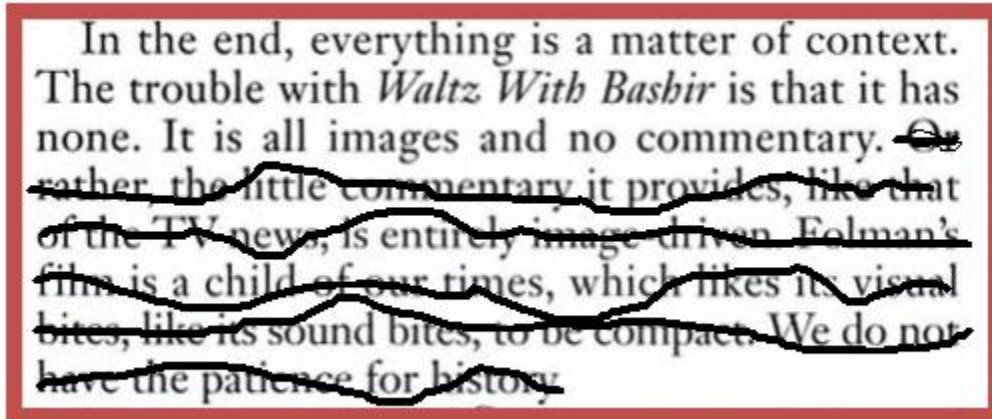


Here is the example we discussed during class on 11/30, with the roughed-out paragraph below. If you want, you can use the roughed-out paragraph as a starting point for a paragraph of your own.

(Halkin 51)



In the end, everything is a matter of context. The trouble with *Waltz With Bashir* is that it has none. It is all images and no commentary. ~~It~~ rather, the little commentary it provides, like that of the TV news, is entirely image driven. Folman's film is a child of our times, which likes its visual bites, like its sound bites, to be compact. We do not have the patience for history.

I agree with Halkin that there is little commentary in Waltz with Bashir. However, Folman's intention is not to report the entire historical event, but only the experience and understanding of individual soldiers. For example, in scene... (relate to a specific scene from the film) I am not convinced that a documentary has to look at a large historical event, and I think it can legitimately present a narrow perspective, that of an individual or group of individuals, without being considered non-historical. An individual experience is historically accurate even if it does not provide the kind of information that we might be tested on in a history class. And it's not fair to judge "Waltz with Bashir" by the established standards for documentary film-making, because it is in its own class. (Go on to describe that class and to propose some standards for judging its value. One standard I would suggest if this were my paper: It still must be factually accurate.) (More questions such a paragraph might point at or address: Is Folman inventing a new sort of film? Is it dangerous or a bad idea to overlap art and history? If we start to depict history as art, will it undermine the importance of historical completeness and accuracy?)