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EVALUATIONS OF AUDIO-VISUAL AIDS
IN JEWISH RELIGIOUS KNOWLEDGE

RABBI DR. C. SIMONS B.Sc., Ph.D.

Liverpool

May 1975

It was nearly half a century ago that I researched and wrote this book on using audio-visual aids to teach Halachah. Those were the pre-internet days, there were no home computers and video was in its infancy. Audio-visual aids were limited to film strips and slides. The only worthwhile aids to teach this subject had been produced in the previous five years or so, namely the first half of the 1970s, and even those were very few in number. Since then, there have been numerous technological advances and the production of a large number of audio-visual aids on this subject.

Despite all this, this book can be used today to study the early history of audio-visual aids to teach Halachah.

Chaim Simons Kislev 5780 – December 2019

OFFICE OF THE CHIEF RABBI

TELEPHONE
01-387 1056 (4 Lines)
CABLES
CHIRABINAT LONDON W.C.1

ADLER HOUSE,
TAVISTOCK SQUARE,
LONDON, W.C.1

14 November, 1975

Rabbi Dr. C. Simons,
Director of Jewish Studies,
The King David High School,
Childwall Road,
LIVERPOOL L15 6UZ

Dear Rabbi Simons,

Many thanks for letting me have a copy of your impressive volume on audio-visual aids in Jewish religious knowledge which I have just received.

On a merely cursory glance so far, this strikes me as a massive and most useful work which will hopefully prove of great value in improving the quality and intensity of Jewish education. Please accept my warm congratulations on this significant achievement.

With cordial personal regards,

Sincerely yours,

Immanuel Jakobovits

Dr. Immanuel Jakobovits
Chief Rabbi

DEDICATION

In Loving Memory of my Father 8th

who died

12th February 1975

1903

ACKNOWLEDGMENTS

I wish to express my sincere thanks to Professor B.N. Lewis, Deputy Director, Institute of Educational Technology at the Open University, for his help and guidance during the course of this research.

Acknowledgments are also due to the numerous organisations who sent me their catalogues, supplied me with information and loaned me audio-visual materials from their libraries.

NOTES

- (1) The term "Religious Knowledge" as used throughout this work refers to Jewish ritual (e.g. Tzitzit, Tephillin, the Festivals etc.).
- (2) It is not the intention of the investigator to give any Halachic ruling whether regarding the permissibility of the use of any aid or on any other subject. Such rulings must come from Rabbinical scholars.
- (3) A number of critical judgments have been made in this work. The investigator wishes to state that these have not been made for the sake of criticism but for the sake of recommendation.

ABSTRACT

Although numerous filmstrips on Jewish religious knowledge have been brought out during the last quarter of a century, evaluations on the majority of them have never been made and for the remainder only some rather shallow evaluations have been made.

This research was thus carried out with the purpose of making a thorough evaluation of the audio-visual aids which are available for the teaching of religious knowledge.

These evaluations were divided into three parts :

- (i) Contents of the aids. The laws dealing with a particular subject were extracted from the Rabbinic literature and compared with the contents of the filmstrips to see which of the points were included, and how well it was done.
- (ii) Ideological acceptability. Since the purpose of Jewish religious instruction is to instill into pupils a Torah way of life, any aid deviating from this course would be unacceptable. The filmstrips were therefore analysed for the presence of non-acceptable elements.
- (iii) Technical considerations. Important factors in the production of filmstrips are the utilisation of the most effective design variables and these were considered with reference to the filmstrips under evaluation.

The results obtained from these evaluations were tabulated and a list of recommended filmstrips was brought out. This list showed that for a large number of topics in religious knowledge there are recommended filmstrips for the teacher to use. Also, such filmstrips were all produced in the last five years and over three-quarters of them by the same producer.

A brief survey was also made on the audio-visual libraries of the various Jewish educational organisations in this country. It was found that for all these libraries, very few of their aids on religious knowledge were in fact suitable for the teaching of this subject.

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PART 1INTRODUCTIONSurvey of Audio-Visual Techniques in Religious KnowledgeIntroduction

The term "audio-visual technique" extends over a very wide range of activities. Kinder⁽¹⁾ has listed out thirty-four such conventional activities. These include such diverse things as photographs, filmstrips, tapes, radio, posters, maps, field trips, camping, kits, chalkboards, magnetic boards, puppetry, models and exhibits. In addition he gives⁽²⁾ a number of newer instructional devices which are chiefly electronic in nature and include educational television, language laboratory and programmed learning.

Edgar Dale⁽³⁾ has produced a "cone of experience" to summarise these various means of communication. At the tip of the cone are verbal symbols, which are the most abstract and at its base are direct experiences, which are the most concrete. The whole spectrum of audio-visual techniques then lie between these two extremities.

With a few exceptions, such as simple diagrams, the use of these techniques in Jewish Religious Knowledge is of recent origin and in this section, we shall make a brief survey of this subject.

Filmstrips(1) U.S.A.

The first organisation to produce filmstrips for religious knowledge was the Jewish Education Committee of New York. At the beginning of 1949, they produced filmstrips dealing with Purim and Passover. However due to the poor technical quality of these two filmstrips, they were soon withdrawn from

(1) Kinder, J.S. Using Audio-Visual Materials in Education.
American Book Company, New York 1965 pp 8-9

(2) *ibid* pp 9-10

(3) Dale, E. Audio-Visual Methods in Teaching, 3rd ed.
Holt, Rinehart & Winston, New York, 1969, pp 107 et seq.

distribution and a new arrangement was entered into with the professional commercial filmstrip producer, Victor Kayfets Productions of New York.⁽¹⁾ Between 1950-52, nine filmstrips in black and white dealing with Shabbat and the various festivals were brought out ⁽²⁾. These ranged in length from 42 to 74 frames, with an average length of about 55 frames. This was followed in 1953 by a cartoon filmstrip entitled "The Jewish Home". Since this date no further filmstrips on religious knowledge have been produced by the JEC of New York, although they have produced them in other spheres of Jewish Knowledge⁽³⁾. This organisation provides "educational leadership and service to Jewish schools of all ideologies (Orthodox, Conservative, Reform and Secular), and to the Jewish Community."⁽⁴⁾ Some frames in their filmstrips depicting Synagogue Scenes were taken inside Park Avenue Synagogue which is Conservative.

The Bureau of Jewish Education of Los Angeles produced its first filmstrip on religious knowledge in 1951 with some black-and-white filmstrips dealing with the Seder⁽⁵⁾. Some colour filmstrips dealing with Shabbat and Shavuot, which were designed for young children then followed⁽⁶⁾. The members of this Bureau "represent every shade of opinion in the Jewish Community-Orthodox, Conservative, Reform, Zionist, Labor-Zionists and Secular Yiddishist" ⁽⁷⁾. Accordingly, where appropriate, they produce a traditional and Reform version of the same item. The colour filmstrip "The Book that cannot be Printed" was first produced in 1952 and an improved print of this edition was released in 1955 ⁽⁸⁾. In 1959, they brought out the colour filmstrip "Three Sacred Objects of Judaism".

-
- (1) Citron, S.J. Audio-Visual Materials for Elementary Jewish Education. Doctoral dissertation (hereinafter Thesis) New York University 1963 pp 80-81
 - (2) Catalog of Publications. Jewish Education Press, New York 1971 pp 41-43
 - (3) Catalog. *ibid* pp 43-48
 - (4) Jewish Education Directory. 5th edition American Association for Jewish Education, New York 1973 p 7
 - (5) Audio Visual Materials, Bureau of Jewish Education, Los Angeles, undated p 2
 - (6) *ibid* pp 3 & 4
 - (7) Bureau of Jewish Education, Los Angeles, undated leaflet
 - (8) The Jewish Audio-Visual Review, 18th edition. National Council on Jewish Audio-Visual Materials, New York 1973 p 73.

As is to be expected, the filmstrips produced by the American Zionist Council⁽¹⁾ are Israel orientated. A set of colour filmstrips entitled "Israel - Holidays and Festivals" which show "the traditional customs as well as the folk ceremonies of modern Israel"⁽²⁾ was produced in 1961.

The Union of American Hebrew Congregations, which is a Reform organisation produced a number of filmstrips on the subject of the Festivals between 1957 and 1961. All of these aids are unacceptable to Orthodox Jews⁽³⁾.

American producers of audio-visual materials on religious knowledge are usually educational or communal organisations. An exception to this is the commercial organisation Alexark & Norain of Los Angeles, which has produced filmstrips on ceremonial objects of Judaism and on the Sabbath and Festivals.⁽⁴⁾ These filmstrips are now distributed by Kol H'ee Associates.

For nearly a decade following 1961, it appears that no more visual aids on religious knowledge were produced in America. In 1970, Torah Umesorah produced a filmstrip dealing with "How Tephillin are Made". Up to the end of 1974, this has been followed by a further thirteen filmstrips on religious knowledge.⁽⁵⁾ With each filmstrip they now also produce an accompanying narration cassette. Torah Umesorah was founded in America in June 1944 by Rabbi Feivel Mendlowitz, and 25 years later it already had nearly 400 schools in the United States and Canada.⁽⁶⁾ Its department of education produces, amongst many other things, audio-visual aids. Rabbi M. Hoberg of London reports⁽⁷⁾ that from their "staff it is plain that it has the confidence of all shades of Orthodox Jewry."

Although there are numerous Bureaux of Jewish Education throughout the U.S.A.⁽⁸⁾ only those mentioned above produce filmstrips for religious knowledge.

(1) List of Publications, World Zionist Organisation, American Section Inc., undated, pp 73-75; Katalog Pirsumim, World Zionist Organisation, Dept. for Education and Culture in the Diaspora, Jerusalem 1970 pp 11-13

(2) *ibid* p 74; *ibid* p 12.

(3) Citron, S.J. Evaluations of Audio-Visual Materials for Jewish Schools (hereinafter Book). Jewish Education Committee of New York 1964 pp 59-60

(4) Filmstrips and allied audio-visual materials. Kol H'ee Associates, New Jersey, U.S.A. 1967 p 6

(5) Publications Catalogue. Torah Umesorah. New York 1974-75 pp 14-23

(6) Torah Umesorah, 1944-1969 - A Quarter of a Century.

(7) Hoberg, Rabbi M. Report on Educational Visits to U.S.A. and Israel. Part A U.S.A. December 71 - January 72. p A5.

(8) See Jewish Education Directory *op. cit.* pp 4-9 for list.

(11) Israel

The production in Israel of visual material in religious knowledge began much later than in America. Also, unlike America where most of this material is produced by educational organisations and very little by commercial bodies, in Israel the reverse seems to be the case. As a general rule, Israeli filmstrips are undated.

The first Israeli filmstrip on religious knowledge seems to be the colour filmstrip "Mah Nishtanah Halayla Haze" which was produced by Sirtoney Hinuch in 1964.⁽¹⁾ They have also produced nearly eighty filmstrips on a whole variety of subjects, both Jewish and secular.⁽²⁾

About 1970, Dov Lederberg Film Productions, a subsidiary of Ofaratata Films Inc., produced the colour filmstrip "Mitzvat HaTephillin" and about 1972/3, Rabbi Y. Dvorkes of the Kishnaic Research Institute for the Pedagogic Centre, Department for Education and Culture, Israel brought out a set of colour slides entitled "Mitzvat Tzitzit".

In the last few years (since 1971) Sha-Al have produced a number of colour filmstrips/slides together with accompanying tapes in Hebrew and English, on religious knowledge, and also on other Jewish and secular subjects.⁽³⁾ Sha-Al B.M. is a company who produce audio-visual aids for the teaching purposes. They state⁽⁴⁾ that they have developed an audio-visual programme based on a successful combination of slides/filmstrips with tape-recordings.

Neot Kedumim of Kiryat Gono, Israel, "is an educational project based on the tenet that many Jewish and Christian traditions, holidays and symbols are rooted in the ecology, ancient agriculture, flora and fauna of the Land of Israel."⁽⁵⁾ Since 1968, they have produced a number of colour filmstrips, some of which are on the periphery of religious knowledge.⁽⁶⁾

(1) Letter to investigator from Sirtoney Hinuch. November 1974.

(2) Educational Filmstrips and Posters. Sirtoney Hinuch. Holon Israel undated leaflet

(3) Hapekat Techniyot Or Keliyot (The Synchronisation of audio-visual programmes) Sha-Al, Tel-Aviv, Israel undated leaflet.

(4) *ibid*

(5) Visual Aids Catalog, Neot Kedumim Ltd. Inc. New York, undated.

(6) *ibid*

(iii) Remainder of the World

The only filmstrips on religious knowledge which have been produced outside Israel and U.S.A. are some general filmstrips on Judaism which have been made with the purpose of giving non-Jews an introduction to Jewish life. The various producers are non-Jewish organisations who have brought out a filmstrip on Judaism as one of a series on various religions. These include the following:-

Three sets of colour slides entitled Judaica were produced in 1965 by Cotta of Germany. These slides are accompanied by long playing records in German. However, it is no longer possible to purchase sets of these slides.⁽¹⁾ A set which can be utilised is on loan to the JNF Education Department in London⁽²⁾ but some of the slides and one of the records are missing.

A colour filmstrip by Rev. R. Turner entitled "Judaism - A Way of Life" was produced by Carwal, England, and is undated. This filmstrip "is intended to illustrate the teaching and practice of Judaism particularly for the enquirers who are not themselves Jews..."⁽³⁾. Carwal "was brought into being for the purpose of producing audio and visual teaching materials to supplement the educational books published by Religious Education Press."⁽⁴⁾ A similar black-and-white filmstrip "The Synagogue" by M. Donnitz was produced by Hulton Education Publications, England in 1961, to give non-Jews an introduction to Jewish life and worship. Hulton produce filmstrips in a whole range of subjects including Religious Instruction.⁽⁵⁾ This filmstrip is one of a series entitled "People, History and Other Religions"⁽⁶⁾.

(1) Letters to investigator from Council of Christians and Jews, June 1973 and from Cotta, November 1974

(2) from the Council of Christians and Jews, London

(3) Catalogue of Film Strips, Tapes and other Audio Visual Aids. Pergamon Press, Oxford, undated p 31

(4) *ibid* p 18

(5) Catalogue Hulton Filmstrips, Amsrham, Bucks., undated

(6) *ibid* p 17

Finally, there is the colour filmstrip entitled Judaism, which was produced by Family Films in 1967 and distributed by Concordia, England. However, this filmstrip has a very strong Reform bias and is thus not acceptable to traditional Jews. It is on a set of four filmstrips⁽¹⁾ entitled "Faiths People Live By" and is designed to be used with groups of Protestant Christian pupils to help promote a better understanding and appreciation of pupils who belong to the Jewish faith.⁽²⁾

Audio aids

In the audio field, there are a large number of cantorial records and records of the choirs of various youth groups etc. These do not, however, come within the scope of this survey.

A number of records on the Synagogue service, Shemot, the Seder, Festivals songs etc. have been produced in the U.S.A. and they are briefly described by Citron.⁽³⁾

In 1969, the United Synagogue Publications Committee (London) produced a record entitled "Selections from the Seder Service". This record was produced "to help Jewish Families learn some of the melodies and chants of our ancient Seder Service and thus add to their enjoyment of this most popular of Jewish Rituals in the home"⁽⁴⁾. Two years later they produced a further record - "Sabbath in the Home". In both these records the choir of the Mathilda Marks-Kennedy School is singing.

An interesting tape recording (undated) presented by Community Service entitled "Kabbalat Shabbat" contains psalms and hymns of Kabbalat Shabbat in the Sephardi rite and is recorded by students of the Ecole de l'Alliance Israélite in Casablanca.⁽⁵⁾

The teaching of Mishnah, Gemara and other subjects by means of cassette tapes has been introduced by Torah Tapes Inc. of New York. They have "already

(1) Filmstrip Catalogue, Concordia Films, London 1972, p 43

(2) Leaders Guide to "Judaism" Filmstrip. (Concordia) p 1

(3) Citron, book op.cit. pp 16-18, 47-48, 56, 58, 79

(4) "Selections from the Seder Service" cover of record.

(5) Catalogue of Communauté, p 15

produced 350 hours of recorded Torah lectures and readings in Hebrew, Yiddish and English on convenient one-hour tape cassettes"⁽¹⁾.

Torah Umesorah have recently produced a record containing songs for the Seder. From their record Department⁽²⁾ one can also obtain records produced by Gila and sung by Cantor Jacob Hass which teach the Mussch Hatesphillah for Friday night, Shabbat morning, Rosh Hashanah, Yom Kippur, Weekdays and the Shalosh Regalim.

Pictorial Aids

A number of organisations produce pictorial aids (as distinct from pictures and diagrams in books). Usually these aids are undated.

Aryeh Levkovits of Bney Brak, Israel, has produced a number of pictorial aids in colour, in various sizes dealing with various subjects in religious knowledge including Mitzvet appertaining to the Land of Israel.⁽³⁾ These pictorial aids are entirely in Hebrew and are intended to change the method of teaching from the verbal to the pictorial, thus facilitating the pupils retention of the material.⁽⁴⁾

Torah Umesorah of New York have brought out a number of wall charts on a variety of subjects.⁽⁵⁾ They have also produced eight spirit master stencils on topics in religious knowledge from which the teacher can run off nearly 200 clear copies.⁽⁶⁾

The JNF Education Department (London) has been bringing out over the course of a number of years, a series of pictorial aids on religious knowledge subjects.⁽⁷⁾

Most of these aids seem to be designed for the younger age pupil, although a few in this series are sufficiently sophisticated to be used by older pupils.

(1) Torah Tapes Inc. Undated circular (sent February 1974)

(2) Catalogue. Torah Umesorah. op. cit. pp 34-35

(3) Catalogue of Pictorial Material for Jewish Studies, Machon Lehanchashat Limudai Hayahadut (in Hebrew) Bney Brak, Israel, undated.

(4) ibid p 1

(5) Catalogue, Torah Umesorah. op. cit. pp 23-26

(6) ibid pp 13-14

(7) Publications and Order Form, J.N.F. Education Department London. Jan. 1975

Posters

A poster is designed to give its message quickly and it usually carries a single idea.⁽¹⁾ Such posters, which are mainly on the Festivals, have been produced by Sirtoney Himuch,⁽²⁾ the JNF Education Department⁽³⁾ and the Torah Department⁽⁴⁾. Although as a rule, one cannot learn much from these posters, they can provide a nice background for an exhibition of objects connected with that Festival.

Educational Games and Activity Kits

Educational games "are not purely recreational activities that provide only exercise or just fill time. They are designed to help students to learn, to achieve specific goals or objectives in an active rather than a passive climate"⁽⁵⁾.

The producer of the largest number of such games seems to be the Jewish Child Memo Books (J.C.M.B.) Publications, London, who have brought out six games entitled "The Oneg-Game Series"⁽⁶⁾. These games cover all ages of pupils ranging from "The Festival Game" which is designed for young children to "Mitzveth Trust" which is designed for older and senior pupils.

In 1958, the JEC of New York produced the lotto game "Baruch Atah" which they describe as "An Educational Game for Children, ages 5-13. Specifically designed to help children learn blessings for all occasions"⁽⁷⁾. There are 48 blessings included in this game.

The Educational Director of Congregation Beth Jacob in Atlanta, Georgia, has recently devised several board games to enable 13 year old students to learn Dinim and other religious subjects.⁽⁸⁾

(1) Kinder, op. cit. p 67

(2) Sirtoney Himuch leaflet op. cit.

(3) Publications and Order Form. JNF Education Department. op. cit.

(4) List of Posters and Charts (in Hebrew). World Zionist Organisation Department for Torah Education and Culture, London. undated.

(5) Brown, J.W., Lewis R.B. and Hardleroad F.F., AV Instruction Technology Media and Methods. 4th edition. McGraw-Hill Book Co. New York 1973 p 351

(6) J.C.M.B. Publications. Price List. London, Dec. 1974

(7) Accompanying manual to "Baruch Atah" JEC of New York 1958, p.1

(8) The Pedagogic Reporter. Vol xxvi No.2. Winter 1974-75.
American Association for Jewish Education, New York. p 17

In 1963, the JCMB produced its "made and do" Hobby Pack containing eighteen worksheets.⁽¹⁾ Activity Kits have also been produced by Ktav (New York).⁽²⁾

The Kits of both these producers are connected with the Festivals, and seem to be most suitable for younger pupils.

The Lubavitch Foundation (London branch) brought out a holiday workbook for August 1973 entitled "Operation Step" which gave activities for each day of August. These activities included puzzles, colouring and crosswords, and any pupil completing this workbook received a prize.⁽³⁾ A similar workbook was again produced for August 1974.

Before the various Festivals, the London Board of Jewish Religious Education produces activity sheets for pupils of different ages. These usually consist of quizzes, colouring, fill-in on the dotted line etc.

A number of games and activities for Pesach have been suggested by Menachem Persoff⁽⁴⁾ and these can be used as a basis for invoking further involvement, discussion and consequent learning about the Festival of Pesach.

Films

Almost all of the films which have been produced on religious knowledge deal with the Sabbath and Festivals and most of these are ideologically unacceptable for traditional religious education. The earliest film seems to be "Your Neighbour Celebrates" which was produced in 1949 by the Anti-Defamation League and B'nai Brith.⁽⁵⁾ In this colour film which is of 27 minutes duration, the five Biblical Festivals are described. The photography takes place in Conservative and Reform Congregations.

In 1951, the Jewish Theological Seminary of America, a Conservative organisation, produced two thirty minute films on the Sabbath which were entitled "The Fourth Commandment"⁽⁶⁾ and "The Seventh Day"⁽⁷⁾. This was followed in 1953 by a three

(1) J.C.M.B. Publications Price List. *op. cit.*

(2) Catalogue Ktav Publishing House Inc. New York 1973-74, pp 54, 72, 73.

(3) Operation Step, Lubavitch Foundation, London 1973, inside cover.

(4) Pesach folder, entitled Programme Material and Suggested Activities for the Pesach Festival, published by the Youth and Hechalutz Department of the World Zionist Organisation, Jerusalem. undated.

(5) The Jewish Audio-Visual Review, *op.cit.* 1973 p 67

(6) *ibid* p 64

(7) *ibid* p 66

minute film produced by International Movie Producers Service and called "Shabbat Shalom Umevorach"⁽¹⁾, the purpose of this film being to teach the song of this name!⁽²⁾

In 1962, New York University produced the film "On the Seventh Day"⁽³⁾ which depicts how a Jewish Family prepares for and celebrates the Sabbath. The Israel Institute for Films on Jewish Subjects, Nehora has brought out a black-and-white film entitled "The Seventh Day" which portrays the Sabbath in Israel, in town, country, home and street.⁽⁴⁾

In 1959, Yehoshua Brandstatter of Tel-Aviv produced a series of films on the Festivals called "Holidays in Israel"⁽⁵⁾. These films show how the Festivals are being observed in modern Israel and they include the secular observances of these Festivals in the non-religious Kibbutzim. Some of these films can be borrowed from the Conseil European des Services Communautaires Juifs in Paris⁽⁶⁾ and the JNF - Zionist Federation in London.⁽⁷⁾ Other films which have been produced on the Festivals include "The Omer Festival"⁽⁸⁾, a film showing the secularised "Omer Ceremony" performed on Pesach in the non-religious settlements in Israel, and "Sukkot"⁽⁹⁾ which shows the celebration of this festival in Israel.

In 1957, Yeshivah University, New York produced a black-and-white film "Bar-Mitzvah"⁽¹⁰⁾ which deals with the educational requirements for BarMitzvah and shows a Bar Mitzvah ceremony. Citron⁽¹¹⁾ comments that this film is "dignified and authentic" and "teachers will find it useful as motivation for a Bar-Mitzvah class and for teaching customs and ceremonies".

Nehora have brought out a black-and-white film "How goodly thy Tents" which is a documentary on the Synagogue and gives a bird's eye view of Synagogues in

(1) *ibid* p 66

(2) Citron, Book *op. cit.* p 35

(3) The Jewish Audio-Visual Review *op.cit.* 1973 p 66

(4) Bulletin of the Department for Torah Education and Culture in the Diaspora Vol. vi No.2. Winter 1968, Jerusalem p 37

(5) Conseil European des Services Communautaires Juifs Paris, undated list (received February 1974)

(6) The Jewish Audio-Visual Review *op.cit.* 1973 pp65,66 (duration of films about 14 minutes each)

(7) Film Catalogue. Jewish Nat.Fund-Zionist Fed. London. undated pp 8,9,12

(8) Citron, Book *op.cit.* Hebrew version p 38, English version p 49

(9) The Jewish Audio-Visual Review, *op.cit.* 1973 p 65

(10) Citron, Book *op.cit.* p 61

(11) *ibid* p 62

Israel on the Sabbath and Weekdays.⁽¹⁾

Three Dimensional Materials

Higher up than filmstrips and films on Edgar Dale's cone of experience, are three dimensional materials. Such materials give a feeling of reality and a more complete and richer understanding of real things.⁽²⁾ In this vein, Torah Umesorah in their introduction to the narration to their filmstrip on the Mezuzah suggest that after showing this filmstrip, the teacher should show the class actual samples of Kosher and Posul Mezuzot.

Models for the teaching of religious knowledge are usually made or assembled by the teacher and hence there is little actual documentation in literature on this subject.

Rabbi Roberg quotes in his report⁽³⁾ how he observed the use of this type of visual aid in the Ets Chaim Talmud Torah of (the old Yishuv of) Jerusalem. He writes "It was fascinating to see how the supposedly old-fashioned 'Melamdim' are using creative methods of demonstrating a Talmudic controveray, using models to teach their six and seven year olds. One 'Rebbe', for example, was teaching about the damage caused by the goring of an ox with the aid of little animal models....."

In the catalogue produced by the investigator⁽⁴⁾ there is a Chapter dealing with "models, equipment and ceremonial objects". In this chapter is explained how the various models can be made and from where one can obtain the various equipment. Here, as an example, are extracts from the section on Tephillin.

"(a) The following materials which are used for the writing of the Parashiot can be purchased or possibly borrowed from a Sofer. These include the

(1) Bulletin of Torah Dept. Jerusalem op.cit. p 37

(2) Kinder. op.cit. pp 127-8.

(3) Roberg, Rabbi M. Report op.cit. Part B Israel December 73-January 74
p B6

(4) currently being published in sections in the NURET Journal Hemoreh. London.

following :

Sheets of Parchment

Parchment which has already been cut to size and ruled for the

Shel Yad and Shel Roah.

Special black ink used for writing

A quill pen and a reed pen

.....

- (b) The sharp instrument used for ruling the lines (awl) can be obtained from a tool shop

.....

- (d) The materials used for the making of the Batim include presses and forms, and obviously one cannot reasonably obtain this equipment for the purposes of teaching. However, one can obtain a supply of old Tephillin from the Shammash of the local Synagogue, and to a limited extent one can "reverse the process" of making the Batim by dissecting them. Such a dissection will also enable the pupils to understand the construction of a pair of Tephillin. The following samples can be prepared as follows from old pairs of Tephillin :

First open the Tephillin and remove the Parashiot. The Bayit can then gently be eased out of the Titura thus obtaining an example of a Bayit and a Titura (with the Ma'avarta) separate from each other.

One can then take a Bayit of a Shel Roah and separate the four compartments like the fingers of a glove. This may be possible by pulling the sections apart with the fingers but probably it will be necessary to use a pen-knife to separate these sections. Very great care must be taken when separating these sections so as not to tear the skins between each compartment.

.....

- (f) Samples of the completed Parashiot, both for the Shel Yad and the Shel Rosh, can be obtained from these old Tephillin.

..... "

Suggested courses on how to incorporate these models into the lessons are also given in this catalogue.

Diagrams

Although the era of filmstrips is recent, visual aids in the form of diagrams is, of course, much older. In the text of the Bible, itself, there are no diagrams and in the text of the Talmud there are only a very few simple diagrams.⁽¹⁾ However in the commentaries of Rashi and Tosafot which appear on either side of the Talmud text, there are several diagrams. Most of these diagrams are to be found in the Tractate Eruvin and deal with various kinds of domains and partitions. In other parts of the Talmud, diagrams can be found, including those which deal with Kilayim⁽²⁾, division of estate⁽³⁾, family graves⁽⁴⁾, Mezuzah⁽⁵⁾ and the Menorah in the Temple⁽⁶⁾. Diagrams on geometrical theorems are also shown⁽⁷⁾. (An explanation of these theorems in mathematical terms is given by Feldman⁽⁸⁾)

The commentary on the Mishnah by Rabbi Ovadiah Bertinoro gives a number of diagrams showing how to plant a number of different seeds in a certain area without transgressing the laws of Kilayim⁽⁹⁾. There are also diagrams which illustrate some of the laws of Kilai Hakeren.⁽¹⁰⁾ (Once again, Feldman⁽¹¹⁾ gives a mathematical explanation of these diagrams).

(1) e.g. Eruvin 9a, 85b, Sukkah 4a, 7b, 8a, 19a

(2) Shabbat 85a, 85b

(3) Bava Batra 62a, 62b

(4) Bava Batra 101a, 101b

(5) Menachot 33b

(6) Menachot 98b

(7) Eruvin 56b, 57a, Pesachim 109a, Sukkah 8a, 8b

(8) Feldman W.M. Rabbinical Mathematics and Astronomy (First edition London 1931) Hermon Press New York pp 21-22, 23-25

(9) Kilayim 3 : 1

(10) Kilayim 5 : 5

(11) Feldman W.M. op. cit. pp 45-50

In the remaining post-Talmudic literature some diagrams are to be found, once again mainly on the subject of Eruvin⁽¹⁾. Recently, some religious books⁽²⁾ have showed an increased number of diagrams.

Reproduction of Diagrams

The continual reprinting of Talmudic and post-Talmudic literature means the continual reproducing of diagrams. If diagrams are not copied from their original source they will become more and more distorted.

An example of this, are the diagrams which appear in editions of the Mishnah on Kilayim. Rabbi Kapach, in the introduction to his new translation (into Hebrew) of the Rambam's Commentary (in Arabic) on the Mishnah writes⁽³⁾ that he tried to exactly reproduce these diagrams from a manuscript of the Rambam himself. He adds that this is the first time that they have been printed according to the hand drawn diagrams of the Rambam.

Use of Visual Method in Torah

Although in the Torah itself there are no diagrams, the Talmud when explaining certain verses from the Torah states that G-d taught Moses by showing him models or diagrams.

The Talmud⁽⁴⁾ states that an Ark of fire, a table of fire and a Menorah of fire (all for the Tabernacle) descended from Heaven, and Moses saw them and copied them. The Talmud continues that there were three things which were difficult for Moses to understand until G-d showed him. These were : the Menorah, what a new moon looked like, and how to distinguish between clean and unclean creeping things - some say also the laws of Shechitah.

In another place,⁽⁵⁾ the Talmud states that G-d showed Moses the knot on the Tephillin.

(1) e.g. in the commentaries of the Bach, the Taz, the Ba'er Hagolah and the Mishnah Brurah.

(2) e.g. Feldman Rabbi D. Shmusha Shel Torah London 1951;
 Kitzur Shulchan Aruch with notes by Rabbi D. Feldman, Manchester 1951;
 Dvorkes Rabbi Y. Siddur Minchat Yerushalayim. Ozar Hapoeikim. Jerusalem 1972

(3) Mishnah with commentary of Rambam, translation by Rabbi Y. Kapach.
 Mosad HaRav Kook Jerusalem 1964. Vol.1 p 19 of introduction.

(4) Menachot 29a

(5) Menachot 35b, etc.

In the Jerusalem Talmud⁽¹⁾ we find that G-d showed Moses a coin of fire (whose weight was half a Shekel⁽²⁾) and said to him "Like this they shall give". On the verse "These are the living things which you may eat..."⁽³⁾ We learn from the Talmud,⁽⁴⁾ that G-d took from each species and showed it to Moses and said to him "This you may eat, this you may not eat".

Dramatic Techniques

For most Jewish schools and Hebrew classes, the Major annual item under this heading is the practice Seder which is held prior to the Festival of Passover. Pupils actively participate at such a Seder, each doing a specific portion and they are seated around tables containing the traditional Seder foods. The Jewish Education Committee of New York has produced a booklet⁽⁵⁾ on this topic which includes practical arrangements and an outline (contents) for such a Seder. This booklet is written to accord with the "Communal" ideology of this organisation.

Field Trips

To fully understand a subject, it is sometimes necessary to take the pupils out of school in order to see an actual process for themselves. This is supported by experiments which have shown that a field trip is significantly more effective than a filmstrip⁽⁶⁾. Sometimes it is possible to arrange this type of activity within the school precincts and for example, some schools in Israel have a "Chadar Hatevah", a nature study room or gardens, specially designed for the study of the agricultural laws of the Torah⁽⁷⁾. Professor Domb writes⁽⁸⁾ that "quite generally there is too much identification of Torah study with book learning. If you want to study Chulin, you must go to look at the insides of animals, if you want to study Kilayin you must go into the fields and so on ...".

(1) Shekalim 1 : 6

(2) Rashi on Exodus xxx 13

(3) Leviticus xi 2

(4) Chullin 42a

(5) School Seder Manual. Jewish Education Committee of New York 1970

(6) De Kieffer R.E. Audio Visual Instruction. The Center for Applied Research in Education Inc. New York 1965. p 28

(7) Roberg Rabbi M. Report op.cit. p B7

(8) Domb C. Remarks on Rabbi Miller's address. Duplicated Sheet of the Association of Orthodox Jewish Scientists of Great Britain, undated (1964?)

A field trip requires advance planning and one must "determine the nature of observation, inquiry and documentation activities students should carry out during the trip"⁽¹⁾. Rabbi Simcha Weissman has prepared such a work sheet⁽²⁾ for a trip to a Matsah factory which contains numerous questions that the pupils answer by virtue of their observations during such a visit.

Direct Experiences

At a higher level of learning than field trips are direct experiences, since they are the real thing. Under this heading will come summer and winter schools and seminars which are arranged by various Jewish schools and voluntary groups.⁽³⁾ An important objective of these schools is for the pupils to live in a Torah-true atmosphere and to achieve this, the programme is so arranged that religious practices (e.g. wearing Tzitzit, grace after meals, services, Tephillin, washing hands, preparations for Sabbath) become woven into the daily timetable.

Programmed Materials

Programmed materials range from a linear, small-step, no-error, item-by-item presentation to an automated multimedia teaching system which incorporates verbal frames, slides, taped directions for responses, 8mm single-concept film cartridges and a remote-controlled videotape player.⁽⁴⁾

The reasons for the popularity of this method of instruction include: these techniques take drudgery out of teaching; students enjoy assuming responsibility for their learning; students have, in effect, individual teachers; more content covered in given time.⁽⁵⁾

There are a few examples of programmed materials in religious knowledge, all of them being programmed text books. Torah Umesorah have published two such books⁽⁶⁾ entitled "What is Chanukah?" and "What is Kosher?" ; on the last page

(1) Erickson C. & Curl D.H. Fundamentals of Teaching with Audio-Visual Technology. 2nd ed. Macmillan Co. New York 1972 p 87

(2) Hamenahel. National Conference of Yeshiva Principals affiliated with Torah Umesorah. September 1967 pp 81-82

(3) e.g. see Brown A. The London Board's Annual Summer School. Hamoreh. Vol.7 No.1 (Feb.72) pp 16-17; Simons C. Report on Winter Seminar, King David High School, Liverpool, January 1975.

(4) Erickson C.W.H. Administering Instructional Media Programs The Macmillan Co., New York. 1968 p 59

(5) Pula F.I. Application and Operation of Audio-Visual Equipment in Education. John Wiley & Sons Ltd., New York etc. 1968 p 263

(6) Catalogue. Torah Umesorah. op.cit. p 5

of the latter is a programme "The System of Aliyos". In this country, Rabbi Baruch Epstein⁽¹⁾ has published two programmed texts dealing with the Succah and the Arba'ah Minim respectively.

(1) Giffnock Workshop for Hebrew Education, Glasgow.

General Catalogues

A number of general catalogues of the audio-visual aids available from various producers (as distinct from a particular producer's catalogue) have been published. Generally speaking, the various catalogues only cover the materials produced in their own country and hence this subject will be looked at on a geographical basis.

(i) U.S.A.

In 1949, the National Council on Jewish Audio-Visual Materials was organised. Amongst the aims of this Council are to evaluate available Jewish audio-visual materials, and to offer guidance in the selection and use of audio-visual aids. Its findings are given in its publication "The Jewish Audio-Visual Review" which is published as a cumulative review every five years. In the interim period, there are annual summaries.⁽¹⁾ The latest quinquennial volume⁽²⁾ was published in 1973 and is a distillation of all previously published and still available materials to which the productions of the previous five years had been added. It contains brief comments and evaluations on over 500 items (films and filmstrips) covering a wide range of subjects in Jewish Knowledge. Almost all the items were produced in the U.S.A.

This Review is, however, not completely comprehensive and there are a number of significant omissions. For example, all the Torah Umesorah filmstrips are absent. It is true, that they only started to be produced in 1970, but this Review contains evaluations on aids produced after this date. Also, part of the series "Israel-Holidays and Festivals" which was produced in 1961, has not been included.

In 1963, Samuel J. Citron produced his doctoral thesis⁽³⁾ on "Audio-Visual materials for Elementary Jewish Education in America". This thesis is obtainable in both microfilm and book form.⁽⁴⁾ A year later an excerpt was

(1) The Jewish Audio-Visual Review, op. cit. p 1

(2) ibid 82 pp.

(3) School of Education of New York University

(4) from Xerox University Microfilms, Ann Arbor, Michigan U.S.A.
Microfilm No. 64-239

published in book form by the Jewish Education Committee of New York, entitled "Evaluations of Audio-Visual Materials for Jewish Schools". This book contains evaluations on materials produced in the U.S.A. between 1945 and 1962 for ages 5-13 and covers films, kinescopes, filmstrips, pictorial aids and recordings. The aids are divided into six broad curricula areas (Worship, Torah, Jewish language, Jewish Living, Jewish People and Jewish Cultural Expressions), and for each item the information given includes the following :- the producer, year of production, age suitability, ideological acceptability, a brief description of the contents and brief evaluative comments. Also included under each item is a numerical quality rating which was obtained by viewing or listening to each item and judging it against general educational, Jewish ideological and curricula criteria which were established and for which an evaluation form embodying these criteria was constructed. It was intended to bring out future supplements to deal with material produced after 1962.⁽¹⁾ However none appeared and on inquiry, Dr. Citron informed the investigator⁽²⁾ that the idea of continuing with supplements was abandoned since it seemed that their Jewish Schools were not particularly interested in that type of service. However, the American Association for Jewish Education has continued with a similar type of service and the latest edition of the Jewish Audio-Visual Review came out in 1973.

In 1968, the Bureau of Jewish Education of Los Angeles produced a "Catalog of Audio-Visual Materials" which they stated⁽³⁾ "may be considered a survey of available audio-visual materials suitable for use in Jewish Schools". However, this Catalogue is now out of print and they write⁽⁴⁾ that it "will probably not be reprinted since so many of the films, etc. are no longer available".

Kol R'ee Associates, who in addition to being a producer of audio-visual materials is also a national trade distributor. In 1967 they published a

(1) Citron, book op. cit. p 5

(2) Letter to investigator from Dr. S. Citron, dated 18 October 1972

(3) Audio-Visual Materials, Bureau of Jewish Education, Los Angeles, undated p4

(4) Letter to investigator from Bureau of Jewish Education, Los Angeles dated 10 May 1973.

Catalogue⁽¹⁾ listing with brief descriptions all the audio-visual materials which they distribute.

The "Teachers' Reference Room Loan Collection Catalog" published by the Board of Jewish Education of Metropolitan Chicago in 1973 lists in both alphabetical order and subject order the titles of audio-visual aids on Jewish subjects produced in U.S.A. A few of the filmstrips produced in Israel are also listed at the end of this catalogue.

Very recently (1974) a "source directory" (organisations, producers and distributors) of Jewish audio-visual materials in the U.S.A., was published by the Institute for Jewish Life, Mass.⁽²⁾ A brief description of the catalogues of the various "sources" is also given. A more comprehensive list of sources was given in the Jewish Audio-Visual Review,⁽³⁾ but this list only gave the names and addresses of the sources, a few of which were outside the U.S.A.

(ii) Israel

The World Zionist Organisation has two departments for Education and Culture in the Diaspora. One of them is more religiously directed and is in fact called the Department for Torah Education and Culture in the Diaspora. Each of these departments has produced a general catalogue of audio-visual aids of Jewish interest.

The Torah Department produced its catalogue⁽⁴⁾ (in Hebrew) in 1974, and it states in its introduction⁽⁵⁾ that this catalogue is only provisional and that the readers should give their comments so that a (permanent) catalogue can be brought out in the future. This catalogue gives audio-visual materials, teaching aids and teaching books on various branches of Jewish Knowledge, which are produced in Israel.

(1) Filmstrips and allied audio-visual materials for Jewish Schools and organisations.

(2) Compiled by Adeane Eragman for the Media Project.

(3) Jewish Audio-Visual Review op. cit. 1973 pp 81-82

(4) Manual on bibliography for Jewish Studies in elementary schools
(up to age of about 14)

(5) *ibid* p 1

The other education department has produced (in Hebrew) a "List of Recommended Filmstrips arranged according to Subjects". It is undated. It lists filmstrips together with their producers on various branches of Jewish Knowledge, with an emphasis on those connected with the State of Israel. Most of those listed were made in Israel, although there are a few which were produced in the U.S.A.

(iii) England

The JNF Education Department published in 1971 a Directory of Jewish Education. Amongst the alphabetically arranged information contained in this booklet are the names of some of the producers and distributors of Audio-Visual aids and also "Filmstrips on Judaism". They have also produced (in about 1973) a leaflet entitled "Introduction to Judaism - Information Sheet" which gives amongst other things a list of filmstrips on Judaism.

Conclusion

None of the catalogues mentioned above gives a comprehensive list of audio-visual aids produced the world over. The booklet "Let my people know" ⁽¹⁾ states that "Numerous communal and private bodies are engaged in the production and distribution of audio-visual aids and teaching materials. Some schools are not aware of the wealth of material available..." The proposed budget for the development of Jewish Education in this Country allots a sum for the publication of such a comprehensive catalogue. ⁽²⁾

The investigator has recently (October 1973) prepared a comprehensive catalogue of audio-visual aids in Jewish religious knowledge and it is now being published as a supplement to *Hamorah* ⁽³⁾. By publishing it in such a way it is possible to give continually up to date information.

(1) Let my people know - Proposals for the Development of Jewish Education. Office of the Chief Rabbi, London, 1971 p 24

(2) *ibid* p 25

(3) *Hamorah* (Journal of the National Union of Hebrew Teachers). The first supplement appeared in the September 1974 edition.

Criteria for the Evaluation of Audio-Visual Materials

Educationalists are agreed that an audio-visual aid is not to be used simply because it exists. It must have some definite intrinsic value and fulfil an educational need before it is to be considered as a teaching aid. However, Wisan⁽¹⁾ makes the important point that even though "an instructional material has been carefully produced, fits the curriculum, has excellent sound and superb pictures (it) is no guarantee that it will teach anything". An example of this may be that the student already knows the subject well and thus the use of this aid will be just needless repetition which will result in no learning taking place. He goes on to suggest that such an aid may even generate a negative attitude in the student.

Another limitation is proposed by Professor G. Mialaret of the University of Caen who performed numerous experiments⁽²⁾ to determine how pupils of various ages comprehend filmstrips. He concluded from his results that a filmstrip is not automatically a help for a child unless he has reached a certain level of psychological maturity.⁽³⁾

General Audio-Visual aids

Erickson⁽⁴⁾ has produced a comprehensive list of both general and specific criteria for the evaluation of audio-visual materials. The general criteria, which apply to all audio-visual materials consist of sixteen questions on curriculum relationships which deal with the content of the aid and seven questions on the technical quality relationships. The specific criteria are particular for the type of aid being evaluated (i.e. there are different questions for motion pictures, models and display cases, filmstrips and slides, audio programs etc.). Erickson adds⁽⁵⁾ that although the questions listed under both general and specific criteria have been phrased to call for either "yes" or "no" answers, in actual practice, evaluation forms may be constructed which

(1) Wisan R.V. Instructional Materials. Charles A. Jones Publishing Co.
Ohio 1972 p 127

(2) Mialaret G. The Psychology of the use of Audio-Visual aids in Primary Education. Harrap/UNESCO. Paris 1966 pp 159 et seq.

(3) *ibid* p 164

(4) Erickson, C.W.H. *op. cit.* pp 66-68

(5) *ibid* p 68

will demand the use of numerical or qualitative rating scales.

Erickson⁽¹⁾ also reproduces eight evaluative forms of different degrees of comprehensiveness which were prepared by various American organisations between 1942 and 1964.

Dale⁽²⁾ poses seven questions that one should ask about a filmstrip in order to make a realistic judgment on it. These questions include whether the aid gives a true picture, contributes meaningful content to topic, is appropriate for age and intelligence of learners, provides a teacher's guide and whether it is worth the time, expense and effort involved.

Helen Coppen⁽³⁾ gives a form for the evaluation of filmstrips devised by the University of London Institute of Education, in 1966. This form is divided into three sections. The first is the adaption of the Lasswell Formula - Who could use it? For what purpose could it be used? With what kind of audience would it be suitable? In what situation could it be used? What result would you expect to achieve? The second section is a detailed study of the filmstrip and has subsections devoted to general considerations (content), technical considerations, accompanying pamphlet or teaching notes and relationship of filmstrip to notes. The last section is the final assessment and includes suitability (for use by whom, for what purpose, with whom, in what situation), suggested modifications and rating.

Jewish Audio-Visual aids

The National Council on Jewish Audio-Visual Materials have produced an evaluation form⁽⁴⁾ which they use in their evaluations for the Jewish Audio-Visual Review. This form contains questions on the technical presentation, age suitability, ideological acceptability, curricula areas of suitability, purposes the aid is suitable for and to what degree the material is helpful in building positive attitudes towards Jewish living and democracy. However

(1) Erickson op. cit. pp 71-75, 77

(2) Dale op. cit. pp 175-179

(3) Coppen Helen. Aids to Teaching and Learning. Pergamon Press. Oxford etc. 1969 pp 134-137

(4) see Citron, Thesis op. cit. p 604 for a copy of the evaluation form.

the important questions of content, accuracy and omissions are not directly mentioned in this evaluation form. Using this information, brief content and evaluative comments on films and filmstrips (produced almost entirely in the U.S.A.) are published in the Jewish Audio-Visual Review.

Citron⁽¹⁾ considers that neither the criteria suggested by writers on audio-visual materials nor those used by the National Council on Jewish Audio-Visual Materials are sufficient for a thorough evaluation of audio-visual materials for elementary Jewish Education. He therefore prepared his own comprehensive list of criteria⁽²⁾ which he submitted to five authorities on audio-visual education in the U.S.A. These authorities made certain minor amendments. The final evaluation form contained twenty-five questions and the following are examples⁽³⁾ of these questions. Does it meet an educational need? ; Is it well conceived? ; Is it authentic? ; Are the facts presented up-to-date? ; Are there significant factual or historical omissions? ; Is it free from elements which might prove objectionable to any ideological group? ; Is the material appropriate for the learners for whom it was intended? ; How effective is the presentation of the material? ; Is there a guide for effective use? ; Does it open up areas for further activity by the learners? . Citron writes⁽⁴⁾ that "since not all of the questions were considered to be of equal importance, a weighting system was established so that a question that was of paramount importance was given a weight of five. One that was very important was given a weight of four, and so on." From the answers to the questions and the utilisation of this weighting system, a numerical quality rating was obtained and this was quoted for each item evaluated.

Although at the time (1963), Citron's work was an important contribution to the field, there are a number of limitations and disadvantages to it, as follows⁽⁵⁾

(1) Citron. Thesis op. cit. pp 113 et seq.

(2) ibid pp 602-603

(3) For full evaluation form see ibid pp 625-628

(4) Citron Book op. cit. p 11

(5) Simons C. Hamorah. supplement Sept. 1974 p 16

- (1) It can naturally only cover materials produced up to the end of 1962.
- (2) Only materials produced in the U.S.A. are included.
- (3) Only a brief description of the contents of each item is given.

No attempt was made to give a thorough analysis of the contents of each aid.

- (4) The criteria used for the evaluative comments are not necessarily those suitable for Jewish Schools and Chadarim in this country.

Criticisms (3) and (4) and to a large extent (2), also apply to the evaluations in the Jewish Audio-Visual Review. Also, although nominally, the 1973 edition should be up to date, there are in fact a number of filmstrips produced in the U.S.A. which are not included in this Review.