁל נַחַת וְנִתְגַּשֵּׁם הַחֲלוֹם.

Unit Resource 1.1B

Lyrics: Numi Numi – Joel Engel and Yechiel Heilperin

Numi Numi

Numi, numi yaldati,
Numi, numi, nim.
Numi, numi k'tanati,*
Numi, numi, nim.
Aba halach la'avoda -
Halach, halach Aba.
Yashuv im tzeit halevana -
Yavi lach matana!
Numi, numi...
Aba halach el hakramim -
Halach, halach Aba.
Yashuv im tzeit ha
cochavim -
Yavi lach anavim!
Numi, numi...
Aba halach el hapardes -
Halach, halach Aba.
Yashuv ba'erev im haruach -
Yavi, yavi tapuach!
Numi, numi...
Aba halach el hasadeh -
Halach, halach Aba.
Yashuv ba'erev im tz'lalim -
Yavi lach shibolim!

Sleep Sleep

Sleep, sleep, my little girl.
Sleep, sleep.
Sleep, sleep, my little one,
Sleep, sleep.
Daddy's gone to work -
He went, Daddy went.
He'll return when the
moon comes out -
He'll bring you a present!
Sleep, sleep...
Daddy went to the
vineyards -
He went, Daddy went.
He'll return when the stars
come out -
He'll bring you grapes!
Sleep, sleep...
Daddy went to the orchard
-
He went, Daddy went.
He'll return in the evening
with the wind -
He'll bring an apple!
Sleep, sleep...
Daddy went to the field -
He went, Daddy went.
He'll come back in the
evening with the shadows
-
He'll bring you ears of
grain!

נומי נומי

נומי, נומי, ילדתי
נומי, נומי, נים
נומי, נומי, קטנתי
נומי, נומי, נים
- אבא הלך לעבודה
הלך הלך אבא
- ישוב עם צאת הלבנה
יביא לך מתנה
נומי, נומי, ילדתי...
- אבא הלך אל הכרם
הלך הלך אבא
- ישוב עם צאת הכוכבים
יביא לך ענבים
נומי, נומי, ילדתי...
- אבא הלך אל הפרדס
הלך הלך אבא
- ישוב בערב עם הרוח
יביא, יביא תפוח
נומי, נומי, ילדתי
נומי, נומי, נים
נומי, נומי, קטנתי
נומי, נומי, נים
- אבא הלך אל השדה
הלך הלך אבא
- ישוב בערב עם צללים
יביא לך שבילים
נומי, נומי, ילדתי...

Unit Resource 1.2A

Lyrics: Mitachat LaShamayim – David Broza

Mitachat LaShamayim

Banu lechan
mitachat lashamayim
shnayim - k'mo zug
einayim
Yesh lanu zman
mitachat hashamayim
beinataim - anu od kan

At va'ani (x3)
vehamitah harechava
latet ahava

Lailah va'yom (x3)
vehachiyuch mitnatzel
she'hu mitatzel.

Banu lechan...

Shneinu echad (x3)
echad shalem ve'agol
shalem ve'gadol

Boi niten (x3)
ani eten lach latet
latet li latet lach

Banu lechan...

Velamrot hapa'ar
velamrot hake'ev
velamrot hatza'ar
ani ohev
ve'ohev (x2)...

Under the Sky

We came here
from under the sky
two - like a pair of eyes
We have time
under the sky
In the meantime - we're
still here.

You and me (x3)
the bed is wide,
there's lots of room for
love.

Night and day (x3)
and the smile apologizes
for his laziness.

We came here...

We are one (x3)
one complete unit
together
perfect and great.

Come let's give (x3)
I will let you give.
Let me give to you/let you.

We came here...

Despite the gap
despite the pain
despite the regret
I love
and love and love....

מתחת לשמיים

באנו לכאן
מתחת לשמיים
שניים
כמו זוג עיניים

יש לנו זמן
מתחת לשמיים
בינתיים
אנו עוד כאן

את ואני
את ואני
את ואני

והמיטה רחבה
לתת אהבה

לילה ויום
לילה ויום
לילה ויום

והחיוך מתנצל
שהוא מתעצל

באנו לכאן...

שנינו אחד
שנינו אחד
שנינו אחד

אחד שלם ועגול
שלם וגדול

בואי ניתן
בואי ניתן
בואי ניתן

אני אתן לך לתת
לתת לי לתת לך

באנו לכאן...

ולמרות הפער
ולמרות הכאב
ולמרות הצער
אני אוהב
ואוהב
ואוהב...

Unit Resource 1.2B

Lyrics: Yo Ya – Kaveret

Yo Ya

Kibalti onesh ktsat mugzam
Shaftu oti lamavet
Yashavti al kishet chashmal
Nifradti mehapravi'vet
Lu yacholti lefachot
Lehachlif takisa'ot
Ki omrim bederech klal
"Meshaneh makom
meshaneh mazal"

Chorus:
Hey yo ya
Ani sho'el
Hey yo ya
Atem onim
Hey yo ya
Ha'im ze fair?
Hey yo-ya
Atem lo yod'im

Ha'ach sheli asaf bulim
Lachen avad bado'ar.
Haya mechalek tamichtavim
Kibel afilu to'ar.

Yom echad pakach hivchin
She'asaf gam michtavim
Mehajob miyad putar
Ki yesh sof lechol davar

Chorus:

Haya li dod kازه batlan
Shehit'atsel lanuach
Haya holech lanemala
Chozer bli matzav ruach.
Lu haya pachot tipesh
Az vaday yada she'yesh
Gam tosefet la'pitgam
Re'e dracheha va'chacham

Chorus:

Ben-dod sheli ratza lis'chot
Kedei latsuf kavu'a
Lamad s'chiyah be'hitkatvut
Etsel matsil yadu'a

Kshenichnas sof-sof layam
Toch shniyot hu ne'elam
Shnayim kaftsu elav miyad
Tov'im hashnayim min ha'echad.

Chorus:

Yo Ya

I got a harsh sentence
They sentenced me to death
I sat on the electric chair
Said good-bye to my car
I hoped that at least
I could change chairs
Because they say
"If you change your place
you change your luck"

Chorus:
Hey yo ya
I ask you
Hey yo ya
You answer me
Hey yo ya
Is it fair?
Hey yo ya
You don't know

My brother used to collect stamps
That's why he worked in the post
office
He would sort the mail
(Even got promoted)
One day a supervisor noticed
That he also collected letters
From his job he was immediately
fired
Because all good things must have
an end*

Chorus:

I had an uncle who was so lazy
He was too tired even to nap
He'd go off to for the day
Come back tired

If he wasn't so stupid
He'd know there was
More to the saying:
See the path and learn.**

Chorus:

My cousin wanted to learn to swim
So he could float on a regular basis
He learned to swim by
correspondence course
From a famous lifeguard

When he finally got in the water
Within seconds he was gone
Two jumped in right away
Drowning the two from the one***
Chorus:

יו יא

קיבלתי עונש קצת מוגזם
שפטו אותי למוות
ישבתי על כסא חשמל
נפרדתי מהפרייבט
לו יכולתי לפחות
להחליף ת'כיסאות
כי אומרים בדרך כלל
משנה מקום משנה מזל

פזמון:

היי יו יא
אני שואל
היי יו יא
אתם עונים
היי יו יא
האם זה פייר
היי יו יא
אתם לא יודעים

אח שלי אסף בולים
לכן עבד בדואר
היה מחלק ת'מכתבים
קיבל אפילו תואר
יום אחד פקח הבחין
שאסף גם מכתבים
מהג'וב מיד פוטר
כי יש סוף לכל דוור

פזמון:

היה לי דוד כזה בטלן
שהתעצל לנוח
היה הולך לנמלה
חוזר בלי מצב רוח
לו היה פחות טיפש
אז ודאי ידע שיש
גם תוספת לפתגם
ראה דרכיה וחכם

פזמון:

בן דוד שלי רצה לשחות
כדי לצוף קבוע
למד שחיה בהתכתבות
אצל מציל ידוע

כשנכנס סוף סוף לים
תוך שניות הוא נעלם
שניים קפצו אליו מיד
טובעים השניים מן האחד

פזמון

Unit Resource 1.3A

Lyrics: Toy – Netta

Ree, ouch, hey, hm, la
Ree, ouch, hey, hm, la
Ree, ouch, hey, hm, la
Ree, ouch, hey, hm, la
(He's a bucka-mhm-buck-
mhm-buckbuck-buck-mhm
boy)
(Bucka-mhm-buck-mhm-
buckbuck, I'm not your)
Ree, ouch, hey, hm, la
(Bucka-mhm-buck-mhm-
buckbuck-buck-mhm toy)
(Bucka-mhm-buck-mhm-
buckbuck, I'm not your)
Ree, ouch, hey, hm, la
(Bucka-mhm-buck-mhm-
buckbuck-buck-mhm toy)
(Bucka-mhm-buck-mhm-
buckbuck, I'm not your)

Look at me, I'm a beautiful
creature
I don't care about your
modern time preachers
Welcome boys, too much
noise, I will teach ya
Drum pam pa ooh, drum
pam pa ooh
Hey, I think you forgot
how to play
My teddy bear's running
away
The Barbie got something
to say
Hey hey hey hey!
My Simon says leave me
alone
I'm taking my Pikachu
home
You're stupid just like your
smart...phone
Wonder Woman don't you
ever forget

You're divine and he's
about to regret
He's a bucka-mhm-buck-
mhm-buckbuck-buck-mhm
boy
Bucka-mhm-buck-mhm-
buckbuck, I'm not your
Bucka-mhm-buck-mhm-
buck-mhm-buck-mhm-
buck-mhm...

I'm not your toy
(Not your toy)
You stupid boy
(Stupid boy)
I'll take you down
I'll make you watch me
Dancing with my dolls on
the MadaBaka beat
Not your toy
(Cululoo, cululoo)
(Cululoo, cululoo)

A-a-a ani lo buba
Don't you go and play with
me boy!
A-a-a ani lo buba
Don't you go and play...
Shake!
Say
(Cululoo, cululoo)
Wedding bells ringing
(Cululoo, cululoo)
Money man bling-bling
I don't care about your
Stefa, baby
Drum pam pa ooh, drum
pam pa ooh

Wonder Woman don't you
ever forget
You're divine and he's
about to regret

He's a bucka-mhm-buck-
mhm-buckbuck-buck-mhm
boy
Bucka-mhm-buck-mhm-
buckbuck, I'm not your
Bucka-mhm-buck-mhm-
buck-mhm-buck-mhm-
buck-mhm...

I'm not your toy
(Not your toy)
You stupid boy
(Stupid boy)
I'll take you down
I'll make you watch me
Dancing with my dolls on
the MadaBaka Beat

I'll t-t-t-take you now
W-w-w-with me now, boy

I'm not your toy
You stupid boy
I'll take you down
I'll make you watch me
Dancing with my dolls on
the MadaBaka Beat
(I'm not your toy)
Look at me, I'm a beautiful
creature
(You stupid boy)
I don't care about your
modern time preachers
(I'm not your toy)
Not your toy, not your toy,
not your toy, toy
I'm not your toy, not your
toy, not your toy, toy

Unit Resource 1.3B

Lyrics: Halvrit HaChadasha – Hatikva 6

Halvrit HaChadasha

Yesh li DELAY
Ani beJETLAG
Haya li OVERWEIGHT
Kaniti HANDBAG
Katavti MAILim
Hosafiti JPEG
Anlo beFOCUS
Tosif li HASHTAG
SWAG!!

Chorus:
OH MY GOD
Safa kasha
Haivrit hachadasha
Anlo mevin et hamivta
Daber elay ivrit bevakasha

Ani belachatz. Lo! Ani beSTRESS
Kol haketa shel haivrit mitfasfes
SERIOUSLY
Yesh li tchusha sheze kores
CRISIS
Ze lo BIG DEAL ze mevaes
Tir'u!

Kulam hayom ovdim be-TWENTY-FOUR/SEVEN
Bli harbe tshuka
Im hamon PASSION
NON-STOP
Cholmim al RELOCATION
Al EXIT mefu'ar
Al START-UP NATION

Yotz'im leDATEim
Eyze RENDEVOUS
BeLOOP echad
MIDEJA-VU leDEJA-VU
Shot'im SHOTim
CHASERim, DRINKim im kulam
Bonim al HAPPY HOUR, al HANGOVER chinam
Eyn BALANCE beyn haHIGH laLOW
Chayim REALITY SHOW
Ta'aminu li, I KNOW
C'EST LA VIE, I KNOW
Kvar higia hazman THAT WE
SPEAK THE LANGUAGE OF THE HEBREW MAN

Chorus:

Habituaach hamakif yihye be-ey-ay-djee (AIG)
Hakvatzim hem beGIF o be-bi-em-pi (BMP)
Habdikot yu-es(US), em-ar-ay(MRI), si-ti(CT)
veha-em-vi-pi(MVP) tamid ba-vi-ay-pi(VIP)
Lo tosik ekonomiy, tosik LOW COST
Lo kotvim la magira achshav
Kotvim laNOTES
Lo nigashim el hamivchan,
Nigashim laTEST
BeFIGHT agresivi, notnim THE BEST
Veim metim al eyze SHIT, samim beREPEAT
Im ze lo maspek kalit, QUIT, CONTROL, ALT-DELETE
SWEET!

Ma'alim laSTORY, fista? I'M SORRY
NO COMMENT, eyn GLORY
OH BE HAPPY, DON'T WORRY
Yesh li FLASHBACK, haya li BLACKOUT
Asiti CHECK-IN, asiti CHECK-OUT
Hayiti FAVORITE, kibalti KNOCK-OUT
Lakachti MICROPHONE, asiti SOLD-OUT

Chorus:
OH MY GOD
Safa kasha
Haivrit hachadasha
Gam Ben Yehuda(1) lo yad'a
PLEASE yotver ivrit bevakasha
AYWA!

Az eych omrim WIFI beivrit? WIFI
eych omrim PROTECTION beivrit? PROTECTION
eych omrim SELFIE beivrit? SELFIE
eych omrim ACTION beivrit? YA'ALA
eych omrim MEDIUM beivrit? MEDIUM
eych omrim PREMIUM beivrit? PREMIUM
eych omrim WALA chaserot lanu milim
laivrit yesh beayot az malvim vemalvim vemalvim

Chorus:
Way, way, way
Safa kasha
Haivrit hachadasha
Gam Ben Yehuda lo yad'a
Daber elay ivrit bevakasha x4

The New Hebrew

I have a DELAY (1)
I am JETLAGged
My baggage was OVERWEIGHT
I bought a HANDBAG
I wrote eMAILs
I attached a JPEG
I'm not FOCUSed
Add a HASHTAG for me
SWAG!!

Chorus:
OH MY GOD
It is a difficult language
The new Hebrew
I don't understand the accent
Speak to me in Hebrew, please

I'm under pressure. No! I'm STRESSED
A whole section of Hebrew went missing
SERIOUSLY
I have a feeling this is a disaster
CRISIS
It's no BIG DEAL, it sucks
Look!

Everyone nowadays works 24/7
Without much gusto
With loads of PASSION
NON-STOP
We dream about RELOCATION
About a luxurious EXIT (2)
About a START-UP NATION
We go out on DATES
What a RENDEVOUS
In one LOOP
From DEJA-VU to DEJA-VU
We drink SHOTS
CHASERS, DRINKS with everyone
We take advantage of the HAPPY HOUR, of a cheap
HANGOVER
There's no BALANCE between the HIGH and the LOW
Life is a REALITY SHOW
Believe me, I KNOW
C'EST LA VIE, HELLO
Now is the time THAT WE
SPEAK THE LANGUAGE OF THE HEBREW MAN

Chorus:

The comprehensive insurance will be AIG
The files will be in GIF or BMP format
Medical tests will be US, MRI, CT
And the MVP is always with the VIP
We don't fly economy, we fly LOW COST
We don't file papers in the drawer
We write in NOTES
We don't take an exam,
We take a TEST
In a tough FIGHT, we give THE BEST
And if we love some SHIT, we click REPEAT
If this is not catchy enough, QUIT, CONTROL, ALT-DELETE
SWEET!

We upload to our STORY(6), did you miss it? I'M SORRY
NO COMMENT, there is no GLORY
OH BE HAPPY, DON'T WORRY
I have a FLASHBACK, I had a BLACKOUT
I went through a CHECK-IN, I went through a CHECK-OUT
I was the FAVORITE, I caught a KNOCK-OUT
I grabbed a MICROPHONE, it was SOLD-OUT

Chorus:
OH MY GOD
It is a difficult language
The new Hebrew
Even Ben Yehuda(4) had no idea
PLEASE more Hebrew, please
AYWA(5)!

So how do you say WIFI in Hebrew? WIFI
How do you say PROTECTION in Hebrew? PROTECTION
How do you say SELFIE in Hebrew? SELFIE
How do you say ACTION in Hebrew? YA'ALA(5)
How do you say MEDIUM in Hebrew? MEDIUM
How do you say PREMIUM in Hebrew? PREMIUM
How do you say WA'ALA(5)? We are short on words,
Hebrew has problems, so we borrow and borrow and borrow

Chorus:
Speak to me in Hebrew, please
Speak to me in Hebrew, please
Speak to me in Hebrew, please
Speak to me in Hebrew, please

העברית החדשה

יש לי דילי
אני ב'טג' לג'
היה לי אברז ויט'
קניתי תדנדב'
תכתובתי מיילים'
הוספתי ג'י פג'
אנל'א ב'פוקוס'
תוספתי לי השטאג'
סוואג!!

אז מיי גאד'
שפה קשה'
העברית החדשה'
אנל'א מבין את המבטא'
דבר אליי עברית בבקשה'
אני בלחץ. ללא אני בסטרס'
כל הקטע של העברית מתפספס'
סיריסי'
יש לי תחושה שזה קורס'
קריסיס'
זה לא ב'ב דיל זה מבאס'
ותראו!

כולם היום עובדים בטונוס פור סבן'
בלי הרבה תשוקה'
עם המון פאשין'
נן-טופ'
תולמים על רילוקיישן'
על אקזיט מ'פואר'
על סטארט אפ ניישן'

יוצאים לדייטיים'
אזרח רנדום'
בלוף אחד'
מדד'א וו לנד'א וו'
שותים שוטיים'
צ'ייטרים, דרינקים עם כולם'
בוניס על הפי אורו, על הנג אובר חינס'
ואין בל'אנס ב'ן היה ללאו'
חיים ריאליטי שו'
תאמינו לי, אי נ'
סה לא וי, הלו'
כבר הגיע הזמן דאט וי'
ספיקו הדי לנגוויג'א אופו דה היבור מן'

אז מיי גאד'
שפה קשה'
העברית החדשה'
אנל'א מבין את המבטא'
דבר אליי עברית בבקשה'

הביטוח המקיף יהיה באיי.איי.ג'י.
הקצבנים הם בגיף או אבי אס פי
הבדיקות יו אס, אם אר אי, סי טי
והאם וי פי תמיד בוי אי פי
לא טסים אקונומי, טסים לואו קוסט'
לא טובים למרינה עכשיו, כותבים לנווטס'
לא נגשים אל המבחן, נגישים לנסט'
בפיטי אנדריסבי, נותנים ת'בסט'
ואם מתים על אזה שית, נשעים בריפטי'
אם זה לא מספיק קליט, קוטי, קונטרול אלט דיליט'
ואוטיס!

מעלימ'ם לטטורי, ספספת'ם איים טורי'
מא קומנט, אין גלורי'
או ב' הפי, דונט וורי'
יש לי פלאשבק, היה לי ב'לאקאאוט'
עשיתי צ'ק און, עשיתי צ'ק אאוט'
הייתי פי'בירטי, קיבלתי מ'קאאוט'
לקחתי מיקרופון, עשיתי סולד אאוט'

אז מיי גאד'
שפה קשה'
העברית החדשה'
אנל'א מבין את המבטא'
דבר אליי עברית בבקשה'

אז מיי גאד'
שפה קשה'
העברית החדשה'
גם בן יהודה לא ידע'
פליז יותר עברית בבקשה'
אויזה!

אז איך אומרים ווי פי עברית? ווי פי פי'
איך אומרים פרוטקשן בעברית? פרוטקשן'
איך אומרים סלפי בעברית? סלפי'
איך אומרים אקשן בעברית? איללה'
איך אומרים מדיום בעברית? מדיום'
איך אומרים פרמייום בעברית? פרמייום'
איך אומרים מאלה חסרות לנו מילים'
לעברית יש בעיות אז מלווים מלווים ומלווים

אז מיי גאד'
שפה קשה'
העברית החדשה'
אנל'א מבין את המבטא'
דבר אליי עברית בבקשה'

וואי וואי וואי'
שפה קשה'
העברית החדשה'
גם בן יהודה לא ידע'
דבר אליי עברית בבקשה'
דבר אליי עברית בבקשה'
דבר אליי עברית בבקשה'
דבר אליי עברית בבקשה'
דבר יותר עברית בבקשה'

Unit Resource 1.4A
Lyrics: Abanibi – Izhar Cohen

<u>Abanibi</u>	<u>"I LOVE YOU" in code</u>	<u>אבניבי</u>
[chorus] Abanibi obohebev Abanibi obohebev obotabach	[chorus] I love, I love you** I love, I love you**	א-ב-ני-בי או-בו-ה-בב א-ב-ני-בי או-בו-ה-בב או-בו- ת-בך.
K'shehayinu yeladim, Ahavnu b'sodei sodot El mi hayinu nechmadim Rak l'dodim ul'dodot.	When we were children, we never spoke of love (except secretly) To whom were we "nice"? Only to uncles and aunts.	כשהיינו ילדים אהבנו בסודי סודות ?אל מי היינו נחמדים רק לדודים ולדודות
V'habanot hamiskenot savlu Hametukot hen rak makot kiblu. V'et mah shehigashnu be'emet Lachashnu rak bisfat habeit	And the poor girls suffered, the sweet ones only were hit. And what we truly felt, we whispered only in "B- language" . ["baby talk"]	והבנות המסכנות סבלו, המתוקות הן רק מכות קיבלו ואת מה שהרגשנו באמת "לחשנו רק בשפת ה"בית".
[chorus] Ahavah, hi milah yafah Hi t'filah yafah, hi safah. Ahavah, hi elai tovah Hi tamid titgabeir Uvisfat ahavah nedaber [chorus, twice] Ani cholem v'kam shalosh milim Umahu ha'olam? Shalosh milim. V'zeh mah she'ani margish k'eit. Mamash k'mo az. S'fat habeit	Love, it is a beautiful word A beautiful prayer, a language Love, it is good to me It will overcome all And we will speak the language of love. [chorus, twice] I dream, and three words appear And what is the world? Only three words And this is how I feel now Truly just as then --"B- language"	א-א-ב-ני-בי... אהבה, היא מילה יפה, היא תפילה יפה, היא שפה. אהבה, היא אלי טובה, היא תמיד תתגבר ובשפת אהבה נדבר. א-א-ב-ני-בי...
[chorus] Ani cholem v'kam shalosh milim Umahu ha'olam? Shalosh milim. V'zeh mah she'ani margish k'eit. Mamash k'mo az. S'fat habeit	I dream, and three words appear And what is the world? Only three words And this is how I feel now Truly just as then --"B- language"	אני חולם וקם שלוש מילים ומהו העולם? - שלוש מילים וזוה מה שאני מרגיש כעת "ממש כמו אז בשפת ה"בית". א-א-ב-ני-בי...
[chorus]	** [in "baby talk"] [chorus]	

Unit Resource 1.4B
Lyrics: Haperach Begani – Zohar Argov

Haperach Begani

B'yom aviv bahir vatzach
Otach ani zocher
Ukvar me'az heiteiv yada'ti
shelo avateir.
Ki li hayit be'vat einai
bechol yom bechol leil,
hayit li kemal'ach ha-el
mitoch ha'arafel.
Ratziti levakesh yadech,
ratziti lach lomar,
sod ahava shebilvavi
shamoor mikol mishmar
ratziti lach lomar ahavati,
ahavti ve nigmar
ach lo he'azti
gam keshehaya k'var
me'uchar.
Pizmon:
At olami im shachar
at li kol hayom
at olami balayla
at hachalom.
At bedami beruchi u'levavi
at ha'nicho'ach hamatok
haperach begani.
Meaz halach't yomi koder
aroch u'meshamem
lashav rotzeh ani
lishko'ach
u'lehitalel.
Chazri maher, ki
bil'adayich
olami shomem
nadamu meitarei koli
vekinori domem.

Pizmon:
At

THE FLOWER IN MY
GARDEN

On a clear and crisp spring
day
I remember you.
Already since then I knew
well
that I won't give up,
for you were in my eye
every night and every day.
You were for me, as a
heavenly angel
in the mist.
I wanted to ask for your
hand.
I wanted to say to you
the secret of love that is in
my heart
guarded from all.
I wanted to say to you, my
love,
I loved and it's over
for I did not dare
also when it was too late.
Chorus:
You are my world at dawn.
You are mine all day.
You are my world at night.
You are the dream.
You are in my blood, my
spirit and in my heart.
You are the sweet
fragrance,
the flower in my garden.
Since you went my day is
dimmed,
long and boring.
In vain I wish to forget
and not to notice.
Return fast, for without you
my world is desolate,
my vocal chords are
silenced
and my violin is quiet.
Chorus:
You...

הפרח בגני

מיום אביב בהיר וצח אותך
אני זוכר
וכבר מאז היטב ידעתי שלא
אוותר
כי לי היית בבת עיני בכל יום
וכל ליל
היית לי כמלאך האל מתוך
הערפל.
רציתי לבקש ידך רציתי לך
לומר
סוד אהבה שבלבבי שמור
מכל משמר
רציתי לך לומר אהבתי
אהבתי ונגמר
אך לא העזתי גם כשהיה
כבר מאוחר.
את עולמי עם שחר את לי כל
היום
את עולמי בלילה את החלום
את בדמי ברוחי ולבבי
את הניחוח המתוק הפרח
בגני.
מאז הלכת יומי קודר ארוך
ומשמם
לשוא רוצה אני לשכוח
ולהתעלם
חזרי מהר כי בלעדייך עולמי
שומם
נדמו מיתרי קולי וכינורי
דומם.
את עולמי...

Unit Resource 1.4C

Lyrics: Hana Mash Hu – A-WA

Hana Mash Hu Al Yaman

Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt
Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt

Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt
Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt

Ayhin a-yug'a li bayt?
(dhalhin me'esh khayma)
Aw 'ala alagal 'usha zughayra
(wazid ma'a 'arba'a ahaly)
Wahana abni ahaly
(an la yshilu 'alays albna)
Adawer li shughla bshaga
(be-nathafa aw be-trab)

Wa'ad at'alam allugha
(eb'edi lish min hikayatish)
Ma'a alwagt ahis mansuba
(hana mash hu al Yaman)
Ayhin a-yug'a li bayt?
(dhalhin me'esh khayma)
Aw 'ala alagal 'usha zughayra
(wazid ma'a 'arba'a ahaly)

Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt
Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt

Jit la 'indish hariba
Wanti hasabtini haeja
Jit la 'indish hariba
Wahasabtish li dar alenja

Ayhin a-yug'a li bayt?
(dhalhin me'esh khayma)
Aw 'ala alagal 'usha zughayra
(wazid ma'a 'arba'a ahaly)
Wahana abni ahaly
(an la yshilu 'alays albna)
Adawer li shughla bshaga
(be-nathafa aw be-trab)

Hana mash hu al Yaman
Hana mash hu al Yaman
Jit la 'indish ghariba
Hana mash hu al Yaman

Hana mash hu al Yaman
Hana mash hu al Yaman
Jit la 'indish ghariba
Hana mash hu al Yaman

Jit la 'indish hariba
Wanti hasabtini haeja
Jit la 'indish hariba
Wahasabtish li dar alenja

Jit la 'indish hariba
Wanti hasabtini haeja
Jit la 'indish hariba
Wahasabtish li dar alenja

Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt
Blad bur, wash'eir, wa'enab, wazayt
Watin, waruman, watamr, wubayt

Here is Not Yemen

Land of wheat and barley, grape and olive
Fig and pomegranate, date and home
Land of wheat and barley, grape and olive
Fig and pomegranate, date and home

Land of wheat and barley, grape and olive
Fig and pomegranate, date and home
Land of wheat and barley, grape and olive
Fig and pomegranate, date and home

Where will I stake a home?
(You have a tent for now)
Or at least a small shack
(Along with four other families)
And here I will raise a family
(Don't let them take your daughter)
I'll find myself a job with an income
(Either in cleaning or working the earth)

And I will learn the language
(Lose the accent)
With time I'll feel like I belong
(Here is not Yemen)
Where will I stake a home?
(You have a tent for now)
Or at least a small shack
(Along with four other families)

Land of wheat and barley, grape and olive
Fig and pomegranate, date and home
Land of wheat and barley, grape and olive
Fig and pomegranate, date and home

I came to you a stranger
You saw me as primitive
I came to you fleeing
I saw you as a last resort

Where will I stake a home?
(You have a tent for now)
Or at least a small shack
(Along with four other families)
And here I will raise a family
(Don't let them take your daughter)
I'll find myself a job with an income
(Either in cleaning or working the earth)

Here is not Yemen
Here is not Yemen
I came to you as a stranger
Here is not Yemen

Here is not Yemen
Here is not Yemen
I came to you as a stranger
Here is not Yemen

I came to you a stranger
You saw me as primitive
I came to you fleeing
I saw you as a last resort

I came to you a stranger
You saw me as primitive
I came to you fleeing
I saw you as a last resort

Land of wheat and barley, grape and olive
Fig and pomegranate, date and home
Land of wheat and barley, grape and olive
Fig and pomegranate, date and home

هانا ماش هو اليمن

بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت
بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت

بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت
بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت

ايحين ابوقع لي بيت؟
(نلحين معش خيمة)
او على الاقل عشه ز غيرة
(وزد معا اربعة اهالي)
وهانا ابني اهلي
(ان لا يشلوا علينا البنية)
ادور لي شغله بشقاء
(بالنظافة او بالتراب)

وعاد اتعلم اللغة
(ابيدي ليش من حكايتش)
معا الوقت احس محسوبه
(هانا ماش هو اليمن)
ايحين ابوقع لي بيت؟
(نلحين معش خيمة)
او على الاقل عشه ز غيرة
(وزد معا اربعة اهالي)

بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت
بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت

جيت الى عندش غريبه
وانتي حسبتيني هانجه
جيت الى عندش هاربه
وحسبتش لي دار الانجاه

ايحين ابوقع لي بيت؟
(نلحين معش خيمة)
او على الاقل عشه ز غيرة
(وزد معا اربعة اهالي)
وهانا ابني اهلي
(ان لا يشلوا علينا البنية)
ادور لي شغله بشقاء
(بالنظافة او بالتراب)

هانا ماش هو اليمن
هانا ماش هو اليمن
جيت الى عندش غريبه
هانا ماش هو اليمن

هانا ماش هو اليمن
هانا ماش هو اليمن
جيت الى عندش غريبه
هانا ماش هو اليمن

جيت الى عندش غريبه
وانتي حسبتيني هانجه
جيت الى عندش هاربه
وحسبتش لي دار الانجاه

جيت الى عندش غريبه
وانتي حسبتيني هانجه
جيت الى عندش هاربه
وحسبتش لي دار الانجاه

بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت
بلاد بر وشعير وعنب وزيت
وتين ورمان وتامر وبيت

Unit Resource 1.5A

Lyrics: HaMasa L'erezt Yisrael – Shlomo Gruinch

HaMasa L'erezt Yisrael

Hayareach, mashgiach
me'al, Al gabi, sak ha'ochel
hadal, Hamidbar
mitachtai, ein sofo lefanim
V'imi mavticha le'achai
haktanim Od me'at, od
k'tzat, Leharim raglayim,
Ma'amatz acharon lifnei
Yerushalayim. Or yareach
hechazek ma'amad, Sak
ha'ochel shelanu avad,
Hamidbar lo nigmar,
yellalot shel tanim V'imi
margi'ah et achai
haktanim Od me'at, od
k'tzat, Bekarov niga'el, Lo
nafsik lalechet, l'Eretz
Yisrael. U'valailah, takfu
shodedim B'sakeen, gam
b'cherev chada, Bamidbar
dam imi, Hayareach eidi
Va'ani mavtichah l'achai
haktanim: Od me'at, od
k'tzat, Yitgashem hahalom,
Od me'at nagia, l'Eretz
Yisrael. Ba'yareach,
d'mutah shel imi, Mabita
bi; ima, al te'almi! Lu
haitah l'tzidi, hee hayta
yechola Leshachne'ah
otam sh'ani yehudi. Od
me'at, od k'tzat, B'karov
nega'el, Lo nafsik lalechet
l'Eretz Yisrael. Od me'at,
od k'tzat, Leharim einayim,
Ma'amatz acharon Lifnei
Yerushalayim.

The Journey to the Land of Israel

The moon watching over
above, On my back, the
meager bag of food, The
desert beneath me, no end
in front And my mama
promises my little brothers A
bit more, a little more, To lift
you your legs, A final effort
before Jerusalem. The strong
moonlight scene, Our bag of
food got lost, The never-
ending desert, the howls of
jackals And my mom calms
my little brothers Another
moment, a little more, Soon
we will be redeemed, We
won't stop going, to the Land
of Israel. And in the night,
bandits attacked With knives
and a sharp sword, In the
desert, the blood of my
mom, The moon my witness
And I promise my little
brothers: Just a moment, a
little more, The dream will be
fulfilled, Soon we will arrive,
to the Land of Israel. In the
moon, my mama's image,
Looking at me; Mom, don't
disappear from me! If only
she was by my side, she
would be able to convince
them, that I'm Jewish. A
moment more, a little more,
The dream will be fulfilled,
Soon we will arrive, to the
Land of Israel. A moment
more, a little more, Lift your
eyes, A final effort Before
Jerusalem.

המסע לארץ ישראל

הירח משגיח מעל,
על גבי שק האוכל הדל
המדבר מתחתיי, אין סופו
לפנים,
ואמי מבטיחה לאחיי הקטנים
עוד מעט, עוד קצת, להרים
רגליים
מאמץ אחרון, לפני ירושלים
אור ירח החזק מעמד
שק האוכל שלנו אבד
המדבר לא נגמר, יללות של
תנים,
ואימי מרגיעה את אחיי הקטנים
עוד מעט, עוד קצת, בקרוב
נגאל
לא נפסיק ללכת, לארץ ישראל
ובלילה תקפו שודדים
בסכין גם בחרב חדה
במדבר דם אימי, הירח עדי
ואני מבטיחה לאחיי הקטנים
עוד מעט, עוד קצת, יתגשם
החלום
עוד מעט נגיע, לארץ ישראל
בירח דמותה של אימי
מביטה בי, אמא אל תיעלמי
לו הייתה לצידי, היא הייתה
יכולה,
לשכנע אותם שאני יהודי
עוד מעט, עוד קצת, בקרוב
נגאל
לא נפסיק ללכת, לארץ ישראל
עוד מעט, עוד קצת, להרים
עיניים
מאמץ אחרון, לפני ירושלים

Unit Resource 1.5B

Lyrics: Ima Sapri Li – Yaldey Be Haetz, Ayala Ingedashet

Ima Sapri Li

Ima sapri li od pa'am eich
ani higati l'chan Al
hamasah bamidbar Eich
azavnu b'lailah hakol sham
nishar Sachavnu itanu rak
kamah kadim shel mayim
V'lechem shelo mitkalkel
afilu achrei chodshayim
Yatzanu bachoshech al
susim v'chamorim
Hitkadamnu b'sheket
yamim arukim Sapri eich
sachavt oti b'toch bahd al
hagav V'eich shatinu
m'eitz shenazal mimenu
chalav Ima sapri li od
pa'am achat Al hamasah
m'itiopia Et hachalom
shelach higsham't Bishvili
at hachi giborah Ima sapri
li od pa'am achat Al
hamasah m'itiopia Et
hachalom shelach
higsham't Ima sheli at
hachee giborah Ima sapri li
od pa'am Eich ani higati
l'chan V'al hamasah
bamidbar Eich azavnu
b'lailah hakol sham nishar
Tza'adnu baleilot
vayashanu b'yamim V'at
rachast oti b'nahar hakar
bein he'harim Sapri li od
pa'am al ha'ishah
ha'araviah Sh'marchah
a'lai chalav eizim sheshuv
e'hiyeh briyah Eich ahav't
lehachin bubot ktanot
me'chemar Ulai hen
adayin b'Ambor ulai
mashehu sham od nishmar
Ima sapri li od pa'am
achat...

Mom Tell Me

Mom, tell me again how I
arrived here About the
desert journey How we left
everything behind there at
night We carried with us only
a few jugs of water And
bread that wouldn't go bad
even after months We left in
the dark, on horses and
donkeys We progressed in
silence, long days Tell me
how you carried me on your
back in a carrier of cloth And
how we drank milk dripping
from a tree Mom tell me one
more time About the journey
from Ethiopia The dream
that you realized For me
you're the most heroic Mom
tell me one more time About
the journey from Ethiopia
The dream that you realized
My mom—you're the most
heroic Mom tell me again
How I arrived here And
about the desert journey
How we left at night,
everything was left there We
walked at night and slept
during the days And you
washed me in the cold river
between the mountains Tell
me again about the Arab
woman Who poured goat's
milk on me so that I would
be healthy once more How
you loved to make small, clay
dolls Maybe they are still in
Ambor maybe something
there was saved Mom tell
me one more time...

אמא ספרי לי

אמא ספרי לי עוד פעם איך
אני הגעתי לכאן על המסע
במדבר איך עזבנו בלילה
הכל שם נשאר סחבנו אתנו
רק כמה כדים של מים ולחם
שלא מתקלקל אפילו אחרי
חודשיים יצאנו בחושך על
סוסים וְחמורים התקדמנו
בשקט ימים ארוכים ספרי
איך סחבת אותי בתוך בד על
הגב ואיך שתינו מעץ שנזל
ממנו ◌ חלב אמא ספרי לי
עוד פעם אחת על המסע
מאתיופיה את החלום שלך
הגשמת בשבילי את הכי
גיבורה אמא ספרי לי עוד
פעם אחת על המסע
מאתיופיה את החלום שלך
הגשמת אמא שלי את הכי
גיבורה אמא ספרי לי עוד
פעם איך אני הגעתי לכאן ועל
המסע במדבר איך עזבנו
בלילה הכל שם נשאר צעדנו
בלילות וישנו בימים ואת
רחצת אותי בנהר הקר בין
ההרים ספרי לי עוד פעם על
האשה הערבייה שמרחה
עליי חלב עיזים ששוב אהיה
בריאה איך אהבת להכין
בובות קטנות מחימר אולי הן
עדיין באמבור אולי משהו שם
עוד נשמר אמא ספרי לי עוד
פעם אחת...

Unit Resource 2.1B Build your Kibbutz

Hi There Chalutzim (Pioneers),

Welcome to Kibbutz Degania. The year is 1910 and you are in Northern Palestine. Your mission is to build the kibbutz, where you will eventually farm, work, and live together communally. Below you will find a map containing major spaces you should include. You have 10min. to build this model Kibbutz Degania. Once you have finished, make your way to the garden.



Unit Resource 2.1A

Lyrics: Maim Maim – Imanuel Amiran and Mekorot

Maim Maim

Ushavtem mayim b'sason
mimainei hayeshua .
Ushavtem mayim b'sason
mimainei hayeshua

Chorus:

Mayim - Mayim - Mayim -
Mayim

Hey, mayim b'sason

Mayim - Mayim - Mayim -
Mayim

Hey, mayim b'sason

Hey, hey, hey, hey

Mayim - Mayim

Mayim - Mayim

Mayim - Mayim - b'sason

Mayim - Mayim

Mayim - Mayim

Mayim - Mayim - b'sason

Water Water

You shall draw water
joyfully

From the springs of
salvation,

You shall draw water
joyfully

From the springs of
salvation.

Chorus:

Water, water, water,
water,

Hey, water, joyfully,

Water, water, water,
water,

Hey, water, joyfully.

Hey, hey, hey, hey

Water, water,

Water, water

Water, water joyfully.

Water, water,

Water, water

Water, water joyfully.

מים מים

ושאבתם מים בששון
ממעייני הישועה.

ושאבתם מים בששון
ממעייני הישועה.

מים, מים, מים מים

הוי מים בששון

מים, מים, מים, מים

הוי מים בששון

הי, הי, הי, הי

מים, מים

מים, מים

מים, מים בששון

מים, מים

מים, מים

מים, מים בששון

Unit Resource 2.1C

Lyrics: VeDavid Yafe Eynayim – Matityahu Shelem (performed by Alan Lomax, Harry Oster or A-WA)

Ve David Yafe Eynayim

VeDavid yafeh einaim
Hu ro'eh bashoshanim

VeDavid yafeh einaim
Hu ro'eh bashoshanim

Hikah Sha'ul be'alafav
VeDavid berivevotav

Ben Yishai, Chai vekayam
Ben Yishai, Chai vekayam

David with Beautiful Eyes

David had beautiful eyes,
a shepherd among the
lilies.

David had beautiful eyes,
a shepherd among the
lilies.

Saul smote thousands,
and David tens of
thousands.

The son of Yishai, alive and
well.

The son of Yishai, alive and
well.

ודוד יפה עיניים

דוד יפה עיניים
הוא רועה בשושנים
ודוד יפה עיניים
הוא רועה בשושנים
היכה שאול באלפיו
ודוד ברבבותיו
בן ישי חי וקיים
בן ישי חי וקיים.

Unit Resource 2.1D

Lyrics: Beharim Kvar Hashemesh Melahetet – Natan Alterman (performed by Effi Netzer Band)

Beharim Kvar Hashemesh

Melahetet

Beharim kvar hashemesh
mlahetet
U'vaemek od nitzetetz hatal
Anu ohavim otach
Moledet
Bsimcha bshir uvamal

Mimordot halvanon ad yam
hamelach
Navor otach bmachrashot
Anu od nita lach v'nivneh
lach
Ani nipeh otach m'od

Nalbischech shalvat beton
vamelet
Vnifrosh lach marvadai
gagim
Al admat shdotaich haguelet
Hadagan yarnin paamonim

Hamidbar anu. Derech bo
Nachtzova
Habtzo anachnu nibshon
Ma niten lach ode lhod
vasva
Ma od lo natanu vniten

Beharim beharim zarach
oreinu
Anu nafila al hahar
Haetmol nishar
maachoreinu
Ach raba haderech
lamachar

Im kasha he haderech
uvogedet
Im gam lo echad yafol
chalal
Ad olam nohav otach
moledet
Vanu lach bakrav uvamal

In the Hills Golden Dawn

In the hills golden dawn has poured
her splendor
In the Valley dew-drops glitter still
To you, our fair cherished Land, we
tender
Faithful hearts and hands to serve
your will!
To you, our fair cherished Land, we
tender
Faithful hearts and hands to serve
your will!
From the Lebanon slopes to the
Dead Sea strand
We shall draw the plough across
your plains, We shall plant and
build upon your waste land,
Beautiful. Your borders and
domains.
We shall plant and build upon your
waste land, Beautify your borders
and domains.
We shall dress you with a dress
made from concrete and cement
we shall span you a garden carpet.
In the field of your redeem lands,
grain will dance with joy, like bells.
In the desert we shall carve a road.
We shall dry the swamp.
What can we offer you more to
praise your glory and to please
you?
What has not yet given – we will let
you have.
What more can we offer you to
praise your glory and to please
you?
What has not yet given – we will let
you have.
In the hills golden dawn has poured
her splendor
In the valley dew-drops glitter still
To you, our fair cherished Land, we
tender
Faithful hearts and hands to serve
your will!
From the Lebanon slopes to the
Dead Sea strand
We shall draw the plough across
your plains,
We shall plant and build upon your
waste land, Beautify your borders
and domains.
We shall plant and build upon your
waste land, Beautify your borders
and domains.

בהרים כבר השמש מלהטת

בהרים כבר השמש מלהטת
ובעמק עוד נוצץ הטל
אנו אוהבים אותך, מולדת
בשמחה, בשיר ובעמל.
ממורדות הלבנון עד ים
המלח
נעבר אותך במחרשות
אנו עוד נטע לך ונבנה לך
אנו ניפה אותך מאד
נלבישה שלמת בטון ומלט
ונפרש לך מרבדי גנים
על אדמת שדותיך הנגאלת
הדגן ירנין פעמונים
המדבר – אנו דרך בו
נחצבה
הבצות – אנחנו ניבשן
מה נתן לך עוד להוד ושבע
מה עוד לא נתנו ונתן
בהרים, בהרים זרח אורנו
אנו נעפילה אל ההר
האתמול נשאר מאחורינו
אך רבה הדרך למחר
אם קשה היא הדרך ובוגדת
אם גם לא אחד יפל חלל
עד עולם נאהב אותך, מולדת
אנו לך בקרב ובעמל!

Unit Resource 2.2A

Lyrics: Yerushalayim Shel Zahav – Naomi Shemer

Yerushalayim Shel Zahav

Avir harim tzalul kayayin
Vereiach oranim,
Nisa beru'ach ha'arbayim
Im kol pa'amonim.

Uvetardemat ilan va'even
Shvuyah bachalomah,
Ha'ir asher badad yoshevet
/nitzevet
Uvelibah chomah.

Chorus:

**Yerushalayim shel zahav
Veshel nechoshet veshel or
Halo lechol shirayich ani kinor.**
x2

Eicha yavshu borot hamayim
Kikar hashuk reikah,
Ve'ein poked et har habayit
Ba'ir ha'atikah.

Uvame'arot asher basela
Meyalelot ruchot,
Ve'ein yored el yam hamelach
Bederech Yericho.

Chorus:

Ach bevo'i hayom lashir lach
Velach lik'shor k'tarim,
Katonti mitze'ir bana'ich
Ume'acharon ham'shorerim.

Ki shmech tzorev et hasfatayim
Keneshikat saraf ,
Im eshkech Yerushalayim
Asher kulah zahav...

Chorus:

Chazarnu el borot hamayim
Lashuk velakikar,
Shofar kore behar habayit
ba'ir ha'atikah.

Uvame'arot asher baselah
Alfei shmashot zorchot,
Nashuv nered el yam hamelach
Bederech Yericho!

Jerusalem of Gold

The mountain air is clear as wine
And the scent of pines
Is carried on the breeze of twilight
With the sound of bells.

And in the slumber of tree and stone
Captured in her dream
The city that sits solitary
And in its midst is a wall.

Chorus:

Jerusalem of gold
And of copper, and of light
Behold I am a violin for all your songs.
x2

How the cisterns have dried
The market-place is empty
And no one frequents the Temple
Mount
In the Old City.

And in the caves in the mountain
Winds are howling
And no one descends to the Dead Sea
By way of Jericho.

Chorus:

But as I come to sing to you today,
And to adorn crowns to you (i.e. to
tell your praise)
I am the smallest of the youngest of
your children (i.e. the least worthy of
doing so)
And of the last poet (i.e. of all the
poets born).

For your name scorches the lips
Like the kiss of a seraph
If I forget thee, Jerusalem,
Which is all gold...

Chorus:

We have returned to the cisterns
To the market and to the market-
place
A ram's horn calls out on the Temple
Mount
In the Old City.

And in the caves in the mountain
Thousands of suns shine -
We will once again descend to the
Dead Sea
By way of Jericho!

ירושלים של זהב

אוויר הרים צלול כיון
ורוח אורנים
נישא ברוח הערביים
עם קול פעמונים

ובתרדמת אילן ואבן
שבוייה בחלומה
העיר אשר בדד יושבת
ובליבה חומה

ירושלים של זהב
ושל נחושת ושל או
הלא לכל שיריך
אני כינור
ירושלים של זהב
ושל נחושת ושל או
הלא לכל שיריך
אני כינור

איכה יבשו בורות המים
כיכר השוק ריקה
ואין פוקד את הר הבית
בעיר העתיקה.

ובמערות אשר בסלע
מייללות רוחות
ואין יורד אל ים המלח
בדרך יריחו.

ירושלים של זהב...

אך בבואי היום לשיר לך
ולך לקשור כתרים
קטונתי מצעיר בנייך
ומאחרון המשוררים

כי שמך צורב את השפתיים
כנשיקת שרף
אם אשכחך ירושלים
אשר כולה זהב

ירושלים של זהב...

חזרנו אל בורות המים
לשוק ולכיכר
שופר קורא בהר הבית
בעיר העתיקה
ובמערות אשר בסלע
אלפי שמשות זורחות
נשוב נרד אל ים המלח
בדרך יריחו

Unit Resource 2.2B

Lyrics: Yerushalayim Shel Barzel – Meir Ariel

Yerushalayim Shel Barzel

Bemachshichayich
Yerushalayim
matzanu lev ohev,
et banu lerchiv gvulaich
velemager oyev.
Mikol margemotav ravinu,
Veshachar kam pit om,
Verak alah, od lo hilbin od,
Ukvar hayah adom.

Yerushalayim shel barzel
veshel oferet veshel schor
halo lechomotayich kar anu
dror.

Hagdud ragum paratz
kadima,
Dam veashan kulo,
Iva u ima achar ima,
Bekahal haschulot.
Noshech sfatav, valo bli yega,
Hosif hagdud lilchom,
Ad she hunaf sof-sof hadegel
Me al beit hanechot.

Yerushalayim shel barzel
veshel oferet veshel schor
halo lechomotayich kar anu
dror.

Nafotzu kol gdudei
hamelech,
Tzalaf nadam tzricho,
Achav efshar el yam
hamelach,
Bederech yericho.
Achshav efshar el har habait
Vekotel ma arav,
Hine hinech beor arba yim
Kim at kulech zahav.

Yerushalayim shel zahav
Veshel oferet ve chalom,
La ad, bein chomotaych
Iskon shalom.

Jerusalem of Iron

In your darkness, Jerusalem,
we found a loving heart,
when we came to widen your
borders
and to overwhelm the enemy.
We became satiated of all his
mortars,
then suddenly dawn broke,
it just arose, not yet even
white,
and it was already red.

Jerusalem of iron,
of lead, of darkness,
haven't we set your wall free?

The strafed battalion broke
forwards,
all of him in blood and smoke,
and a mother came, and
another mother,
in the congregation of
bereavement.
Biting his lips, not without toil,
the battalion continued
fighting,
till, at the end, the flag flapped
above the house of bitterness.

Jerusalem of iron,
of lead, of darkness,
haven't we set your wall free?

The king's army dispersed,
the sniper his tower is silent,
now it's possible to go to the
Dead Sea
by the way of Jericho.
Now it's possible to the
Sanctuary Mountain
And to the Western Wall,
here, you are, in the twilight
almost all of you, gold.

Jerusalem of gold,
and lead, and dream
Will forever be Peace,
between your walls.

ירושלים של ברזל

במחשכיך ירושלים
מצאנו לב אוהב
עת באנו להרחיב גבולייך
ולמגר אויב

[בית 2]

מקול מרגמותיו רווינו
ושחר קם פתאום
הוא רק עליה, עוד לא הלבין הוא
וכבר היה אדום

2 X [פזמון]

ירושלים של ברזל
ושל עופרת ושל שחור
הלא לחומותייך
קראנו דרור

[בית 3]

הגדוד, רגום, פרץ קדימה
דם ועשן כולו
ובאו אמא אחר אמא
בקהל השכולות

[בית 4]

נושך שפתיו ולא בלי יגע
הוסיף הגדוד ללחום
עד שסוף סוף הוחלף הדגל
מעל בית הנכות

2 X [פזמון]

ירושלים של ברזל
ושל עופרת ושל שחור
הלא לחומותייך
קראנו דרור

[בית 5]

נפוצו כל גדודי המלך
צלף - נדם צריחו
עכשיו אפשר אל ים המלח
בדרך יריחו

[בית 6]

עכשיו אפשר אל הר הבית
וכותל מערב
הנה הנך באור ערביים
כמעט כולך זהב

2 X [פזמון]

ירושלים של זהב
- ושל עופרת וחלום
לעד בין חומותייך
ישכון שלום

Unit Resource 2.3A
Pictures



Unit Resource 2.3C

Lyrics: Lo HaKol Min Alla – E-z

Lo HaKol Min Alla

Kulam bsach hakol bnei
adam hazman al hakadur po
zmani
Vim lo anaseh lhavin mi atah
az eich ani edah mi ani
M'rov kol hashkarim ani
halachti lechapes et haemet
b'atzmi
V'hu shomer alai ken hu
shomer aval mshair et
habahira
B'yadayiim sheli

Lo hakol min alla
Ki im lo nekavel echad et
hasheni
Gam hayoshev lemala lo
yatzilenu miyadenu
Lo hakol min alla
Ki im lo nekavel echad et
hasheni
Gam hayoshev lemala lo
yatzilenu miyadenu

Ad matai nadvik taviyot
Nichna l'chshichet hadaot
hakdumot
Kibbutz galyuot oh Jungel
Mifutzef b'nechashim
v'ariyot
Ani chai bein eilu sheivdu et
harosh
Halevi nimtza tiput chemla
L'eilu shesovlim ki lo naim
Lahem Lidrosh

Lo hakol min alla
Ki im lo nekavel echad et
hasheni
Gam hayoshev lemala lo
yatzilenu miyadenu
Lo hakol min alla
Ki im lo nekavel echad et
hasheni
Gam hayoshev lemala lo
yatzilenu miyadenu

Not Everything Is From Allah

All in all everybody are human
beings, our time on this planet
here in finite
And if I don't try to understand
who you are how will I
understand who I am?
Because of all the lies I went to
look the for the truth by myself
And he protects me, yes, but he
leaves the choice in my hands

Not everything is from Allah
Because if we don't be not
prejudiced against each other
Also the One Who Sits Above
will not save us from ourselves,
not
everything is from Allah
Because if we don't be not
prejudiced against each other
Also the One Who Sits Above
will not save us from ourselves

Until when will we stereotype*,
give in to the darkness of
primitive opinions
A gathering of the diaspora or a
jungle filled with snakes and
lions?
I live between those who have
lost hope and between those
who have lost their heads
Hopefully we will find a drop of
sympathy for those suffering
because they don't feel good
demanding

Not everything is from Allah
Because if we don't be not
prejudiced against each other
Also the One Who Sits Above
will not save us from ourselves,
not
everything is from Allah
Because if we don't be not
prejudiced against each other
Also the One Who Sits Above
will not save us from ourselves

לא הכל מן אללה

כולם בסך הכל בני אדם הזמן
על הכדור פה זמני
ואם לא אנסה להבין מי אתה
אז איך אני אדע מי אני
מרוב כל השקרים אני הלכתי
לחפש את האמת בעצמי
והוא שומר עליי כן הוא שומר
אבל משאיר את הבחירה
בידיים שלי

לא הכל מן אללה
כי אם לא נקבל אחד את
השני
גם היושב למעלה לא יצילנו
מידינו לא
הכל מן אללה
כי אם לא נקבל אחד את
השני
גם היושב למעלה לא יצילנו
מידינו

עד מתי נדביק תוויות ניכנע
לחשיכת הדעות הקדומות
קיבוץ גלויות או ג'ונגל וI
מפוצץ בנחשים ואריות
אני חי בין אלו שאיבדו את
התקוות לבין אלו שאיבדו את
הראש
הלוואי נמצא טיפת חמלה
לאלו שסובלים כי לא נעים
להם לדרוש

לא הכל מן אללה
כי אם לא נקבל אחד את
השני
גם היושב למעלה לא יצילנו
מידינו לא
הכל מן אללה
כי אם לא נקבל אחד את
השני
גם היושב למעלה לא יצילנו
מידינו

Unit Resource 2.3D

Lyrics: Ein Kmo Yafo – System Ali

Ein Kmo Yafo

There's no place like Yafo

There's no place like Yafo in the world
My mother Yaffa she's the mother of them all
Our lives were blended on a plate of hummus fool
My Mother Yafa let the whole world burn
and let me just me be high if you're a drug packet
There's no place like Yafo in the world
My mother Yaffa she's the mother of them all
Our lives were blended on a plate of hummus fool
My Mother Yafa let the whole world burn
and let me just me be high if you're a drug packet

No place like Yaffa in the nights
No Yaffa in the days
When everyone left me she gave me her love
Who can tell the story, show the words?
Love comes with tears – the flags are waving outside
Farewell words of those who have abandoned you
Salamat, gone, dead
What passed away was replaced
the stranger was brought in
others came instead of the dead, they lived in you
and called you "mother of foreigners"
I'm broken because you have forgotten me
among the people I have become an infant
Surprised at how Hummus became your legacy
I hate hearing your name
You were mine and you parted from me
Take everything I have in your arms
Let me stay
What is mine is mine
And what is mine was taken
The love inside the heart died here

There's no place like Yafo in the world
My mother Yaffa she's the mother of them all
Our lives were blended on a plate of hummus fool
My Mother Yafa let the whole world burn
and let me just me be high if you're a drug packet
There's no place like Yafo in the world
My mother Yaffa she's the mother of them all
Our lives were blended on a plate of hummus fool
My Mother Yafa let the whole world burn
and let me just me be high if you're a drug packet

The heart here is open, but the houses are expensive
Long ago, they told us about coexistence
but we understood it is all money
Remember Kedem street?
They used to call it "Safari"
Today every abandoned house is "authentic oriental"
Yaffa is her men, Yaffa is her friends, Yafa is her
children, Jaffa, will protect you with her walls, but you
are not one of her children
If I'm your son how come you've left me? From your
womb you exiled me
Did you really. Not love me?
You've raised me since I was a baby
I've memorized your songs
I've practiced your manners, you gave me respect
You've kept my secrets
Yaffa, my mother, but the mother of them all
There's no place like yafo in the world
There's no place like Yafo in the world

There's no place like Yafo in the world
My mother Yafa She's the mother of them all
Our lives were blended on a plate of hummus - fool
My. Mother Yaffa, let the whole world burn
and let me just me be high if you're a drug packet
My mother Yaffa She's the mother of them all our
lives were blended on a plate of hummus – fool
My. Mother Yaffa, let the whole world burn
And let me just me be high if you're a drug packet

אין כמו יפו

אין כמו יפו בעולם
אמא שלי יאפא היא אמא של כולם
החיים שלנו חמוס פול מחלוט- זיעה ודם
אמא יאפא שילך כל העולם
תני לי רק להיות מסטול אם את מנה של סם
אין כמו יפו בעולם
אנא אמי יאפא בן יאפא אמ הכל
חייאתנו לחיפוטת עליו סחנ חמס פול
אנא אמי יאפא ומש דאנמא עליו פול
אזא אנתי החיפוש בן אכונ מספול

פיש זאי יאפא באלבאלי
פיש יאפא באלאיום
למא הנאס כלמא רמנתי הי אעטנתי החנא
מן בסטרזי יככי לקסוה ובורזי הל קלאמ
מע החב פי דמוע יאנח ברא כל האעלאמ
קלמאט נאס ודעוקי סלאמאט ראח מאט
אלי פאט הנו גירו גיב אנט העגיב
אגו גירום סכנוקי סמוקי אמ הגריב
חזין אנך אנטנתי וביין הבשר סרט לפיט
פזיפ קיפ החמס סאר סירט התריח
קר הנת אסע אסמך קנתי אלי וודענתי
חדי כל שני מני ובחנך בס חליני
אלי קאן אלי אלי וואלי אלי אכדנו
החב אלי גוא הקלב אנט הנה אעדמו

אין כמו יפו בעולם
אמא שלי יאפא היא אמא של כולם
החיים שלנו חמוס פול מחלוט- זיעה ודם
אמא יאפא שילך כל העולם
תני לי רק להיות מסטול אם את מנה של סם
אין כמו יפו בעולם
אנא אמי יאפא בן יאפא אמ הכל
חייאתנו לחיפוטת עליו סחנ חמס פול
אנא אמי יאפא ומש דאנמא עליו פול
אזא אנתי החיפוש בן אכונ מספול

הקלב הון מפתוח בן הביות כלמא גאלי
חכולנא דו קיום
מרה בן פהמנחא קלו מסארי
בנדכר איום שארע 60
קאנו יסמו הספארי
היום כל דאר מהגורה סארט
אונטני אורינטלי

יאפא אלהא זלאמהא יאפא אלהא אסחאבהא יאפא אלהא אולדהא יאפא
ראח תחמיק בין גדראנהא בן אנט מש ואחד מן
אבנאנהא
קיפ אנא אבנך ואנסיתי ענך אעגיבתי מן אסחאנך
פרדנתי מעפולה מא חייבתי מן סעגיר ריביתי
אשארך חפזתי אדאבך עמנתי אכלאנך אעטנתי
אסארי חייבתי בין אגנאחך אסחנתי אנא אמי יאפא
בן יאפא אמ הכל

אין כמו יפו בעולם
אין כמו יפו בעולם

אין כמו יפו בעולם
אמא שלי יאפא היא אמא של כולם
החיים שלנו חמוס פול מחלוט- זיעה ודם
אמא יאפא שילך כל העולם
תני לי רק להיות מסטול אם את מנה של סם
אין כמו יפו בעולם

Unit Resource 2.3E

Lyrics: There Must Be Another Way – Noa & Mira Awad

There Must Be Another

Way

*There must be another
Must be another way.*

*Einaich, achot
Kol ma shelibi mevakesh omrot,
Avarnu ad ko
Derech aruka, derech ko kasha yad
beyad.*

*Vehadma'ot zolgot, zormot lashav
Ke'ev lelo shem
Anachnu mechakot
Rak layom sheyavo achrei.*

*There must be another way
There must be another way*

*Aynaki bit'ul
Rakh yiji yom wu'kul ilkhof yizul
B'aynaki israr
Inhu ana khayar
N'kamel halmasar
Mahma tal.*

*Li'anhu ma fi anwan wakhid
l'alakhzan
B'nadi lalmada
L'sama al'anida.*

*There must be another way
There must be another way
There must be another
Must be another way.*

*Derech aruka na'avor
Derech ko kasha
Yachad el ha'or
Aynaki bit'ul
Kul ilkhof yizul.*

*And when I cry, I cry for both of us
My pain has no name
And when I cry, I cry
To the merciless sky and say
There must be another way*

*Vehadma'ot zolgot, zormot lashav
Ke'ev lelo shem
Anachnu mechakot
Rak layom sheyavo achrei.*

*There must be another way
There must be another way
There must be another
Must be another way.*

There Must Be Another

Way

There must be another Must be
another way.

Your eyes, sister Everything
Shelby asks to say We've been
through so far A long road, such a
difficult road in hand

And the tears flow, flowing in vain
Untitled pain We are waiting Only
for the day to come

There must be another way There
must be another way.

Your eyes say
You will come one day and all
fear will go away with your eyes.
Insistence on our behalf is an
option. We can continue this path
no matter how long it takes

It does not matter what it is Club
for the extent of stubborn sky

There must be another way There
must be another way There must
be another Must be another
way.

We will go a long way Such a
difficult road Together to the light
Your eyes say that fear will go
away

And when I cry, I cry for both of
us My pain has no name And
when I cry, I cry To the merciless
sky and say There must be
another way.

And the tears flow, flowing in vain
Untitled pain We are waiting Only
for another day to come There
must be another way

There must be another way There
must be another Must be another
way.

There Must Be Another

Way

*There must be another
Must be another way.*

*עיניך, אחות
כל מה שלבי מבקש אומרות
עברנו עד כה
דרך ארוכה, דרך כה קשה יד ביד*

*והדמעות זולגות, זורמות לשווא
כאב ללא שם
אנחנו מחכות
רק ליום שיבוא אחרי*

*There must be another way
There must be another way.*

*عينيك يتقول
راح يبجي يوم وكل الخوف يزول
بعينيك اصرار
انه عنا خيار
نكمل هالمسار
مهما طال*

*لانه ما في عنوان وحيد للأحزان
بنادي للمدى
للسما العنيدة*

*There must be another way
There must be another way
There must be another
Must be another way.*

*דרך ארוכה נעבור
דרך כה קשה
יחד אל האור
עینיך יתקול
כל الخوف يزول*

*And when I cry, I cry for both of us
My pain has no name
And when I cry, I cry
To the merciless sky and say
There must be another way.*

*והדמעות זולגות, זורמות לשווא
כאב ללא שם
אנחנו מחכות
רק ליום שיבוא אחר*

*There must be another way
There must be another way
There must be another
Must be another way.*

Unit Resource 2.3B
Conflict and 'Other' in Israel

	<u>Lo HaKol Min Alla – E-z</u>	<u>Ein Kmo Yafo – System Ali</u>	<u>There Must Be Another Way – Noa & Mira Awad</u>
What is the message of this song?			
Who is the audience for this song?			
What language(s) is this song in?			
What experience does this song represent for the artist?			
What is the style/genre of the music of this song?			
Do you think the tone of this song matches the lyrics of this song?			

Unit Resource 2.4A

Daf Lyrics Ani VeAta – Arik Einstein

Arik Einstein

3 January 1939-26 November 2013. An Israeli singer, songwriter, actor, and screenwriter. He was a pioneer of Israeli rock music and was named “the voice of Israel”. Einstein is regarded as the greatest, most popular, and the most influential Israeli artist of all time. An illustrious musical career that spanned

over 50 years with 500 songs

And featured on 34 albums.

Einstein was born and raised in Tel Aviv, son of an actor.

He believed that the Hebrew language

was intrinsic to his music.

What was happening at the time of the release of the song

The song was released in 1971. The prime minister of the time was Golda Meir. The most noteworthy event that took place in this year were three members of the Turkish Liberation Army, an underground militant organization linked to the PLO kidnapped and executed Israeli consul-general Efraim Elrom in Ankara.

Lyrics:

Ani Ve'ata neshaneh et ha'olam
Ani ve'ata az yavo'u kvar kulam
Amru et zeh kodem lefanai
Zeh lo meshaneh,
Ani ve'ata neshaneh et ha'olam

Ani ve'ata nenaseh mehatchalah
Yihey! lanu ra ein davar zseh lo nora
Amru et zeh kodem lefanai
Zeh lo meshaneh,
Ani ve'ata neshaneh et ha'olam

You and I will change the world
You and I by then all will follow
Others have said it before me
But it doesn't matter
You and I we'll change the world

You and I will try from the beginning
It will be tough for us, no matter,
it's not too bad
Others have said it before me
But it doesn't matter
You and I we'll change the world

אני ואתה נשנה את העולם
אני ואתה אז יבואו כבר כולם
אמרו את זה קודם לפני
לא משנה
אני ואתה נשנה את העולם
אני ואתה ננסה מהתחלה
יהיה לנו רע, אין דבר זה לא נורא
אמרו את זה קודם לפני
זה לא משנה
אני ואתה נשנה את העולם

Drash/Commentary

One interpretation of what Einstein meant when he wrote You and I, was that it was the Hebrew translation of Jewish Philosopher Martin Buber's idea of Ich and Du – I and Thou. Buber wrote, “Feelings dwell in man; but man dwells in his love. That is no metaphor, but the actual truth. Love does not cling to the I in such a way as to have the Thou only for its ‘content,’ its object; but love is between I and Thou. The man who does not know this, with his very being know this does not know love; even though he ascribes to it the feelings he lives through, experiences, enjoys, and expresses.” (I and Thou) Life is not just about experience and sensation, rather life finds its meaningfulness in relationships. The attitude of the ‘I’ towards ‘Thou’ is a relationship in which the other is not separated by discrete bounds. Bad things happen in society when we objectify each other. It is only through the Ani V'ata – I thou relationship that we can hope to see positive social change. (Rabbi Avi Katz Orlow, ‘Optimism to Activism’”

Unit Resource 2.4B

Daf Lyrics Halleluya – Chalav U’D’Vash (Composed by Kobi Oshrat- performed by Monsterrat Franco)

Chalav U’D’Vash

Chalav U’D’Vash was an Israeli vocal group. The original line-up consisted of Shmulik Bilu, Reuven Gvirtz, Yehuda Tamir, and Gali Atari. The group was assembled in 1978 by producer Shlomo Zach and composer Kobi Oshrat after both Hakol Over Habibi and Yardena Arazi refused to perform Oshrat’s song “Halleluya”

In Israeli national Selection for Eurovision 1979. Less than a year After the contest Atari retired from The band and Was replaced by Leah Lupatin. The group

What was happening at the time of the release of the song

This song was released and ultimately won the Eurovision of 1979. Israel had won Eurovision in 1978 and therefore were hosting Eurovision 1979 in Jerusalem. National pride in winning and successfully hosting the Eurovision contest replaced, in a sense, the original national goal of the festival, to create authentic Hebrew songs. Earlier in the year, before the song was released, Israel and Egypt signed a peace treaty.

Lyrics

<p>Haleluya la’olam Haleluya yashiru kulam Bemila achat bodeda halev male behamon toda Veholem gam hu eze olam nifla</p> <p>Haleluya im hasher, Haleluya al yom sheme’ir, Haleluya al ma shehayah, Umah she’od lo hayah – haleluya</p> <p>Haleluya la’olam Haleluya yashiru kulam Vehainbalim hagdolim Yehadedu bahamon tzilim Veitanu hem yomru – haleluya</p> <p>Haleluya al hakol Halelu al machar ve’etmol Haleluya utnu yad beyad Veshiru milev echad - haleluya</p>	<p>Haleluya to the world, Everyone will sing One word only And the heart is full of thanks And beats as well what a wonderful world</p> <p>Haleluya with the song, For a day that shines For all that has been And for all that is about to happen</p> <p>Haleluya to the world, Everyone will sing And the big bells Will be echo in a lot of notes And together with us they will say – haleluya</p> <p>Haleluya for everything Yesterday and tomorrow Haleluya hand in hand And sing in one heart - haleluya</p>	<p>הללויה לעולם, הללויה ישירו כולם במילה אחת בודדה הלב מלא בהמון תודה והולם גם הוא - איזה עולם נפלא.</p> <p>הללויה עם השיר, הללויה על יום שמאיר הללויה על מה שהיה - ומה שעוד לא היה הללויה.</p> <p>הללויה לעולם הללויה ישירו כולם והענבלים הגדולים יהדהדו בהמון צלילים ואתנו הם יאמרו, הללויה</p> <p>הללויה על הכל הללו על מחר ואתמול הללויה, ותנו יד ביד - וישירו מלב אחד הללויה.</p>
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Drash/Commentary

The word haleluya was used very intentionally in this song as it is one of the only Hebrew words adopted by many other languages, particularly for a Christian audience. This was done with the hopes of Israel to win the Eurovision competition of 1979, while they were hosting and to have back to back wins, which they ultimately did. Chalav U’D’vash the name of the band means Milk and Honey. Israel is often described as the land of milk and honey throughout the bible and rabbinic literature as a way to emphasize Israel’s abundance, richness, sweetness, and nourishing nature. It is interesting to keep this in mind when knowing that the band was assembled by those whom created this song as a means of winning Eurovision and building national morale through this competition and song.

Unit Resource 2.4C

Daf Lyrics Diva – Dana International (composed by Tzvika Pick and lyrics written by Yoav Ginai)

Dana International

Born 2 February 1969. Born to a Yemenite-Jewish family in Tel Aviv. Dana came out as transgender at age 13. In 1993, she had gender reassignment surgery and legally. Changed her name to Sharon Cohen. In 1993, she also released her first album titled Danna International (she later changed the spelling of her name). Throughout the 1990's she rose to stardom in the Israeli music scene, eventually being chosen to represent Israel in the 1998 Eurovision with this song Diva. She was the first transgender person to win the competition. After winning Eurovision, she rose to stardom internationally and remained on the international music scene for much of the 2000's. Primarily the music related work she does now is performing at pride and LGBTQ+ events and promoting and fighting for LGBTQ rights.

Drash/Commentary

This song is an ode to powerful Women throughout history. Cleopatra is the only non-Fictional character mentioned In the song. The song became The last entry for Eurovision Entirely in a language other Than English to win the Contest until 2007.

What was happening at the time of the release of the song

This song was released and ultimately won the Eurovision of 1998. Israel had not won Eurovision since 1979 with Chalav U'Dvash's Haleluya. There was much controversy over Dana International representing Israel in the competition as a trans woman, but nevertheless she persisted, won the competition and spoke out about her critics. This song and Dana International's representation of Israel spread a message of Israeli pride and acceptance of the LGBTQ+ community around the world.

Lyrics

<p>Yesh isha Gdola meha'haim Yesh hoshim sheyesh rak la Yesh ksamim Veyesh yamim kashim Ubama she'he kula shela Lamalhachim Diva he imperia Al habama Diva he hysteria Vehe kula Shir a'ava Chorus: Viva naria Viva Victoria Afrودita Viva la Diva Viva Victoria Cleopatra Yesh nashim Dma'ot shel ha'haim Hen is'ou tfila Lelo milim Lamalhachim Diva he imperia Al habama Diva he hysteria Vehe kula Shir a'ava Diva naria Diva Victoria Afrودita Viva la Diva Viva Victoria Cleopatra</p>	<p>There is a woman who is larger than life There are senses that only she possesses There is magic and there are hard days And a stage that is all hers To the angels Diva is an empire On the stage Diva is hysteria She is all a love song Viva we shall cheer, viva Victoria, Aphrodite Viva to the Diva, viva Victoria, Cleopatra There are women – tears of life They will say a prayer with no words To the angels Diva is an empire On the stage Diva is hysteria She is all a love song Viva we shall cheer, viva Victoria, Aphrodite Viva to the Diva, viva Victoria, Cleopatra Viva we shall cheer, viva Victoria, Aphrodite Viva to the Diva, viva Victoria, Cleopatra</p>	<p>יש אישה גדולה מהחיים יש חושים שיש רק לה יש קסמים ויש ימים קשים ובמה שהיא כולה שלה למלאכים דיווה היא אימפריה על הבמה דיווה היא היסטריה היא כולה שיר אהבה ויוה נריע, ויוה ויקטוריה, אפרודיטה ויוה לדיווה, ויוה ויקטוריה, קליאופטרה יש נשים, דמעות של החיים הן ישאו תפילה ללא מילים למלאכים דיווה היא אימפריה על הבמה דיווה היא היסטריה היא כולה שיר אהבה ויוה נריע ויוה ויקטוריה, אפרודיטה ויוה לדיווה, ויוה ויקטוריה, קליאופטרה</p>
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Unit Resource 2.4D

Daf Lyrics “Ihiye Beseder” – Café Shachor Hazak

Café Shachor Hazak (Strong Black Coffee)

Café Shachor Hazak is an Israeli hip hop duo. They are made up of cousins Uri Alamo and Ilak Sahalu who were born in Ethiopia to Jewish families and immigrated to Israel as children. They started experimenting with hip hop when they were very young and did not start focusing on their music career until after their military service. They are largely influenced by American artists and other Ethiopian-Israelis. Though they grew up in a difficult neighborhood, the two like to think that their music doesn't speak to these difficulties, rather they want to create music about the beauty in life.

What was happening at the time of the release of the song

The song was released in 2015. In 2015 there were many terrorist attacks in Israel and several Israeli airstrikes on surrounding countries. In July 2015, American singer Chris Brown asked Café Shachor Hazak to open for his show in Israel and later that month, Dan Shapiro, US ambassador to Israel invited the duo to perform at his residents.

Lyrics

<p>Ani Yode'a shehakol ihiye beseder Lo meshane makulam medabrim baseder Niten barosh be'ezrat hashem bli neder Ahhhhhhhhhhhh Ani yode'a shehakol ihiye sababa Niten talev vehashama navi taswaga Lo nevater rak narim tarosh lemaala Ahhhhhhhhhhhhhhhh</p>	<p>I know that everything will be fine No matter what everyone is saying behind your back With the help of Hashem you. Can be top dog God willing Ahhhhhhhhhhhhhh I know that everything will be cool Allowing the heart and the soul we will bring the swagger We will not give up just lift your head up Ahhhhhhhhhhhhhhhh</p>	<p>אני יודע שהכול יהיה בסדר לא משנה מה כולם מדברים בסתר ניתן בראש בע"ה בלי נדר אההההההההההההההההההההההה אני יודע שהכול יהיה סבבה ניתן ת'לב והנשמה נביא ת'סוואגה לא נוותר רק נרים ת'ראש למעלה אהההההההההההההההההההההההה אירו :</p>
<p>Ani yode'a shehakol ihiye. Beseder Lo makshiv lemi shemedaber bli kesher Khoshev mikhuts el hakufsa vegam me'ever Emet meki. Yorek ad hakever Lo mitarbev lo mesakhek bemishakim Lo koneh lo koneh elef khiyikim Shel nakhashim shemenassim limshkokh bakhutim Babilon bezaiyon Akhbar mul lion Bekhipus akhar ha'o'sher Lo mekhapes lihiyot hamaliyan Boom shaka lak kafe shachor khazak Im hanetsh hakhi shachor bamiskhak Tshul hu hasandak sol mash-ir avak Merimim tarosh tsofim lamerkhak</p>	<p>I know that everything will be fine Do not listen to those who speak out regardless Think outside the box and beyond to Truth vomiting splitting until the grave No mixing no playing games Do not buy do not buy a thousand smiles Busy with myself not drowning in quarrels Of snakes that are trying to pull strings Babylon in Zion Mouse in front of a lion In search of happiness Not looking to be money stacked Boom shaka lak strong black coffee With the Hawk 'blackest in the game Chol is the godfather Sol leaving behind dust Lifting the head forseeing the distance</p>	<p>אני יודע שהכול יהיה בסדר לא מקשיב למי שמדבר בלי קשר חושב מחוץ אל הקופסא וגם מעבר אמת מקיא יורק עד הקבר לא מתערבב לא משחק במשחקים לא קונה לא קונה אלף חיוכים עסוק בעצמי לא טובע בתככים של נחשים שמנסים למשוך בחוטים בבילון בזיון עכבר מול ליון בחיפוש אחר האושר לא מחפש להיות המליון בום שאקה לאק קפה שחור חזק עם הנצ' הכי שחור במשחק צ'ול הוא הסנדק סול משאיר אבק מרימים ת'ראש צופים למרחק</p>

Unit Resource 2.4E Graphic Organizer

	Ani VeAta – Arik Einstein	Haleluya – Chalav U'D'vash	Diva – Dana International	Ihiye Beseder – Café Shachor Hazak
Who was this singer/composer and how did they influence Israeli society?				
How did this artist use their platform to reach people?				
Who do you think the audience was for this song?				
If Eurovision, why do you think this song was created for this context?				
What is the message of this song?				

Unit Resource 2.5A

Lyrics: Shir L'Shalom – Lehakat Hanachal (performed by David and the High Spirit)

<u>Shir L'shalom</u>	<u>Song of Peace</u>	<u>שיר לשלום</u>
Tnu lashemesh la'alot laboker le'ha'ir Hazaka shebatfilot otanu lo tachzir	Let the sun rise light up the morning The purest of prayers will not bring us back	תנו לשמש לעלות לבוקר להאיר הזכה שבתפילות אותנו לא תחזיר.
Mi asher kava nero u've'Afar nitman Bechi mar lo ya'iro lo yachziro le'chan	He whose candle was snuffed out and was buried in the dust bitter crying won't wake him up and won't bring him back	מי אשר כבה נרו ובעפר נטמן בכי מר לא יעירו לא יחזירו לכאן.
Ish otanu lo yashiv mibor tachtit a'fel - kan lo yo'ilu - lo simchat hanitzachon Velo shirei hallel	Nobody will bring us back from a dead and darkened pit here, neither the victory cheer nor songs of praise will help	איש אותנו לא ישיב מבור תחתית אפל כאן לא יועילו לא שמחת הניצחון ולא שירי הלל.
Lachen rak shiru shir lashalom al tilhashu tfila lachen rak shiru shir lashalom bitze'aka gdola	So just sing a song for peace don't whisper a prayer Just sing a song for peace in a loud shout	לכן, רק שירו שיר לשלום אל תלחשו תפילה מוטב תשירו שיר לשלום בצעקה גדולה.
Tnu lashemesh lachador miba'ad laprachim al tabitu le'achor hanichu la'holchim	Allow the sun to penetrate through the flowers don't look back let go of those departed	תנו לשמש לחדור מבעד לפרחים אל תביטו לאחור הניחו להולכים.
S'u eina'yim betikva lo derech kavanot shiru shir la'ahava velo lamilchamot	Lift your eyes with hope not through the rifles' sights sing a song for love and not for wars	שאו עיניים בתקווה לא דרך כוונות שירו שיר לאהבה ולא למלחמות.
Al tagidu yom yavo havi'u et hayom - ki lo chalom hu - uve'chol hakikarot hari'u rak shalom	Don't say the day will come bring on that day - because it is not a dream - and in all the city squares cheer only for peace!	- אל תגידו יום יבוא !הביאו את היום כי לא חלום הוא ובכל הכיכרות !הריעו רק שלום

Unit Resource 2.5B

Lyrics: Shirat HaSticker (Sticker Song) – Hadag Nachash

Shirat HaSticker

Dor shalem doresh shalom,
tnu tzahal lenatze'ach,
am chazak oseh shalom,
tnu letzahal lekaseach,

ein shalom im aravim
al titnu lahem rovim
kravi zeh hachi achi
gius lekulam, ptor lekulam,
ein shum ye'ush ba'olam
yesha zeh kan
na nach nachman me'uman
no fear, mashi'ach ba'ir
ein aravim ein pigu'im

bagatz mesaken yehudim
ha'am im hagolan
ha'am im ha transfer
test beyerka
chaver, atah chaser
hakadosh baruch hu
anachnu bocharim becha
b'chirah yeshirah zeh rah
hakadosh baruch hu
anachnu kana'im lecha
yamutu hakana'im

kamah ro'a efshar livlo'a
aba terachem aba terachem
kor'im li nachman ve'ani megamgem
kamah ro'a efshar livlo'a
aba terachem aba terachem
baruch hashem ani noshem.

medinat halachah - halchah hamedinah
mi shenolad hirvi'ach
yichyeh hamelech hamashi'ach
yesh li bitachon beshalom shel sharon
chevron me'az uletamid
umi shelo nolad hifsid
chevron ir ha'avot
shalom transfer
kahane tzadak

CNN meshaker
tzarich manhig chazak
sachtin al hashalom
todah al habitachon
ein lanu yeladim lemilchamot meutarot
hasmol ozer la'aravim
bibi tov layehudim
posh'ei oslo ledin
anachnu kan hem sham
achim lo mafkirim
akirat yeshuvim mefaleget et ha'am
mavet lebogdim
tnu lachayot lichyot
mavet la'archim.

kamah ro'a efshar livlo'a...
(x3)

Lechasel, laharog, legareh, lehat'ot
lehadbir, lehasgir, onesh mavet, no fear
lehashmid, lehakchid, lemager, leva'er,
hakol biglalcha, chaver.

The Sticker Song

A full generation demands peace,
let the IDF win,
a strong nation makes peace,
let the army mow them down,

no peace with the Arabs,
don't give them guns,
combat's where it's at, bro
draft for all, exemption for all
there's no despair in the world
judea and samaria is here
na nach Nachman from Uman
no fear, the messiah's in town
no arabs, no bombs

the supreme court endangers jews
the nation with the Golan
the nation with the the transfer
test in Yirka
my friend, you are missed
the holy one, blessed be he
we vote for you
a direct vote is bad
the holy one, blessed be he
we are jealous to you
may the jealous die.

how much evil can be swallow?
father have mercy, father have mercy
my name is Nachman and I stam-stammer
how much evil can be swallow?
father have mercy, father have mercy
blessed be He, that I breathe...

a state of religion - the state is gone
whoever's born benefits
long live the king messiah
i'm secure in Sharon's peace
Hebron always was and will be
whoever was not born missed out
Hebor of the forefathers
hello to transfer
Kahane was right

CNN lies
a strong leader's needed
nice going on the peace
thanks for the security
we have no children left for futher wars
the left helps the Arabs
Bibi's good to the Jews
Sentence the Oslo criminals
us here, them there
we don't desert brothers
uprooting settlements splits the nation
death to the traitors
let the animals live
death to values!

how much evil can be swallow...
(x3)

To liquidate, to kill, to banish, to deport
to sanitise, to lock up, death sentence, no
fear,
to wipe out, to annihilate, to cut off, to
burn.
all for you, my friend.

שירת הסטיקר

דור שלם דורש שלום
תנו לצה"ל לנצח
עם חזק עושה שלום
תנו לצה"ל לכנס

אין שלום עם ערבים
אל תתנו להם רובים
קרבי זה הכי אחי
גיוס לכולם, פטור לכולם
אין שום ייאוש בעולם
יש"ע זה כאן
נח נחמן מאומן
No Fear! בעיריך ,
אין ערבים אין פיגועים

בג"ץ מסכן יהודים
העם עם הגולן
העם עם הטורנספר
טסט בירכא
חבר, אתה חסר
הקדוש ברוך הוא אנחנו בוחרים בך
בחירה ישירה זה רע
הקדוש ברוך הוא אנחנו קנאים לך
ימותו הקנאים

כמה רוע אפשר לבלוע
אבא תרחם, אבא תרחם
קוראים לי נחמן ואני מגמגם
כמה רוע אפשר לבלוע
אבא תרחם, אבא תרחם
ברוך השם אני נושם
ולכן...

מדינת הלכה - הלכה המדינה
מי שנולד הרוויח
יחי המלך המשיח
יש לי בטחון בשלום של שרון
חברון מאז ולתמיד
ומי שלא נולד הפסיד
חברון אבות
שלום טרנספר
כהנא צדק

משקר CNN
צריך מנהיג חזק
סחתין על השלום, תודה על
הבטחון
אין לנו ילדים למלחמות מיותרות
השמאל עוזר לערבים
ביבי טוב ליהודים
פושעי אוסלו לדין
אנחנו כאן הם שם
אחים לא מפקירים
עקירת ישובים מפלגת את העם
מוות לבוגדים
תנו לחיות לחיות
מוות לערכים
... כמה רוע אפשר...

לחסל, להרוג, לגרש, להגלות
NO FEAR! להדהביר, להסגיר, עונש מוות,
להשמיד, להכחיד, למגר, לבער
הכל בגללך, חבר

Unit Resource 2.6A

Lyrics: Aleph Aish, Bet Balon

Alef Aish. Bet Balon

Alef Aish, Bet Balon, Gimel zo
geder g'dola
Mahai delet zohi delet rak paam
shel mamad
Hay, hadas, Vav who vered
Sherafu li b'sadot
Zain – chet sh'tihen b'yachad
Ze chamas b'minharot
Bnei Hashesh U'vnei Hasheva
Imaleh, imaleh
M'fachdim l'tat l'rega
Ma'chase ma'chase
V'yoshvim achsav b'bayit
Ima v'imaleh
Ein yona v'ein gam zayit imaleh
Tet ze til vyud ze yere
Kaf ze kef v'lamed lo
Mem v'nun matach nafal po
Rootz mahar ze kan karov
Samech – sevev, ayin aza
Peh pigua shel dikira
Tzadi tzuk itan haya can
Kuf ze kol v'reish ze
Rootz maher etzum einayim,
shachav im rosh bein hayadayim
B'nei hashesh u'vnei hasheva
Ima v'imaleh
M'fachdim l'tat l'rega
Ma'chase ma'chase
V'yoshvim achsav b'bayit
Ima v'imaleh
Ein yona v'ein gam zayit imaleh
Ma tzarich lavo achshav
Eifo shin v'eifo tav?
Shin shalom v'tav toda
V'yalla l'savev haba
Desh l'chol hamemshala
V'nifgash b'od mivtza
B'nei hashesh u'vnei hasheva
Ima v'imaleh
M'fachdim l'tat l'rega
Ma'chase ma'chase
V'yoshvim achsav b'bayit
Ima v'imaleh
Ein yona v'ein gam zayit imaleh

Alef, Fire, Bet Baloon

Alef – fire Bet – Baloon
Gimel – big fence
What is daled? It's a door only for the
beating of a religious state
Hay-myrtle, vav for rose
That burned in the fields
Zayin – chet the two of them together
It's Hamas in the tunnels

The six year olds and the seven year
olds
Mother Mother
Afraid to go outside for a moment
Shelter, shelter
And sit now in the house
Mother and mother
There's not a dove and also no olive
Mother

Tet is a missile and yud is shooting
Kaf is fun and lamed no
Mem and nun a volley fell here
Run quickly it's close to here
Samekh – round the eye of Gaza
Pe – a stabbing attack
Tzadi – a firm cliff was here
Kuf is voice and Reish is run quickly
with your eyes closed, lay with your
head in between your hands

The six year olds and the seven year
olds
Mother Mother
Afraid to go outside for a moment
Shelter, shelter
And sit now in the house
Mother and mother
There's not a dove and also no olive
Mother

What do you need to come now
Where is shin and where is tav?
Shin is peace and tav thank you
And let's go for the next round
Best regards to the whole
government
And we'll meet again at the next
operation

The six year olds and the seven year
olds
Mother Mother
Afraid to go outside for a moment
Shelter, shelter
And sit now in the house
Mother and mother
There's not a dove and also no olive
Mother

א אש ב בלון

אלף אש ב בלון
גימל זו גדר גדולה
מהי דלת – זוהי דלת רק הפעם של
ממד
הא – הדס ווו הוא ורד
ששרפו לי בשדות
זיון – חית שתיהן ביחד
זה חמאס במנהרות

בני השש ובני השבע
אמאליה אמאליה
מפחדים לצאת לרגע
מחסה מחסה
וישבים עכשיו בבית
אמא ואמאליה
אין יונה ואין גם זית
אמאליה

טית זה טיל ויוד זה ירי
כף זה כף ולמד לא
מם ונון מטח נפל פה
רוץ מהר זה כאן קרוב
סמך – סבב עין עזה
פא – פיגוע של דקירה
צדי – צוק איתן היה כאן
קוף זה קול וריש זה
רוץ מהר עצום עיניים שכב עם
ראש בין הידיים

בני השש ובני השבע
אמאליה אמאליה
מפחדים לצאת לרגע
מחסה מחסה
וישבים עכשיו בבית
אמא ואמאליה
אין יונה ואין גם זית
אמאליה

מה צריך לבוא עכשיו
איפה שין ואיפה תו
שין שלום ותו תודה
ויאללה לסבב הבא
דש לכל הממשלה
ונפגש בעוד מבצע

בני השש ובני השבע
אמאליה אמאליה
מפחדים לצאת לרגע
מחסה מחסה
וישבים עכשיו בבית
אמא ואמאליה
אין יונה ואין גם זית
אמאליה

Unit Resource 2.6B

Lyrics: Matzbiim BaReglaim – Hadag Nachash

Matzbiim BaReglaim

Shomer al rosh b'ria gam
b'mita chole
Madlik midrot ki
hashemesh lo oleh
Lornev mhafrsomet lo
negmartarta solelah
Gam lo lifolim shmchlifim
thenheleh
Kvar lo btotch shereh et
hasiyum hamatok
Shevo et hachomeh nisduk
Aval gam lo michel lirok
L'var hamishalot
shheveinu mirchok

L'malah l'malah gavoah
gavoah
Zman laachot lo zman
likroah
Lnoach b'shabat v'achshav
litroach
Lashir b'yom hazikaron
achshav litroach

Yamin, smol – kacho et ze
l'malah l'malah, l'malah x3
Smol Yamin
Achshav kulam matzbiim
bareglaim

Voters on Your Feet

Maintains a healthy head even in a
sick bed
lit bonfires because the sun doesn't
go up to the
rabbit from the ad doesn't run out of
battery,
nor do workers who change
management
are no longer sure I will see the sweet
finish
where the wall is cracked
but also not ready to spit
into the wishing well That we brought
from afar

[Bridge: Shaanan Street]
up top high high
time for a nurse no time to tear
down on Saturday and now bother
to sing on Memorial Day now scream

[chorus]
Right, left - Take it up, up, up
left, right - Take it up, Up, Up,
Right, Left - Take It Up, Up, Up,
Left Right
Now Everyone is Feeling Foot

[Hook: Shaanan Street + Guy Guy] X4
It's Not My Revolution If You Can't
Dance It

[Wars 2: Shaanan Street]
There's A Fire In The Heart And A Fire
In The
Hungry Streets Stabbing Those In
Debt With
Stones, Bottles, Knives And Swords
Charges, Alerts, Foreclosures And
Loans
There's A Fire In The Streets, There's
A Fire In The Heart
Where It's Burned
Where her name is broken will be
corrected
Where you don't look her name is
dangerous

[Bridge 2: Shaanan Street]
High up and up
Time to carry this story away
Remember time there is time to
forget
Cry there is time to rejoice

[chorus]
Right, left - Take it up, up, Top
Left, Right - Take It Up, Top, Top
Right, Left - Take It Up, Top, Top
Right Right
Now everyone is pointing feet

מצביעים ברגליים

מדליק מדורות כי השמש לא עולה
לארנב מהפרסומת לא נגמרת סוללה
גם לא לפועלים שמחליפים ת'נהלה
כבר לא בטוח שאראה את הסיום המתוק
שבו את החומה נסדוק
אבל גם לא מוכן לירוק
לבאר המשאלות שהבאנו מרחוק

[גשר: שאנן סטריט]
למעלה למעלה גבוה גבוה
זמן לאחות לא זמן לקרוע
לנוח בשבת ועכשיו לטרוח
לשיר ביום הזיכרון עכשיו לצרוח

[פזמון]
ימין, שמאל - קחו את זה למעלה,
למעלה, למעלה
שמאל, ימין - קחו את זה למעלה,
למעלה, למעלה
ימין, שמאל - קחו את זה למעלה,
למעלה, למעלה
שמאל ימין
עכשיו כולם מצביעים ברגליים

X4 [הוק: שאנן סטריט + גיא מר]
זו לא המהפכה שלי אם אי אפשר לרקוד
אותה

[וורס 2: שאנן סטריט]
יש אש בלב ויש אש ברחובות
הרעבים דוקרים את השקועים בחובות
אבנים, בקבוקים, סכינים וחרבות
חיובים, התראות, עיקולים והלוואות
יש אש ברחובות, יש אש בלב
איפה שנשרף שמה ילבלב
איפה שנשבר שמה יתוקן
איפה שלא מסתכלים שמה מסוכן

[גשר 2: שאנן סטריט]
גבוה גבוה למעלה למעלה
זמן לסחוב את הסיפור הזה הלאה
עת לזכור יש עת לשכוח
עת לבכות יש עת לשמוח

[פזמון]
ימין, שמאל - קחו את זה למעלה,
למעלה, למעלה
שמאל, ימין - קחו את זה למעלה,
למעלה, למעלה
ימין, שמאל - קחו את זה למעלה,
למעלה, למעלה
שמאל ימין
עכשיו כולם מצביעים ברגליים

X4 [הוק: שאנן סטריט + גיא מר]
זו לא המהפכה שלי אם אי אפשר לרקוד
אותה

Unit Resource 2.6C

Lyrics: Shevet Achim V'achayot – Idan Raichel

(feat. Avraham Tal, Berry Sakharof, Dudu Aharon, David Broza, Harel Skaat, Yarden Arazi, Muki, Mosh Ben Ari, Miri Mesika, Static & Ben El Tavori, Ivri Lider, Idan Haviv, Elai Botner, Roni Dalumi, Shimon Buskila, Kobi Oz, Kobi Aflalo, Lior Narkis, Eliad Nahum, Esther Rada, Ania Bukstein, Dikla, Dana Berger, Hanan Ben Ari, Lea Shabat, Marina Maximilian Blumin, Nasree Qadri, Subliminal)

Shevet Achim V'achayot

Shiv'im shana bamechonit
Ani nosea umabit
Al ma haya uma nihiya
Ve'eych nafshi od homiya

Mehamtzada shel hazrichot
Yerushalayim baslichot
Mechof Kineret veAchziv
Mehamsibot shel Tel Aviv

Avi chalam vehitpalel
Lichyot beeretz Yisrael
Hayom yaldi oti shoel
Ma hasipur shel Yisrael

Kan ze bayit, kan ze lev
Veotach an'lo ozev
Avoteynu shorashim
Veanachnu haprachim, hamanginot
Shevet achim veachayot

Ota shchuna, oto rechov
Tresar banim shel Ya'akov
Osfim beyachad nedudim
Betoch tarmil ga'agu'im

Adam hu nof moladeto
Choret kavim bechaf yado
Beyn hatfilot lanedarim
Reychot pardes shel hadarim

Uve'eyneha shel imi
Tamid emtza et mekomi
Al hagitara mitnagen
Nigun atik shemehaven

Kan ze bayit
Kan ze lev
Veotach an'lo ozev
Avoteynu shorashim
Vaanachnu haprachim, hamanginot
Shevet achim vaachayot

Mibereshit hakol tafur
Tla'im, tla'im shel hasipur
Kmo shtey milim lehitchaber
Bechut zahav shel meshorer

Ani mikan, ani shayach
Vechol chaver sheli kmo ach
At hapoemet bilvavi
Ani mizrach-ma'aravi

Kan ze bayit, kan ze lev
Veotach an'lo ozev
Avoteynu shorashim
Veanachnu haprachim, hamanginot
Shevet achim veachayot

Kan ze bayit, kan ze lev
Veotach an'lo ozev
Avoteynu shorashim
Veanachnu haprachim, hamanginot
Shevet achim veachayot

A Tribe of Brothers and Sisters

Seventy years on the road
I'm travelling and gazing
At what has been and what's become
And how my soul still yearns

From Masada of the sunrise
And Jerusalem of our prayers
From the beaches of the Galilee and
Akhziv
From the parties of Tel Aviv

My father prayed and dreamed
Of living in the land of Israel
Now my child asks me
What's the story of Israel?

Here is home, here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes
A tribe of brothers and sisters

The same town, the same street
Twelve sons of Jacob
Collecting our travels
In a backpack of memories

Man is the imprint of his native land
Carving lines in the palm of his hand
Between the prayers and vows
The scents of citrus groves

And in my mother's eyes
I'll always find a place inside
While on the guitar I play
An ancient tune which shows the way

Here is home, here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes
A tribe of brothers and sisters

Since Genesis its all been woven
together,
Patches, patches of the story
Like two words - to connect
With a poet's golden thread

I'm from here, I belong
And every friend is my brother
You are the one who in my heart beats
I'm the west and the east

Here is home, here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes
A tribe of brothers and sisters

Here is home, here's the heart
And from you I'll not depart
Our forefathers, our roots,
And we are the flowers, the tunes

שבט אחים ואחיות

שבעים שנה במכונית
אני נוסע ומביט
על מה היה ומה נהיה
ואיך נפשי עוד הומיה

המהצדה של הזריחות
ירושלים בסליחות
מחוף כנרת ואכזיב
מהמסיבות של תל אביב

אבי חלם והתפלל
לחיות בארץ ישראל
היום ילדי אותי שואל
מה הסיפור של ישראל

כאן זה בית, כאן זה לב
ואותך אנלא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות
שבט אחים ואחיות

אותה שכונה, אותו רחוב
תריסר בנים של יעקב
אוספים ביחד נדודים
בתוך תרמיל געגועים

אדם הוא נוף מולדתו
חורט קווים בכף ידו
בין התפילות לנדרים
ריחות פרסו של הדירים

ובעיניה של אימי
תמיד אמצא את מקומי
על הגיטרה מתנגן
ניגון עתיק שמכון

כאן זה בית
כאן זה לב
ואותך אנלא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות
שבט אחים ואחיות

מבראשית הכל תפור
טלאים, טלאים של הסיפור
כמו שתי מילים- להתחבר
בחוט זהב של משורר

אני מכאן, אני שייך
וכל חבר שלי כמו אח
את הפועמת בלבבי
אני מזרח-מערבי

כאן זה בית
כאן זה לב
ואותך אנלא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות
שבט אחים ואחיות

כאן זה בית
כאן זה לב
ואותך אנלא עוזב
אבותינו- שורשים
ואנחנו הפרחים, המנגינות

Unit Resource 3.1A

Lyrics: Bein Kodesh L'Chol – Amir Dadon & Shuli Rand

Bein Kodesh L'chol

Bein Kodesh l'chol ani chai
Im ha'emet shemishtolelet bi
Im elef ha'reglim
Im kol tzoleket she al panai
Ani yotze sheuv lefazer et
hamilim
Bein hametziut l'shigaon
hakol ozer alai
Shem ba'makom mimenu
bati ein Shalom
Ve'hamase Hazeh kaved
v'ktzat gadol alai
Ani Tzarich ligdol mize vedai
Ligdol mize vedai

Bein Kodesh l'chol ani chai
Bein ha'emet shemishtolelet
bi
Im elef ha'reglim
Im kol ha'pachad she'al
ktafai
Ani yotze sheuv lefazer et
hamilim
Bein hametziut l'shigaon
hakol hozer alai
Shem ba'makom mimenu
bati ein Shalom
Ve'hamasa Hazeh kaved
v'ktzat gadol alai
Ani Tzarich ligdol mize vedai
Ligdol mize vedai

Shmor na alai
Rak shelo yikashlu raglai

Bein hametziut l'shigaon
hakol hozer alai
Gam b'makom mimenu bati
ein shalom
Ve'hamasa Hazeh kaved
v'ktzat gadol alai
Ani Tzarich ligdol mize vedai
Ligdol mize vedai

Bein Kodesh l'chol ani chai

Between the Sacred and the Profane

I live between the sacred and the profane
With the truth that rages within me
With a thousand habits
With every scar on my face
I go out again to scatter the words
Between reality and madness, it's all coming back to me
The place from whence I came has no peace in it
And this journey is heavy and a little too much for me
I need to grow out of it and that's it
To grow out of it and that's it

I live between the sacred and the profane
Between the truth that rages within me
With a thousand habits
With all the fear upon my shoulders
I go out again to scatter the words
Between reality and madness, it's all coming back to me
The place from whence I came has no peace in it
And this journey is heavy and a little too much for me
I need to grow out of it and that's it, to grow out of it and that's it

Please, keep me safe
So that my feet shall not fail

Between reality and madness, it's all coming back to me
Even the place from whence I came has no peace in it
And this journey is heavy and a little too much for me
I need to grow out of it and that's it
To grow out of it and that's it

I live between the sacred and the profane

בין קודש לחול

בין קודש לחול אני חי
עם האמת שמשתוללת בי
עם אלף הרגלים
עם כל צלקת שעל פניי
אני יוצא שוב לפזר את המילים
בין המציאות לשיגעון הכול חוזר אליי
שם במקום ממנו באתי אין שלום
והמסע הזה כבד וקצת גדול עליי
אני צריך לגדול מזה ודי לגדול מזה ודי

בין קודש לחול אני חי
בין האמת שמשתוללת בי
עם אלף הרגלים
עם כל הפחד שעל כתפיי
אני יוצא שוב לפזר את המילים
בין המציאות לשיגעון הכול חוזר אליי
שם במקום ממנו באתי אין שלום
והמסע הזה כבד וקצת גדול עליי
אני צריך לגדול מזה ודי לגדול מזה ודי

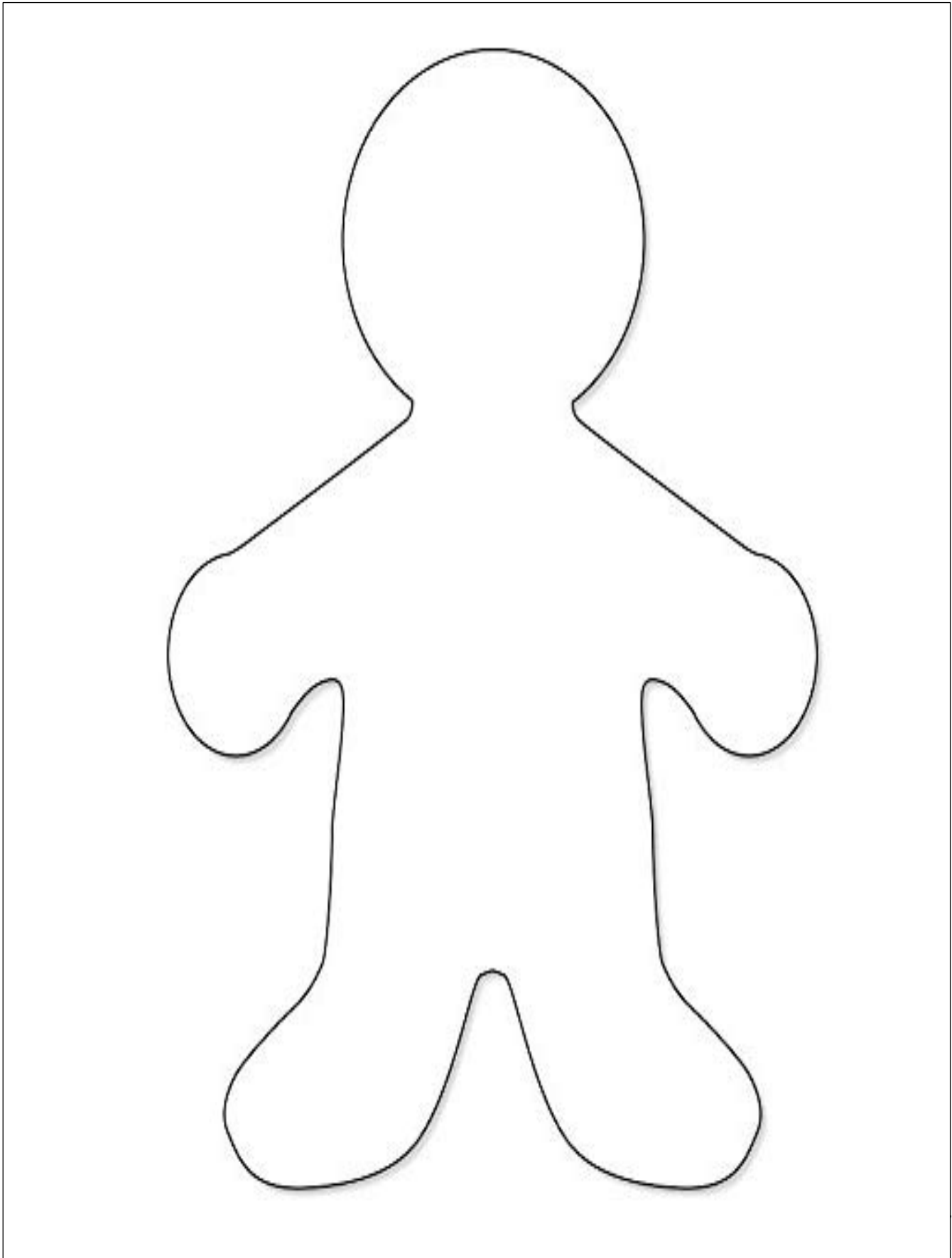
שמור נא עליי
רק שלא ייכשלו רגליי

בין המציאות לשיגעון הכול חוזר אליי
גם במקום ממנו באתי אין שלום
והמסע הזה כבד וקצת גדול עליי
אני צריך לגדול מזה ודי לגדול מזה ודי

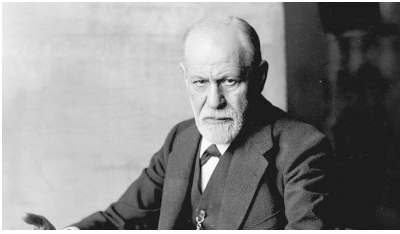
בין קודש לחול אני חי

Unit Resource 3.1B

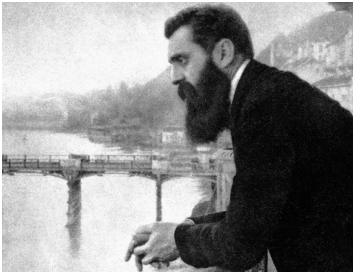
Draw a Jew?



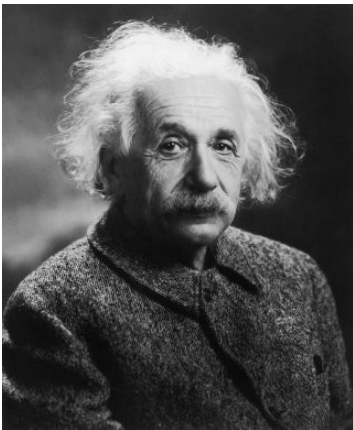
Unit Resource 3.2A
Well Known Jews



Sigmund Freud



Theodor Herzl



Albert Einstein



Golda Meir



Idina Menzel



Joan Rivers

Unit Resource 3.2B

Lyrics: Chai – Ofra Haza

Chai

Shim'u echai, ani od chai
 Ushte' einai od nisa'ot la'or
 Rabim chochai, ach gam
 p'rachai
 U'l'fanai shanim rabot
 misfor
 Ani sho'el umitpalel
 Tov shelo avda od hatikvah
 Over mizmor, midor l'dor
 K'ma'ayan mei'az v'ad olam
 Ani sho'el umitpalel
 Tov shelo avda od hatikva!
(Chorus:)
 Chai, chai, chai - Ken, ani od
 chai!
 Ze hashir shesaba
 Shar etmol l'aba -
 V'hayom ani.
 Ani od chai, chai, chai
 Am Yisrael chai
 Ze hashir shesaba
 Shar etmol l'aba
 V'hayom ani.
 Homim yamai v'leilotai
 U'v'shamai amud ha'esh od
 kam
 Ashir b'li dai [chai chai]
 Efros yadai [chai chai]
 L'y'didai asher mei'eiver
 yam
 Ani sho'e1 umitpalel
 Tov shelo avda od hatikva
Chorus - Chai , chai , chai

Shim'u echai, ani od chai
 Ushte' einai od nisa'ot la'or
 Az ko lechai, l'chawl orchai
 Ul'vanai hamevakshim
 lachzor
 Ani sho'el umitpalel
 Tov shelo avda od hatikva
Chorus - Chai, chai, chai
 Chai, chai, chai (2x)
 Chai - Ani od chai, chai,
 chai!

Alive

Listen, my brothers, I'm still alive
 And my two eyes are still raised
 to the light
 Many are my thorns, but also my
 flowers
 And ahead of me are years too
 numerous to count
 I ask and I pray
 It's good that hope was not yet
 lost
 A psalm passes from generation
 to generation
 Like a spring from long ago, and
 on to eternity
 I ask and I pray
 It's good that hope was not yet
 lost
Chorus:
 Alive, alive, alive - Yes, I'm still
 alive!
 This is the song which
 grandfather
 Sang yesterday to father
 And today I [sing]
 I'm still alive, alive, alive
 The people of Israel live
 This is the song which
 grandfather
 Sang yesterday to father
 And today I [sing]!
 My days and nights are full of life,
 And in my sky the pillar of fire still
 rises*
 I will sing endlessly
 I'll spread out my hands
 To my friends across the sea.
 I ask and I pray
 It's good that hope was not yet
 lost
(Chorus)
 Listen my brothers, I'm still alive
 And my two eyes are still raised
 to the light
 So here's to life! To all my guests,
 And to my children who seek to
 return
 I ask and I pray
 It's good that hope was not yet
 lost
Chorus....
 Alive alive alive (2x)
 Alive, I'm still alive alive!

חי

שמעו אחי
 אני עוד חי
 ושתי עיני עוד נישאות לאור
 רבים חוחי
 אך גם פרחי
 ולפני שנים רבות מספור
 אני שואל
 ומתפלל
 טוב שלא אבדה עוד התקווה
 עובר מזמור
 מדור לדור
 כמעין מאז ועד עולם
 אני שואל
 ומתפלל
 טוב שלא אבדה עוד התקווה
 חי, חי, חי
 כן, אני עוד חי
 זה השיר שסבא
 שר אתמול לאבא
 והיום אני
 אני עוד חי, חי, חי
 עם ישראל חי
 זה השיר שסבא
 שר אתמול לאבא
 והיום אני
 הומים ימי חי חי
 ולילותי חי חי
 ובשמי עמוד האש עוד קם
 אשר בלי די, חי חי
 אפרוש ידי חי חי
 לידידי אשר מעבר ים
 אני שואל
 ומתפלל
 טוב שלא אבדה עוד התקווה
 חי, חי, חי
 כן, אני עוד חי
 זה השיר שסבא
 שר אתמול לאבא
 והיום אני
 אני עוד חי, חי, חי
 עם ישראל חי
 זה השיר שסבא
 שר אתמול לאבא
 והיום אני
 שמעו אחי
 אני עוד חי
 ושתי עיני עוד נישאות לאור
 אז כה לחי
 לכל אורחי
 ולבני המבקשים לחזור
 אני שואל
 ומתפלל
 טוב שלא אבדה עוד התקווה
 חי, חי, חי
 כן, אני עוד חי
 זה השיר שסבא
 שר אתמול לאבא
 והיום אני
 אני עוד חי, חי, חי
 עם ישראל חי
 זה השיר שסבא
 שר אתמול לאבא
 והיום אני
 חי, חי, חי
 חי, חי, חי
 חי, אני עוד חי, חי, חי!

Unit Resource 3.2C

Lyrics: Al Kol Eleh – Naomi Shemer

Al Kol Eleh

Al hadvash ve'al ha'okets
Al hamar vehamatok
Al biteynu hatinoket shmor
eyli hatov.

Al ha'esh hamevo'eret
Al hamayim hazakim
Al Ha'ish hashav habayta
min hamerkhakim

Chorus:

Al kol eleh, al kol eleh,
Shmor nah li eyli hatov
Al hadvash ve'al ha'okets
Al hamar vehamatok.

Al na ta'akor natu'a
Al tishkakh et hatikvah
Hashiveyni va'ashuva
El ha'arets hatovah.

Shmor Eli al ze habayit
Al hagan, al hakhoma
Miyagon, mipakhad peta
Umimilkhama.

Shmor al hame'at sheyesh li
Al ha'or ve'al hataf
Al hapri shelo hivshil od
Veshene'esaf.

Chorus:

Merashresh ilan baru'akh
Merakhok nosher kokhav
Mish'alot libi bakhoshekh
nirshamot achshav.

Ana shmor li al kol eyle
Ve'al ahuvey nafshi
Al hasheket al habékhi
ve'al ze hashir.

Chorus:

Al kol eleh, al kol eleh,
Shmor nah li eyli hatov
Al hadvash ve'al ha'okets
Al hamar vehamatok.

For All These Things

Every bee that brings the honey
Needs a sting to be complete
And we all must learn to taste the
bitter with the sweet.
Keep, oh Lord, the fire burning
Through the night and through the
day
For the man who is returning
from so far away.

Chorus:

Don't uproot what has been
planted
So our bounty may increase
Let our dearest wish be granted:
Bring us peace, oh bring us peace.
For the sake of all these things,
Lord,

Let your mercy be complete
Bless the sting and bless the honey
Bless the bitter and the sweet.
Save the houses that we live in
The small fences and the wall
From the sudden war-like thunder
May you save them all.
Guard what little I've been given
Guard the hill my child might climb
Let the fruit that's yet to ripen
Not be plucked before its time.

Chorus:

As the wind makes rustling night
sounds
And a star falls in its arc
All my dreams and my desires
Form crystal shapes out of the dark.
Guard for me, oh Lord, these
treasures
All my friends keep safe and strong,
Guard the stillness, guard the
weeping,
And above all, guard this song.

Chorus:

For the sake of all these things,
Lord,
Let your mercy be complete
Bless the sting and bless the honey
Bless the bitter and the sweet.
Bless the sting and bless the honey
Bless the bitter and the sweet.

על כל אלה

על הדבש ועל העוקץ,
על המר והמתוק
על בתנו התינוקת
שמור אלי הטוב.

על האש המבוערת,
על המים הזכים
על האישה השב הביתה
מן המרחקים.

על כל אלה, על כל אלה,
שמור נא לי אלי הטוב.
על הדבש ועל העוקץ,
על המר והמתוק.
אל נא תעקור נטוע,
אל תשכח את התקווה
השיבני ואשובה
אל הארץ הטובה.

שמור אלי על זה הבית,
על הגן, על החומה
מיגון, מפחד פתע
וממלחמה.

שמור על המעט שיש לי
על האור ועל הטף
על הפרי שלא הבשיל עוד
ושנאסף.

על כל אלה...

מרשרש אילן ברוח,
מרחוק נושר כוכב
משאלות ליבי בחושך
נרשמות עכשיו.

אנא, שמור לי על כל אלה
ועל אהובי נפשי
על השקט, על הבכי
ועל זה השיר.

על כל אלה..

Unit Resource 3.2D

Lyrics: Od Ach Echad – Hadag Nachash

Od Ach Echad

Od ach echad yarad el hakever
Vemama bocha hee betza'akot shever
Od ach echad yarad el hakever
Et ze'akot aba shom'im mikol ever
Ben adam, lama ze libcha kemo
kerach
Ha'im ne'heneh ata lihyot lerotze'ach
Ozna'im hashom'ot eyumim mipicha
Madu'a tedaber kach, ani achicha
Kol tzad to'en sherak etzlo ha'emet
Uvechol yom she'over od chaf
mipasha met
Horeg anashim, lo echpat lecha klal
Lirot bevney adam, eich ata mesugal?
Ima ko'evet ve'od yeled yatom
Vehamidracha shuv betzeva adam
Hachayim chashuvim hem uva'aley
erech
Retzach ve'hereg zo einena haderech
Od ach echad yarad el hakever
Vemama bocha hee betza'akot shever
Od ach echad yarad el hakever
Et ze'akot aba shom'im mikol ever
Yeled ma kore lecha, eich hishtaga'ata
Le'eize matzav, achi tir'eh, hega'ata
Lo me'anyen otcha, hakol kvar mutar
Ba'einayim shelcha mabat afel vekar
Tachshov al ha'atid, ve'al yom
hamachar
Lenasot ve'leshanot af pa'am lo
me'uchar
Kol am yisrael, dai lekol ha'alimut
Lo rotzeh lir'ot od ben adam
sheyamut
Negaleh rachamim, negaleh
rachmanut
Bimkom lehitchemem, negaleh
chamimut
Kol dam she'nishpach
Motir shoval reikanut
Ube'ad artzenu tov lichyot lo lamut
Od ach echad yarad el hakever
Vemama bocha hee betza'akot shever
Od ach echad yarad el hakever
Et ze'akot aba shom'im mikol ever
Ulai hegi'aa et lish'ol she'elot
Kmo kama zman nuchal kach
lehamshich velichyot
Veha'im hamilchama shebagvulot
menuteket
Meha'alimut she'et chayeynu
meshateket
Nir'eh she'hametach po af pa'am lo
nigmar
Fishi hagadol haya ze she'amar
Shekulanu shavim besofu shel davar
Az madu'a ze et ze nashiv el afar..?

One More Brother

One more brother has gone to his grave,
And a mother is sobbing, with piercing
cries,
One more brother has gone to his grave,
The cries of the father can be heard from
all sides,
Man, why is it that your heart is like ice?
Do you enjoy being a killer?
My ears hear the threats from your mouth,
Why do you speak like that, when I'm your
brother?
Each side claims that only they possess the
truth,
Whilst every day another innocent dies,
Killing people, you don't care one bit,
Shooting people, how can you bring
yourself to do it?
A mother is grieving and another child is
orphaned,
And the pavement is again stained red,
Life, it's worthwhile and valuable,
Murder and killing is not the way,
One more brother has gone to his grave,
And a mother is sobbing, with piercing
cries,
One more brother has gone to his grave,
The cries of the father can be heard from
all sides,
Son, what's wrong with you, you've lost
your mind,
Bro, look at the state in which yourself,
you find,
Anything goes, you no longer care,
In your eyes there's a cold, vacant stare,
Think about the future, the next day,
To try and change things, it's never too
late,
All the people of Israel, enough with all the
violence,
I don't want to see another person die,
We'll find mercy, find compassion,
Instead of boiling over, we'll just find
warmth,
Every drop of blood that's spilled leaves
emptiness in its wake,
And I'd rather live than die for my
country's sake,
One more brother has gone to his grave,
And a mother is sobbing, with piercing
cries,
One more brother has gone to his grave,
The cries of the father can be heard from
all sides,
Maybe the time has come to ask some
questions,
Like how long can we keep on living like
this?
And whether the war on our borders is
disconnected,
From the violence which is paralysing our
lives?
It seems the tension here never ends,
Fishi Hagadol was the one who said,
That we're all equal at the end of the day,
So why should we return each other to
dust?

עוד אח אחד

עוד אח אחד ירד אל הקבר
ומאמא בוכה היא בצעקות שבר
עוד אח אחד ירד אל הקבר
את זעקות אבא שומעים מכל עבר
בן אדם למה זה ליבר כמו קרח
האם נהנה אתה להיות לרוצח
אוזניים השומעות איומים מפין
מדוע תדבר כך אני אחיך
כל צד טוען שרק אצלו האמת
ובכל יום שעובר עוד חף מפשע מת
הורג אנשים לא אכפת לך כלל
לירות בבני אדם איך אתה מסוגל
אמא כואבת ועוד ילד יתום
והמדרכה שוב בצבע אדום
החיים חשובים הם ובעלי ערך
רצח והרג זו איננה הדרך
עוד אח אחד ירד אל הקבר
ומאמא בוכה היא בצעקות שבר
עוד אח אחד ירד אל הקבר
את זעקות אבא שומעים מכל עבר
ילד מה קורה לך איך השתגעת
לאיזה מצב אחי תראה הגעת
לא מעניין אותך הכל כבר מותר
בעיניים שלך מבט אפל וקר
תחשוב על העתיד ועל יום המחר
לנסות ולשנות אף פעם לא מאוחר
כל עם ישראל די לכל האלימות
לא רוצה לראות עוד בן אדם שימות
נגלה רחמים נגלה רחמנות
במקום להתחמם נגלה חמימות
כל דם שנשפך מותר שובל ריקנות
ובעד ארצנו טוב לחיות לא למות
עוד אח אחד ירד אל הקבר
ומאמא בוכה היא בצעקות שבר
עוד אח אחד ירד אל הקבר
את זעקות אבא שומעים מכל עבר
אולי הגיע עת לשאול שאלות
כמו כמה זמן נוכל כך להמשיך
ולחיות
והאם המלחמה שבגבולות מנותקת
מהאלימות שאת חיינו משתקת
נראה שהמתח פה אף פעם לא
נגמר
פישי הגדול היה זה שאמר
שכולנו שווים בסופו של דבר
אז מדוע זה את זה נשיב אל עפר

Unit Resource 3.2E
Graphic Organizer

	<u>Chai – Ofra Haza</u>	<u>Al Kol Eleh – Naomi Shemer</u>	<u>Od Ach Echad – Hadag Nachash</u>
What is the message of this song?			
Who is the audience for this song?			
Does this song help make you feel connected to other Jews? How so?			
What Jewish/Israeli experience is this song speaking to?			
What is the style/genre of the music of this song?			
Do you think the tone of this song matches the lyrics of this song?			

Unit Resource 3.3A
Lyrics: Im Eshkocheich – Yaakov Schwekey

Im Eshkachech

Im eshkahech
Yerushalayim,
Tishkach yemini.
Tid'bak leshoni lechiki,
Im-lo ezkereichi:
Im-lo a'aleh et
Yerushalayim
al rosh simchati...
Ha'omrim:
"Aru, aru— ad hayessod
bah!"

If I Forget Thee

If I forget thee, O
Jerusalem,
Let my right hand forget
her cunning.
Let my tongue cleave to
the roof of my mouth,
If I remember thee not;
If I set not Jerusalem
above my chiefest joy.
(Against) who said:
'Rase it, rase it, even to its
very foundation.'

אם-אשכחך ירושלים

אם-אשכחך ירושלים
תשכח ימיני.
תדבק-לשוני, לחכי
אם-לא אֶזְכְּרֶיךָ
אם-לא אֶעֱלֶה, אֶת-ירוּשָׁלַם
על, ראש שִׂמְחָתִי
...
הַאֲמִרִים, עָרוּ עָרוּ-- עַד,
הַיְסוּד בָּהּ

Unit Resource 3.3B

Lyrics: Katonti – Yonatan Razel

Katonti

Katonti mikol hachasadim
umikol ha'emet
asher asita et avdecha x4

Ki vemakli
avarti et hayarden
ata hayiti lishnei machanot
Hatzileni na
hatzileni na
hatzileni na x2

Katonti mikol hachasadim
umikol ha'emet
asher asita et avdecha x4

Ki vemakli
avarti et hayarden
ata hayiti lishnei machanot
Hatzileni na
hatzileni na
hatzileni na x2

Ki chasdecha gadol alai
vehitzalta nafshi mish'ol
tach'teiha

Ki vemakli
avarti et hayarden
ata hayiti lishnei machanot

Hatzileni na
hatzileni na
hatzileni na

Katonti mikol hachasadim
umikol ha'emet
Ha'emet.....

I am Not Worthy

I am not worthy of all the mercies,
and of all the truth,
which Thou hast shown unto Thy servant;

For with my staff
I passed over this Jordan;
and now I am become two camps.
Deliver me, I pray Thee
deliver me, I pray Thee
deliver me, I pray Thee

I am not worthy of all the mercies,
and of all the truth,
which Thou hast shown unto Thy servant;

For with my staff
I passed over this Jordan;
and now I am become two camps.
Deliver me, I pray Thee
deliver me, I pray Thee
deliver me, I pray Thee

For Thy mercy toward me is
great
and Thou hast delivered my
soul from the depths of Sheol

For with my staff
I passed over this Jordan;
and now I am become two camps.
Deliver me, I pray Thee
deliver me, I pray Thee
deliver me, I pray Thee

I am not worthy of all the
mercies,
and of all the truth,
which Thou hast shown unto
Thy servant;
The truth.....

קטנתי

קטנתי מכל החסדים
ומכל האמת
אשר עשית את עבדך
כי במקלי עברתי את הירדן
עתה הייתי לשני מחנות
הצילני נא
הצילני נא
הצילני נא
כי חסדך גדול עלי
והצלת נפשי משאול תחתיה

Unit Resource 3.4A

Lyrics: Seder HaAvoda – Ishay Ribbo

Seder HaAvoda

Nichnas lemakom shenichnas
Ve'amad bemakom she'amad
Rachats yadav raglav
Taval alah venistapag
Ba mimakom shehu ba
Vehalach lemakom shehalach
Pashat bigdey hachol
Lavash bigdey lavan
Vekach haya omer
Ana Hashem, kaper lachata'im la'avonot
velapsha'im
Shechatati lefanecha ani u'veiti
Ve'im adam haya yachol lizkor
Et haggamim et hachesronot
Et kol hapsha'im et kol ha'avonot
Betach kach haya moneh
Achat achat ve'achat achat u'shtayim
Achat veshalosh achat ve'arba achat
ve'chamesh
Yashar haya mitya'esh
Ki lo yachol haya laset
Et hamerirut, hachet
Et habusha, et hafisud
Et hahefsed
[Chorus:]
Vehakohanim vecha'am ha'omdim ba'azara
Kshehayu shom'im et shem Hashem
hameforash
Yotse mipi kohen gadol
Hayu kor'im mishtachavim venoflim al
paneihem
Baruch shem kevod malchuto le'olam va'ed
Passa lemakom shepassa
Panav lakodesh achorav laheichal
Belo revav hayu shavim piv u'ma'asav
Ba mimakom shehu ba
Vehalach lemakom shehalach
Pashat bigdey lavan
Lavash bigdey zahav
Vekach haya omer
Ana Hashem, kaper lachata'im la'avonot
velapsha'im
Shechatati lefanecha ani u'veiti
Ve'im adam haya yachol lizkor
Et hachasadim et hatovot
Et kol harachamim et kol hayeshu'ot
Betach kach haya moneh
Achat achat ve'achat achat u'shtayim
Achat me'elef alfey alafim verov ribey revavot
Nissim nifla'ot
She'assita imanu
Yamim veleilot
[Chorus:]
Yatsa mimakom sheyatsa
Vera'ad bemakom she'amad
Pashat bigdey zahav
Lavash bigdey atsmo
Vechol ha'am vehakohanim
Hayu melavim otto leveito
Veyom tov le'ohavav
Ki nislach lechol adat Israel
Ashrey ha'am shekacha lo
Ashrey ha'am sheHashem elokav...
Ke'ohel hanimtach bedarey ma'alah mar'eh
kohen
Kebrakim hayots'im miziv hachayot mar'eh
kohen
Kedmut hakeshet betoch he'anan mar'eh
kohen
Kechesed hanitan al pney chatan mar'eh
kohen

The Avoda (Work) Service

He would enter into the place where he had entered
And stand on the place on which he had stood
Wash his hands and his feet
Immerse himself, come up and dry himself
Come from the place from whence he came
And go unto the place to which he went
Strip off his mundane clothes
Put on white garments
And thus he would say
Please, O God, forgive the sins, the wrongdoings and
the transgressions
which I have sinned before You, I and my house
And if a man could remember
the flaws, the shortcomings
All the transgressions, all the wrongdoings
Thus he would surely count;
One, one and one, one and two
One and three, one and four, one and five
He would give up right away
Because he wouldn't be able to bear
the bitterness, the sin
The shame, the missed opportunity
The loss
Chorus:
And the priests and the people standing in the
courtyard
when they would hear God's name explicated
coming out of the high priest's mouth
would bend their knees, bow down and fall on their
faces
"Blessed be the name of His glorious kingdom for
ever and ever!"
He would step unto the place where he had stepped
His face turned to the holiness, his back to the
Sanctuary
Sinlessly, his mouth and deeds are at one
He would come from the place from whence he came
And go unto the place to which he went
Strip off white garments
Put on golden garments
And thus he would say
Please, O God, forgive the sins, the wrongdoings and
the transgressions
which I have sinned before You, I and my house
And if a man could remember
the graces, the favors
All the mercies, all the salvations
Thus he would surely count;
One, one and one, one and two
One of the thousand thousand, thousands of
thousands and myriad myriads
of miracles and wonders
which You have done for us
days and nights
Chorus:
He would come out of the place where he had come
out of
And tremble on the place on which he had stood
Strip off golden garments
Put on his own clothes
And all the people and the priests
would accompany him to his house
and a day of festivity for his friends
for all the congregation of the children of Israel shall
be forgiven
Happy is the people that is in such a case
Yea, happy is the people whose God is the Lord...
Even as the expanded canopy of heaven, was the
countenance of the priest
As the lightning that proceedeth from the splendor of
the angels, was the countenance of the priest
As the appearance of the bow, in the midst of the
cloud, was the countenance of the priest
As the amiable tenderness depicted on the face of the
bridegroom, was the countenance of the priest

סדר העבודה

גִּבְּרֵי כְּבוֹד וְעֵדוּת
וְעֵדוּת מִעַשְׂי
רְחֹץ יָדָיו וְרַגְלָיו
טָבַל גַּפְתָּו וְיָבֵשׁ
בְּאֵבָה אוֹהֵשׁ מִקִּמָּה
וְהִלְךָ לְהֵשֶׁךְ מִקִּמָּה
פְּשֻׁטָה יִדְגֵב
לְבַשׁ נֶגְלֵ יְדֵגֵב
וְקָרְמוֹ הִיא
אֲנָא מִעֲשֵׂפֶלֶן תּוֹנוּעֵל מֵאֲטָחֵל רַפְכֵּי הַ
שְׁחֵטָא תִּיבֵי יִנְגָ רִינְפֵל
וְאִם רַפְכֵּל לֹכִי הִיא מִדָּא
אֲתַתּוֹבֵסָה תָא מִימְגָפָה
אֲתַתּוֹנוּעָה לֶךְ תָא מִימְעֲשָׂפָה לֶךְ
בְּטַחְהִנְמוּ הִיא רֶךְ
אֲחַתְמִישׁוּ תַחְא תַחְאן תַחְא
אֲחַתְשַׁמְחֵן תַחְא עֲבָרָן תַחְא שׁוֹלְשָן
יִשְׂרָאֵלִיתֵם הִיא
כִּיתָא שְׁלֵל הִיא לֹכִי אֵל
אֲתַתּוֹבֵסָה, תּוֹרִירָמָה
אֲתַתּוֹסְפָפָה אֵת, הַשׁוֹבָה
אֵת דְּסָפָה
פְּזַמְוִן:
וְהִלְכֵי מִימְעָה מִסְעָה
כְּשֵׁהִי שְׁרָפְמָה הִיא מִשׁ תָא מִימְעָוִשׁ
יִוצֵא לֹדֵג וְהִכּ יִפֵּי
הִי וְיִסְתַּחֲשֵׁי לֵעַ מִלְּפָנֵי מִיִּתְשַׁמֵּשׁ מִיִּעְרוֹכְ
בְּרוּךְ דַּעֲן מְלוּעֵל וְתוֹכְלֵם דּוֹבֵב מִשׁ
פְּסַעֲסַפֵּשׁ מִקִּמָּה
כְּנִיּוּלִיָּהּ וְיִרְחֹץ שְׁדָקָה
בְּלֵאֵי שְׁעָמֵי יִפֵּי מִיִּשׁ וְיֵה בְכָר
בְּאֵבָה אוֹהֵשׁ מִקִּמָּה
וְהִלְךָ לְהֵשֶׁךְ מִקִּמָּה
פְּשֻׁטָה יִדְגֵב
לְבַשׁ נֶגְלֵ יְדֵגֵב
וְקָרְמוֹ הִיא
אֲנָא מִעֲשֵׂפֶלֶן תּוֹנוּעֵל מֵאֲטָחֵל רַפְכֵּי, הַ
שְׁחֵטָא תִּיבֵי יִנְגָ רִינְפֵל
וְאִם רַפְכֵּל לֹכִי הִיא מִדָּא
אֲתַתּוֹבֵסָה תָא מִיִּסְפָּה
אֲתַתּוֹנוּעָה לֶךְ תָא מִימְעָרָה לֶךְ
בְּטַחְהִנְמוּ הִיא רֶךְ
אֲחַתְמִישׁוּ תַחְא תַחְאן תַחְא
אֲחַתְתּוֹבְכָר יִבְרֵ בְרֵן מִיִּפְלָא יִפְלָא רִלְאָמ
נְסִיִּתּוֹלְפֵן
שְׁעֵשִׁיתּוֹנִימַע
יָמִים תּוֹלִילֵן
פְּזַמְוִן:
יִצְאֵיִשׁ מִקִּמָּה
וְרַעֲדֵמֵעֵשׁ מִקִּמָּה
פְּשֻׁטָה יִדְגֵב
לְבַשׁ מִצְעֵ יְדֵגֵב
וְכִלְמִיָּהּ מִסְעָה
הִי וְיִתְיַבֵּל וְתוֹא מִיִּלְמֵ
וְיִסְוִיבָהוּאֵל בּוֹט
כִּילְאֵרִשִׁי תִדְעֵ לְכֵל חִלְסָן
אֲשֵׁרִי לְכֵשׁ מִסְעָה
אֲשֵׁרִי... וְיִקְלָא הִיא מִסְעָה
כִּיאֵלְהֵל הֵאֲרַם הֵלְעַם יִרְבֵּב חֲתַמְנָה
כְּבָרְקִיסוֹהֵל הֵאֲרַם תּוֹיָחָה וְיִזְמֵ מִאֲצוּיָהּ
כְּדַמְוִתּוֹהֵל הֵאֲרַם וְנִעָה הֵאֲרַם תְּשַׁקֵּה
דְּחֶסֶד

Unit Resource 3.4B
Excerpts from Seder HaAvoda Text

אחת אחת ואחת
אחת ושתיים אחת ושלוש
אחת וארבע אחת וחמש
אחת ושש אחת ושבע

וכננים והעם העומדים בעזרה
כשהיו שומעים את השם הנכבד והנורא
מפרש יוצא מפי כהן גדול בקדשה ובטהרה

היו כורעים ומשתחיים ומודים ונופלים על פניהם ואומרים

ברוך שם כבוד מלכותו לעולם ועד

Unit Resource 3.5A

Lyrics: Yom HaShishi – Omer Adam

Yom HaShishi

Yom rishon mistakkeyl basha'on
mithappeykh bammitta
və'eykh lo' ba' liy
'eykh 'oməriym haḥayyim zeh
tamiyd 'avoda
zeh lo' nir'eh liy

basheyntiy ushəliyshiyy tippa
'atzbaniy zeh shuv koreh liy
rəviy'iy kəvar nigmar ḥamiyshiyy
mə'ushar vəhinneyh maḥar

yom hashishiyy vəyakhlu
hashamayim vəha'aretz vəkhal
tzəva'am
vəyakhhol 'elokiym bayyom
hashəviy'iy mikkal məlakhto
'asher 'asa

yom shishiyy mit'oreyr ba'aviyr shuv
yeysh reyah shel yam
vəkhamma ba' liy
məḥayyeyg ləḥabbeyr ləkha tasiym
begeḏ yam
kiy ma zeh ḥam liy

'abba' shuv mitkasheyr 'el tə'aḥeyr
she'imma' lo' taḥanok 'otanu
'az 'aniy mit'argeyn zeh kəvar
mitnaggeyn vəhinneyh zeh ba'

yom hashishiyy vəyakhlu
hashamayim vəha'aretz vəkhal
tzəva'am
vəyakhhol 'elokiym bayyom
hashəviy'iy mikkal məlakhto
'asher 'asa

ḥamiyshiyy lo' shakhaḥtiy zeh 'od
yom shel ḥag
bishviyl kullanu
'eykh hagguf məgareyd liy margiysh
məyuḥad
kiy zeh 'anaḥnu

'az neytzey' ləvallot vənaḥazor
bəḥameysh 'o sheysh babboker
'od shavua' nigmar vəhinneyh
maḥar 'az ləkha 'aniy shar

yom hashishiyy vəyakhlu
hashamayim vəha'aretz vəkhal
tzəva'am
vəyakhhol 'elokiym bayyom
hashəviy'iy mikkal məlakhto
'asher 'asa

Friday

Sunday, looking at the clock,
turning over in bed
And I so don't wanna
Like they say, "Life is always about
work"
I don't think so

On Monday and Tuesday I'm a little
bit uptight, it happens to me again
Wednesday is already over,
Thursday - I'm happy, and here
comes tomorrow

The sixth day, and the heaven and
the earth were finished, and all the
host of them
And on the seventh day God
finished His work
which He had made

Friday, waking up, the smell of sea
is in the air again
And how much I wanna
I'm calling a friend, "Go put on a
bathing suit
'Cause it's so hot"

Dad calls again, "Don't be late so
Mom won't strangle us"
So I get ready, it already plays, and
here it comes

The sixth day, and the heaven and
the earth were finished, and all the
host of them
And on the seventh day God
finished His work
which He had made

Thursday, I didn't forget, is another
holiday
for us all
How my whole body itches, it feels
special
Because it's us

So let's go hang out and be back by
five or six in the morning
Another week has ended and here
comes tomorrow, so I'm singing for
you

The sixth day, and the heaven and
the earth were finished, and all the
host of them
And on the seventh day God
finished His work
which He had made

יום השישי

יום ראשון מסתכל בשעון מתהפך
במיטה
ואיך לא בא לי
איך אומרים החיים זה תמיד
עבודה
זה לא נראה לי

בשני ושלישי טיפה עצבני זה שוב
קורה לי
רביעי כבר נגמר חמישי מאושר
והנה מחר

יום השישי ויכולו השמיים והארץ
וכל צבאם
ויכל אלוקים ביום השביעי מכל
מלאכתו
אשר עשה

יום שישי מתעורר באוויר שוב יש
ריח של ים
וכמה בא לי
מחייג לחבר לך תשים בגד ים
כי מה זה חם לי

אבא שוב מתקשר אל תאחר
שאמא לא תחנוק אותנו
אז אני מתארגן זה כבר מתנגן
והנה זה בא

יום השישי ויכולו השמיים והארץ
וכל צבאם
ויכל אלוקים ביום השביעי מכל
מלאכתו
אשר עשה

חמישי לא שכחתי זה עוד יום של
חג
בשביל כולנו
איך הגוף מגרד לי מרגיש מיוחד
כי זה אנחנו

אז נצא לבלות ונחזור בחמש או
שש בבוקר
עוד שבוע נגמר והנה מחר אז לך
אני שר

יום השישי ויכולו השמיים והארץ
וכל צבאם
ויכל אלוקים ביום השביעי מכל
מלאכתו
אשר עשה

Unit Resource 3.5B

Lyrics: Matanot Ktanot – Rami Kleinstein

Matanot Ktanot

Matanot Ktanot
Zeh od yom shishi noshem et
ha'avir
Ahor ve'atzel mesachakim
shoov tofeset
Ashulchan aruch tmunot
yaldut al akir
Shayarot levenot chozrot
mibet kneset
Ve'are'ach azeh shesoret li et
alev
Mitganev mitganev vepote'ach
dlatot
El osher ktan, el oto shir
yashan
She'over etzlenu bemeshech
dorot
Matanot kتانot
Mishehu shalach li matanot
ktanot
Resisim shel kavana higulim
shel emuna
Matanot kتانot
Kmo hako'ach lekabel et ma
she'en et ma sheyesh
Ma od efshar kvar levakesh?
Zeh od yom shishi mirpeset
ve'iton
Ashemesh kmo ade'agot le'at
nimcheket
Manginot pshutot zochalot
me'achalon
Ve'shum sehara kvar lo tastir
po et asheket
Matanot kتانot -
Mishehu shalach li matanot
ktanot...
Ki banu bacharta, ve'otanu
kidashta
Baruch ata adon_i mekadesh
ashabat
Ve'are'ach hazeh shesoret li et
halev
Mitganev mitganev vepote'ach
dlatot
El osher kتان, el oto shir
yashan
She'over etzleinu bemeshech
dorot

Small Gifts

Another Friday, breathing the
air,
Light and shadow are playing
"tag" again.
The table is set, childhood
photos on the wall,
White processions are returning
from shul,
And that smell which scratches
my heart -
Sneaking in and opening doors
To a small joy, to the same old
song
which is being passed along for
generations.
Chorus:
Small gifts
Someone has sent me small
gifts
Shrapnels of intent, circles of
belief
Small gifts

Such as the strength to accept
what I lack and what I possess
What more can one ask for?
Another Friday- balcony and
newspaper,
The sun, like worries, is slowly
being erased,
Simple melodies crawl through
the window
and there is no longer any
storm which can hide the
silence.
Chorus:
Small gifts
Someone has sent me small
gifts

For thou hast chosen us and
sanctified us...
Blessed art thou, G-d, sanctifier
of the Sabbath.
And that smell which scratches
my heart-
Sneaking in and opening doors
To a small joy, to the same old
song which is being passed
along for generations.

מתנות קטנות

זה עוד יום שישי נושם את האוויר
האור והצל משחקים שוב תופסת
השולחן ערוך תמונות ילדות על
הקיר
שיירות לבנות חוזרות מבית כנסת
והריח הזה ששורט לי את הלב
מתגנב מתגנב ופותח דלתות
אל אושר קטן אל אותו שיר ישן
שעובר אצלנו במשך דורות

מתנות קטנות
מישהו שלח לי מתנות קטנות
רסיסים של כוונה עיגולים של
אמונה
מתנות קטנות
כמו הכוח לקבל את מה שאין את
מה שיש
מה עוד אפשר כבר לבקש?

זה עוד יום שישי מרפסת ועיתון
השמש כמו הדאגות לאט נמחקת
מנגינות פשוטות זוחלות מהחלון
ושום סערה כבר לא תסתיר פה את
השקט

מתנות קטנות
מישהו שלח לי מתנות קטנות
רסיסים של כוונה עיגולים של
אמונה
מתנות קטנות
כמו הכוח לקבל את מה שאין את
מה שיש
מה עוד אפשר כבר לבקש?

כי בנו בחרת
ואותנו קידשת
'ברוך אתה ה'
מקדש השבת

והריח הזה ששורט לי את הלב
מתגנב מתגנב ופותח דלתות
אל אושר קטן אל אותו שיר ישן
שעובר אצלנו במשך דורות
מתנות קטנות
מישהו שלח לי מתנות קטנות
רסיסים של כוונה עיגולים של
אמונה
מתנות קטנות
מישהו שלח לי מתנות קטנות
כמו הכוח לקבל את מה שאין את
מה שיש
מה עוד אפשר כבר לבקש?

מתנות קטנות

Resource Sheet 3

Lyrics: Hachi Yisraeli – Hatikvah 6

Hachi Yisraeli

Hodu Drom America ze hakhi Israeli
Yaldei khuts bakibuts ze hakhi Israeli
Pugim, asimonim, shlukim laila kalkali
'I speak but' lo maspek ze hakhi Israeli
Sharim!

Bamba bamba, mastik alma, miTel
Aviv ad Ben Gurion
Shekel shnekel, oy kapara, Arik
Ainshtein hagadol
Haide haide, haide haitek –
lamishtara echad-efes-efes
Damka damka, matka matka
Ohavim otkha Shimon Peres

Erev khadash, avatiakh kar
Zehu ze velo akheret!
Gibush tsankhanim arak aiyalim
Ein lanu erets akheret!
Yam Suf, Yam Hamelakh, Yam Tikhon,
Yam Kineret
Shvizut yom alef beShabbat sheba-ah
vekhozeret
Pkak bakhag im osef shel Kaveret
Od mondial aval bli hanivkheret

MiGiv'at Khalfon ad Eskimo Limon
Mi mitasek ze Miko?
Sim li khumus chips salat vetsnon
Aval im daiet oh 'Cola Zero'
Velo lishkoakh mekhiot kapaim im
hanekhita
Im hator arokh na levatse'a akifa
Nakhon hevtikhu kshenihiye gdolim
kvar lo ihiye tsava?
Kulam al haraglaime leshirat haTikva

Kaffe Turki, vaffel Belgi, ze hakhi
Israeli
Gam neshika Tsarfatit verikud Yevani
Mafte'ach Shvedi, 'Whisky' Scotti,
burger Sfaradi
Nakhman Meuman ze hakhi Israeli –
govaina!

Ihiye beseder – ani porek skhora
Ihiye beseder – 'waze' im ein brera
Ihiye beseder – Obama ta'azor
Ihiye beseder – veElohim yishmor
Ihiye beseder – anakhnu nishtadel
Ihiye beseder – yesh kippat barzel
Ihiye beseder – hashir kulo mekori
Ihiye beseder – rak halakhan amami
Ihiye beseder

The Most Israeli

India, South America is the most Israeli
Non Kibbutz kids learning on kibbutz are
the most Israeli
Pugim, asimonin, shlookim,

*Bamba Bamba, Alma gum, from Tel Aviv
to Ben Gurion
Shekel, shnekel, oy kapara, Arik Einstein
the great
Hayda, hayda – hayda hi-tech industry –
100 for the Police
Damka, Damka, matka matka
We all love Shimon Peres*

Evening News, cool watermelon
*Zehu ze and no one else
Try-outs for paratroopers, Arak Ayalim
We have no other country!*

The Red Sea, the Dead Sea, the
Mediterranean and the Kinneret
Sunday morning blues, Shabbat,
Shabbat comes and goes
*Chag (festival) traffic with kaveret CD
collection
Another World Cup without our national
team*

*From Givat Chalfon to Eskimo Limon
Who gets bothered. With miko
Give humous, fries, and a raddish
But on a diet with Coke Zero
And don't forget to applaud when the
plane lands
And the line is too long, please overtake
Right that they promised us when we'd
be older there would be no army?
And now everyone stand up for the
singing of Hatikva.*

Turkish coffee and Belgian waffles is the
most Israeli
And a French kiss and a Greek dance
Swedish key and Scotch whisky, the
Spanish buger

Nachman m'uman is the most Israeli, in
reverse charged

It'll be ok, I'll only. Be a minute I'm just
unloading
It'll be ok, WAZE if there is no choice
It'll be ok, Obama will help
It'll be ok, and God will guard us
It'll be ok, we will try
It'll be ok, we've got Iron Dome
It'll be ok, it's an original song
It'll be ok, it's only the tune is traditional
It'll be ok

הכי ישראלי

הודו דרום אמריקה זה הכי ישראלי
ילדי חוץ בקיבוץ זה הכי ישראלי
פוגים, אסימונים, שלוקים לילה כלכלי
איי ספיק באט לא מספיק זה הכי ישראלי
שרים!

במבה במבה, מסטיק עלמה, מתל אביב
עד בן גוריון
שקל שנקל, אוי כפרה, אריק איינשטיין
הגדול
היידה היידה, היידה הייטק – למשטרה
1-0-0
דמקה דמקה, מטקה מטקה
אוהבים אותך שמעון פרס

ערב חדש, אבטיח קר
זהו זה ולא אחרת!
גיבוש צנחנים ערק איילים
אין לנו ארץ אחרת!
ים סוף ים המלח ים תיכון ים כנרת
שביזות יום א' בשבת שבאה וחוזרת
פקק בחג עם אוסף של כוורת
עוד מונדיאל אבל בלי הנבחרת

מגבעת חלפון עד אסקימו לימון
מי מתעסק זה מיקו?
שים לי חמוס צ'יפס סלט וצנן
אבל עם דיאט או קולה זירו
ולא לשכוח מחיאות כפיים עם הנחיתה
ואם התור ארוך נא לבצע עקיפה
נכון הבטיחו כשנהיה גדולים כבר לא?
יהיה צבא
כולם על הרגליים לשירת התקווה

קפה תורכי ופל בלגי זה הכי ישראלי
גם נשיקה צרפתית וריקוד יווני
מפתח שוודי וויסקי סקוטי בורגר ספרדי!
נחמן מאומן זה הכי ישראלי – גובינה!

יהיה בסדר – אני פורק סחורה
יהיה בסדר – waze אם אין ברירה
יהיה בסדר – אובמה תעזור
יהיה בסדר – ואלוהים ישמור
יהיה בסדר – אנחנו נשתדל
יהיה בסדר – יש כיפת ברזל
יהיה בסדר – השיר כולו מקורי
יהיה בסדר – רק הלחן עממי
יהיה בסדר

Resource Sheet 4
Footnotes for Lyrics: Hachi Yisraeli – Hatikvah 6

Pugim – plastic kid game

*Nachman M'uman- Rebbe
Nachman of Brastlav*

Asimonin – telephone
tokens

WAZE – Traffic navigation
application developed in
israel

Shlookim – slurps/sips

Bamba Bamba – national
peanut snack

Iron Dome – missile
defense System

Alma gum – Israeli gum
brand

Shekel, shnekel – one
shekel coin, two shekel coin

Oy Kapara. –
“Redemption” Israeli slang
to emphasize how much
you love and appreciate
someone

Arik Einstein - singer

Hayda, hayda – hayda

Damka – Drafts (game)

Matka – legendary beach
game

Zehu ze- cult satirical TV
program from 1970s

Arak Ayalim – Popular
alcohol brand

Kaveret CD collection -
*popular music band 1970s
80s*

Eskimo Limon – 1978,
comedy/drama film

Resource Sheet 5

Hachi Yisraeli – Scavenger Hunt Clues

[The entire curriculum]

1. Non Kibbutz kids learning on kibbutz are the most Israeli [Unit 2, lesson 1]
2. *Arik Einstein* the great [Unit 2, lesson 4]
3. Sunday morning blues, Shabbat, Shabbat comes and goes [Unit 3, lesson 5]
4. *Chag* (festival) traffic [Unit 3, lesson 4]
5. *Right that they promised us when we'd be older there would be no army?* [Unit 3, lesson 2]
6. And now everyone stand up for the singing of Hatikva [Introductory Lesson].
7. Turkish coffee and Belgian waffles is the most Israeli [Unit 1]
8. Nachman m'uman is the most Israeli, in reverse charged [Unit 3, lesson 3]
9. It'll be ok, Obama will help [Unit 1, lesson 2]
10. It'll be ok, and God will guard us [Unit 3, lesson 1]
11. It'll be ok, it's an original song It'll be ok, it's only the tune is traditional

Resource Sheet 6

Lyrics: Wikipedia – Hanan Ben Ari

Wikipedia

Kama noach lizrom im hamaoach
behatnayot otomatiyot shelo
dorshot litroach
Rak letaiyeg velinboach, lehasit
velizboach le'eliley hareiting
aitemim bechol hakoach
Hakol kvar mesudar lanu barosh
megirot-megirot
Lo niten lametsi'ut lehafria lanu
lir-ot
Shekol smolani hu boged, kol
aravi mechabel mit'abed
Kol charedi hu shoded vekol
hamitnachim ratschu et Rabin
Kol Tel Aviv tivonit, kol Netivot
masortit amamit,
Kol hadatiim primitivim im tsitsit
ve'al haderech machaku et
Darvin.

Al tichle'uni beshum klav
Al tesakmu oti beVikipedia
Ani hakol, ani lo-klum
Or einsof lavush beguf
Az al tichle'uni beshum klav

Tikre'u li Don Kishot sheme'ez
likro tigar
Simu li prass al harosh vegilyotina
bakikar
Hashedim zmanam avar
vehamelech hu eiom
Timcheku et kol ma sheyadatem
alad hayom
Lo ani lo hamitnachel, lo natsig
shel Elohim
Lo doss shemedir nashim, lo
gesher bein hamigzarim
Yisarfu hamigzarim, tisrefu de'ot
kdumot
Lekol echad ihive sikui lichtov et
hasipur shelo
Ki im hakol galui veyadua merosh
klisha'ot-klisha'ot
Lo niten lametsi'ut lehafria lanu
lir-ot
Shekol mizrachi mekupach, kol
chiloni hu kofel meluchlach
Kol hanashim lamitbach vekol
haRussim, haRussim al Stalin
Kalu kvar kol hakitsim, kol chaver
kneset kupa shel shratsim
Kol haEtyopim ratsim ve'elu
shelo sharim im Raichel

Al tichle'uni beshum klav
Al tesakmu oti beVikipedia
Ani hakol, ani lo-klum
Or einsof lavush beguf
Az al tichle'uni beshum klav

Od yavo yom...

Yom yavo velo tichle'uni beshum
klav
Lo tesakmu oti beVikipedia
Ani hakol, ani lo-klum
Eiom bati va'ashuv
Az al tichle'uni beshum klav
Lo tichle'uni beshum klav

Wikipedia

It's so comfortable to flow with your
brain, with automatic chargings that
don't demand effort
Only to tag and to bark, to tempt,
and to sacrifice to the rating, item
gods with all we can
Everything is already arranged in
our heads drawers-drawers
We won't let reality stop us from
seeing
That every leftist is a traitor, every
Arab is a suicide bomber,
Every Haredi is a robber and all the
settlers killed Rabin,
Everybody in Tel-Aviv is a vegan,
everybody in Netivot is a hippie
Conservative,
All the religious people are
primitives with tzitzit and on the
way they erased Darwin

Don't lock me in any cage
Don't summarize me on Wikipedia
I am everything, I am nothing at all
Forever light dressed in a body
So don't lock me in any cave

Call me a Don Quixote that dares to
criticize
Put a prize on my head and a
guillotine in the square
The time of the demons is past and
the king is naked
Erase everything you knew about
me up to now
No, I am not "the" settler, I am not
G-d's representative,
Not a religious guy who excludes
women, not a bridge between the
sectors
The sectors will be burned, burn
previous opinions
Everyone will have a chance to
write their own story
Because if everything is revealed
and known from the beginning
cliche by cliche
We will not let reality stop us from
seeing
That every Mizrahi is segregated,
every non-religious person is dirty
heretic,
All the women should go to the
kitchen and all the Russians, the
Russians love Stalin
All the extremes have already been,
every member of Parliament is a
box of roaches,
All the Ethiopians run and those
that don't sing with Reichel

Don't lock me in any cage
Don't summarize me on Wikipedia
I am everything, I am nothing at all
Forever light dressed in a body
So don't lock me in any cave

A day will yet come...

A day will come and you won't lock
me in any cage
You won't summarize me on
Wikipedia
I am everything, I am nothing at all
I came naked and thus I will return
So don't lock me in any cage
You will not lock me in any cage

ויקיפדיה

כמה נוח לזרום עם המוח
בהתניות אוטומטיות שלא דורשות
לטרוח
רק לתייג ולנבוח, להסית ולזבוח
לאילי הרייטינג אייטמים בכל
הכוח
הכול כבר מסודר לנו בראש
מגירות-מגירות
לא ניתן למציאות להפריע לנו
לראות
שכל שמאלני הוא בוגד, כל ערבי
מחבל מתאבד
כל חרדי הוא שודד וכל
המתנחלים רצחו את רבין
כל תל אביב טבעונית, כל נתיבות
מסורתית עממית,
כל הדתיים פרימיטיביים עם ציצית
ועל הדרך מחקו את דארון.

אל תכלאוני בשום כלוב
אל תסכמו אותי בוויקיפדיה
אני הכול, אני לא-כלום
אור אינסוף לבוש בגוף
אז אל תכלאוני בשום כלוב

תקראו לי דון קישוט שמעז לקרוא
תיגר
שימו לי פרס על הראש וגיליוטינה
בכיר
השדים זמנם עבר והמלך הוא
עירום
תמחקו את כל מה שידעתם עליי
עד היום
לא אני לא המתנחל, לא נציג של
אלוהים
לא דוס שמדיר נשים, לא גשר בין
המגזרים
יישרפו המגזרים, תשרפו דעות
קדומות
לכל אחד יהיה סיכוי לכתוב את
הסיפור שלו
כי אם הכול גלוי וידוע מראש
קלישאות-קלישאות
לא ניתן למציאות להפריע לנו
לראות
שכל מזרחי מקופח, כל חילוני הוא
נופר מלוכלך
כל הנשים למטבח וכל הרוסים
הרוסים על סטאלין
כול כבר כל הקיצים, כל חבר
כנסת קופה של שרצים
כל האתיופיים רצים ואלו שלא
שרים עם רייכל

אל תכלאוני בשום כלוב
אל תסכמו אותי בוויקיפדיה
אני הכול, אני לא-כלום
אור אינסוף לבוש בגוף
אז אל תכלאוני בשום כלוב

עוד יבוא יום...

יום יבוא ולא תכלאוני בשום כלוב
לא תסכמו אותי בוויקיפדיה
אני הכול, אני לא-כלום
עירום באתי ואשוב
אז אל תכלאוני בשום כלוב
לא תכלאוני בשום כלוב

Additional Song Suggestions

Unit One Lesson
One: *Oz Vehadar*
by Moshe Berlin

Unit One Lesson
Two: *Yihye Tov* by
David Broza

Unit One Lesson
Three: *Zahav* by
Static & Ben El and
Lo Mevina Ivrit by
Eyal Golan and
Offer Nissim

Unit One Lesson
Four: *Elinor* by
Zohar Argov

Unit One Lesson
Five: *Feker Libi* by
Eden

Unit Two Lesson
One: *Nigun Atik* by
Effi Netzer Band

Unit Two Lesson
Two: *Yerushalayim
Shel Zahav* by Phish

Unit Two Lesson
Three: *Tamer Must
Vote (Johnnie
Mashi)* by Tamer
Nafar

Unit Two Lesson
Four: *Tel Aviv* by
Omer Adam

Unit Two Lesson
Five: *Shir L'ahava
(Yachad)* by Ayelet

Tziyoni (performed
by Gaya)

Unit Two Lesson
Six: *Tamer Must
Vote (Johnnie
Mashi)* by Tamer
Nafar

Unit Three Lesson
One: *Srutim* by
Subliminal

Unit Three Lesson
Two:
MiShema'amin by
Eyal Golan

Unit Three Lesson
Three: *Halev Sheli*
by Omer Adam,
Ishay Ribo

Unit Three Lesson
Four: *Elul Taf Shin
Eyin Tet* by Ishay
Ribo

Unit Three Lesson
Five: *Yom Shishi* by
Hadag Nahash,
Izhak Klepter

Songs About
COVID-19: *Keter
Melucha* by Ishay
Ribo and *Gaguim
Livnei Adam* by
Hanan Ben Ari