

PART 3SUMMARY AND DISCUSSIONIntroduction

In the previous section, thorough evaluations were made of audio-visual aids in religious knowledge. Such evaluations consisted of content analysis, ideological acceptability and technical considerations. In this section, a summary of these results together with a discussion on them will be given.

(1) CONTENTS OF AIDS

For each topic, a summary table of results will be given and where necessary some brief comments will be made after the table.

Explanation of tables : The maximum score is found by adding together all the points which could be obtained. Under each filmstrip is given the total number of 2's, 1's and 0's scored; the score which is found by totalling up all its points; and the percentage score for the contents of the filmstrip.

Tsitsit

Maximum score 64

Filmstrip	2's	1's	0's	Score	Percent
DV	22	7	3	51	80
TU	15	3	14	33	52
LA	5	1	26	11	17

For the actual making of Tsitsit TU devotes far more frames than DV. However TU does not show or even mention such points as checking of Tsitsit, unwrapping in Tallit, broken and torn threads. LA devotes far too many frames just to showing men wearing Tallitot.

Tephillin - construction

Maximum score 68

Filmstrip	2's	1's	0's	Score	Percent
TU	18	12	14	48	55
LA	3	7	34	13	15
OF	4	14	26	22	25

This is a subject with a lot of detail and it is difficult to incorporate all the points yet keep the filmstrip to a reasonable length. It is of interest to note that in LA, the only points receiving a score of two are those connected with the knot on the Tephillin and this point is not even mentioned by TU!

Tephillin - laying

Maximum score 44

Filmstrip	2's	1's	0's	Score	Percent
TU	20	1	1	41	93
LA	4	6	12	14	32
OF	18	2	2	38	86

This subject is shown very well by both TU and OF, with the former showing the Ashkenazi way and the latter the Sepharadi way (although TU also devotes a few frames to the Sepharadi way).

Reading of Sefer Torah

Maximum score 30

Filmstrip	2's	1's	0's	Score	Percent
ShA	12	2	1	26	87
JEC	9	2	4	20	67
COT	2	1	8	5(?)	17(?)

When considering that the JEC filmstrip was produced in 1950, it has covered this subject very well. One must, however, admit that it is a very easy subject to depict. (Some frames were missing from COT).

Shabbat in the Home

Maximum score 44

Filmstrip	2's	1's	0's	Score	Percent
ShA	13	5	4	31	70
JEC	4	8	10	16	36
COT	3	4	15	10	23

Pesach - Preparations

Maximum score 64

Filmstrip	2's	1's	0's	Score	Percent
TU	24	7	1	55	86
SH	2	2	28	6	9
JEC	0	3	29	3	5

With the exception of the search for Chamets, SH and JEC make no attempt to cover this subject.

Hand Baked Matsot

Maximum score 56

Filmstrip	2's	1's	0's	Score	Percent
TU	23	3	2	49	88
SH	7	6	15	20	36

SH covers the actual making of the Matsot quite well. However, it completely omits showing the cleaning of the vessels and equipment which is vitally important in the manufacture of Matsot for Pesach.

Seder - Preparations

Maximum score 28

Filmstrip	2's	1's	0's	Score	Percent
TU	11	3	0	25	89
LA	5	9	0	19	68
JEC	2	4	8	8	29

Seder

Maximum score 80

Filmstrip	2's	1's	0's	Score	Percent
TU	38	2	0	78	98
LA	25	4	11	54	68
JEC	17	4	19	38	48
SH	4	2	34	10	13
AZC	1	4	35	6	8

All these filmstrips show the child reciting the Mah Nishtanah and with the exception of AZC also show the child "taking" the Afikomen, and the cup of Elijah. Although the TU filmstrip covers the subject excellently, a few technical criticisms should be made : it would have been better to show close ups of things such as Karpas, Yachatz, Matsah, Maror etc. rather than show the whole table each time; the candles do not seem to be burning down throughout the Seder! ; the level of the wine in the bottle does not seem to be going down as the cups are drunk! (Where is the wine coming from ? !).

Shofar

Maximum score 30

Filmstrip	2's	1's	0's	Score	Percent
TU	12	3	0	27	90
AZC	0	3	12	3	10
JEC	1	5	9	7	23

AZC and JEC do not attempt to show the making of a Shofar.

Sukkah

Maximum score 40

Filmstrip	2's	1's	0's	Score	Percent
TU	14	4	2	32	80
AZC	2	7	11	11	28
JEC	4	3	13	11	28

The laws concerning the building of a Sukkah are hardly mentioned by AZC and JEC with the exception of Sukkah decorations, which are shown by all the filmstrips.

Purim

Maximum score 40

Filmstrip	2's	1's	0's	Score	Percent
TU	18	1	1	37	93
JEC	6	4	10	16	40
AZC	5	1	14	11	28

In both JEC and AZC, the laws regarding Purim are either omitted or occupy too few frames. Dressing up, however, is covered well.

Koshering of Meat

Maximum score 52

Filmstrip	2's	1's	0's	Score	Percent
TU	15	5	6	35	67

Sefer Torah - Writing

Maximum score 56

Filmstrip	2's	1's	0's	Score	Percent
ShA	17	6	5	40	71
LA	15	7	6	37	66

Both filmstrips have covered this subject quite well.

Megillah

Maximum score 54

Filmstrip	2's	1's	0's	Score	Percent
TU	22	4	1	48	89
LA	3	11	13	17	31

Eruvin (An introduction)

TU Very Good

Arba'ah Minim

TU Fair

AZC Poor

JEC Poor

Machine-Baked Matzot

TU Very Good

SH Fair

(2) IDEOLOGICAL ACCEPTABILITY

The names of the non-acceptable filmstrips under the headings of Reform, Christian and Secular Zionist influences will now be given.

Reform influences

N = completely non-acceptable

M = a few words in narration non-acceptable.

Union of American Hebrew Congregations :-

Sukkos and Simchas Torah, Festival of Harvest and Joy: N

Chanukah, Festival of Lights: N

Passover for Little Children: N

Shavuot, Festival of Torah and Confirmation: N

Purim for Little Children: N

Bureau of Jewish Education of Los Angeles:-

The Seder - Reform: N

Shavuot - Reform: N

The Sabbath - Reform: N

The Book that cannot be Printed: M

Cotta :-

Judsica II - Sabbat und Synagoge: M

The following filmstrips show Synagogue scenes not in accordance with traditional practice.

Jewish Education Committee of New York :-

The Story of Sabbath

The Story of Sukkos and Simhat Torah

The Story of Shavuoth

The Story of Purim (?).

Christian influences

The filmstrip " The Story of Hanukkah and Christmas" produced by the Society for Visual Education would not be acceptable for the teaching of Jewish Religious Knowledge.

Secular Zionist influences

Since the American Zionist Council usually put two festivals on each of their filmstrips and it sometimes happens that the contents of only one of them is acceptable, in this summary we shall list them on a festival rather than on a filmstrip basis. The frames dealing with the following festivals would be considered unacceptable when teaching religious knowledge :-

Pesach

Shavuot

Chanukah

Tu B'Shevat

The following filmstrips produced by the JEC of New York would also be considered unacceptable for the same reason :-

The Story of Sukkos & Simhat Torah

The Story of Chanukah

The Story of Shavuot

The Story of Hamishar Asar Bi Shevat

(3) TECHNICAL CONSIDERATIONS

As a general rule, a particular producer will use the same design variables when making all his filmstrips. These can be summarised as follows :-

Torah Umesorah: Colour, photography, recorded narration.

Jewish Education Committee of New York: Black-and-white, photography and cartoon, printed narration. A later filmstrip uses colour.

American Zionist Council: Colour, photography, printed narration.

Bureau of Jewish Education of Los Angeles: Colour, photography, captions.

Earlier filmstrips use black-and-white.

Union of American Hebrew Congregations: Colour, photography, printed narration.

Sha-Al: Colour, photography, recorded narration.

Sirtowsky Hinech: Colour, photography and cartoon, captions.

Ofaratsta: Colour, photography, printed narration.

Rabbi Dvorkes: Colour, photography, type of printed narration.

Cotta: Colour, photography, recorded narration.

Chronological Analysis

There is not much point in a producer's bringing out new materials which just duplicate already existing materials without making a noticeable improvement.⁽¹⁾ From the above tables, we can compare for each topic, the percentage score of an aid with its date of production, in order to ascertain if as time progresses the percentage score increases. A study of these figures shows a general trend of improvement as time progresses. AZC filmstrips are conspicuously out of this trend. However, when one considers that the producers themselves state⁽²⁾ that "these filmstrips are not intended to serve as the teaching tool, or even a review on the (Festivals)..." , the reason for their low score becomes obvious.

Contents and Ideological Acceptability

Is there a correlation between the contents percentage score and the ideological acceptability of the various filmstrips?

A study of the above results will show that almost invariably, when there is a high score, the aid is ideologically acceptable. Also when an aid is non-acceptable, its score is usually very low. (A low score does not mean that the aid is going to be ideologically unacceptable).

This correlation is not by chance. A producer who is producing ideologically non-acceptable material will not consider the details of Jewish law to be important and hence will not include them in his aids. On the other hand, a producer whose organisation is dedicated to the teaching of traditional Jewish religious education, will have a prime target to teach the pupils carry out all the details of Jewish law in their daily lives. They will therefore make a point of carefully including them in their aids.

Summary on the basis of Producers

Jewish Education Committee of New York

This was the first organisation to produce a set of filmstrips on religious knowledge and they have tried to put a number of topics into each filmstrip.

However, as a result, since a filmstrip must be of reasonable length, it was only

(1) Erickson op.cit. p 67 ; Citron, Thesis, op.cit. p 626

(2) Narration Booklet accompanying the AZC Filmstrips. Note to Teachers and Group Leaders.

possible to cover the religious knowledge aspects very superficially and this is of little use to a teacher who wants to teach the subject in a more thorough manner. They have also tried to aim at as wide an age range as possible and as a consequence, parts of the filmstrips tend to be rather babyish. It is interesting to note that although they produced ten filmstrips on religious knowledge between 1950 and 1953, they have produced nothing in this field since this date.

Bureau of Jewish Education of Los Angeles

Those filmstrips which were intended for traditional Jewish education were produced quite nicely and as a rule are quite factual. (Professor Lewis makes the interesting criticism that their filmstrip "The Book that cannot be Printed" does not explain why the book cannot be printed and asks "what would happen if some enterprising publisher actually reproduced it in printed form?"⁽¹⁾ In fact it would be better to use the secondary title of the filmstrip, viz: "The Story of a Sefer Torah" as its main title).

American Zionist Council

One can learn almost nothing about the ceremonies connected with the various Festivals from their series "Israel Holidays and Festivals". This is not surprising since the accompanying narration booklets state⁽²⁾ that it is not the intention of these filmstrips to act as teaching tools or even as a review on these Festivals, but only to enrich material which has been studied on them.

Torah Umesorah

This organisation only started producing filmstrips in 1970, but since that date has produced a number of filmstrips. They are almost all of very high standard. However, the accompanying tapes are rather amateurishly produced and it is sometimes difficult to hear the words clearly.

Sha-Al

Only in the last few years has this organisation brought out audio-visual aids and on the whole they have been of a high standard. They have succeeded well in

(1) Lewis B. Report op.cit. p 4

(2) Narration Booklet accompanying the AZC filmstrips. Note to Teachers and Group Leaders

their ⁽¹⁾ aim of a successful combination of slides/filmstrips with tape-recordings.

Miscellaneous Producers.

Oferatsta and Rabbi Dvorkes have each brought out one filmstrip in religious knowledge and they are both of a high standard. Sirtoney Hinuch have produced a filmstrip on Pessach into which they have tried to cram too much for one filmstrip hence losing a lot of important details.

Overall Summary

For each topic, the following information will be given :

Column 1. The filmstrip

Column 2. Date of Production. Unfortunately, filmstrips produced in Israel, are, as a general rule, undated and it is therefore often necessary to estimate their date of production.

Column 3. Contents percentage score.

Column 4. Ideological acceptability.

A = acceptable

N = non-acceptable

M = a few words in narration non-acceptable.

Column 5. Design variables.

C = colour : B = black-and-white :

P = photography : T = cartoon

R = recorded narration :

W = printed narration or captions :

Taitait

LA	1959	17	A	CPW
TU	1972	52	A	CPR
DV	1972/3(?)	80	A	CPW

Tephillin - Construction

LA	1959	15	A	CPW
OF	1970(?)	25	A	CPW
TU	1970	55	A	CPR

Tephillin - Laying

LA	1959	32	A	CPW
OF	1970(?)	86	A	CPW
TU	1974	93	A	CPR

(1) Sha-AL, undated leaflet, op.cit.

Reading Sefer Torah

JEC	1950	67	N	BPW
COT	1965	17(?)	M	CPR
ShA	1971	87	A	CPR

Shabbat in Home

JEC	1950	36	N	BPW
COT	1965	23	M	CPR
ShA	1971	70	A	CPR

Pesach - Preparations

JEC	1952	5	A	BPW
SH	1964	9	A	CTW
TU	1974	86	A	CPR

Hand Baked Matzot

SH	1964	36	A	CPW
TU	1971	88	A	CPR

Seder - Preparations

LA	1951	68	A	BPW
JEC	1952	29	A	BPW
TU	1974	89	A	CPR

Seder

LA	1951	68	A	BPW
JEC	1952	48	A	BP/TW
AZC	1961	8	H	CPW
SH	1964	13	A	CTW
TU	1974	98	A	CPR

Shofar

JEC	1952	23	A	BPW
AZC	1961	10	A	CPW
TU	1974	90	A	CPR

Sukkah

JEC	1951	28	M	HPW
AZC	1961	28	A	CPW
TU	1972	80	A	CPR

Purim

JEC	1950	40	N(?)	BP/TW
AZC	1961	28	A	CPW
TU	1974	93	A	CPR

Koshering of Meat

TU	1971	67	A	CPR
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Sefer Torah - writing

LA	1955	66	M	CPW
Sha	1971	71	A	CPR

Megillah

LA	1959	31	A	CPW
TU	1972	89	A	CPR

Brubin (An introduction)

TU	1974	Very Good	A	CPR
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Arba'ah Minim

JEC	1951	Poor	N	BPW
AZC	1961	Poor	A	CPW
TU	1972	Fair	A	CPR

Machine Baked Matzot

SH	1964	Fair	A	CPW
TU	1974	Very Good	A	CPR

Recommended filmstrips

For a filmstrip to be recommended as a teaching aid for religious knowledge it needs to

- (a) have a high percentage score for its contents
 - (b) be ideologically acceptable
 - (c) have the best design variables - as stated earlier, experts are still divided over this question although insofar as colour/black-and-white is concerned it is generally accepted that the former is preferable.
- From our results we are then able to prepare a recommended list⁽¹⁾ of filmstrips as follows :

Tzitzit

- (1) Tzitzis - The Badge of Israel. TU
- (2) Mitzvat Tzitzit. DV

Tephillin

- (1) How Tephillin are Made. TU
- (2) How Tephillin are Worn. TU
- (3) Mitzvat HaTephillin. QF (shows laying of Tephillin according to Sepharadi way).

Sefer Torah (Writing and Laining)

- (1) Vesot HaTorah. ShA

Shabbat (in the Home)

- (1) Leil Shabbat. ShA

Eruvin

- (1) An Introduction to the Laws of Eruv. TU

Shofar

- (1) Kol Shofar - The Sound of the Shofar. TU

Sukkah

- (1) The Mitzvos of Sukkos. TU

Purim

- (1) Purim Joy : Its Laws and Customs. TU

Pesach (preparations)

- (1) Passover Preparations. TU

(1) This list was first published by the investigator in duplicated form in January 1975.

Matsot

- (1) The Making and Baking of Hand Matsos. TU
- (2) Machine Made Matzo's. TU

Seder

- (1) The Seder : Its Laws and Customs. TU

Koshering (Salting)

- (1) The Koshering of Meat and Chicken. TU

Mezuzah

- (1) The Story of Mezuzah. TU

The above list shows that for a large number of topics in religious knowledge, there are recommended filmstrips for the teacher to use.

A breakdown of the years of production of these filmstrips gives the following :

1970	2
1971	4
1972	4
1973	0
1974	7

(The undated filmstrips OF and DV have for the purposes of the above table, been estimated as 1970 and 1972 respectively).

Thus only in the last five years, have filmstrips which can really be recommended been produced.

Of these 17 filmstrips, 13 have been produced by TU, 2 by Sha and one each by DV and OF. In fact, all those brought out in 1974 were produced by TU.

Borrowing of Audio-Visual Materials

Due to factors such as cost, it is not possible for every institution to have its own audio-visual library. Instead, there must be a centralised library from where teachers can borrow materials.

In London, there are several audio-visual libraries and we shall now examine whether in fact they stock the best audio-visual materials available :

London Board of Jewish Religious Education :

In the filmstrip library of the organisation⁽¹⁾ are nearly 150 filmstrips dealing with Bible, History, Geography, Chaggim, People and Judaism.

The section on Chaggim has 24 filmstrips and seven of those in the Judaism section deal with Religious Knowledge. These two sections will now be considered in more detail.

Amongst the 24 filmstrips under the heading of Chaggim are five produced by Neot Kedumim. These are on the periphery of religious knowledge and there is very little benefit that pupils can gain from these filmstrips. Four of the filmstrips are produced by the Union of American Hebrew Congregations - the Reform organisation and these are ideologically unacceptable; nine are produced by the JEC of New York, all of which have a low content score or are ideologically unacceptable or both, (yet they have five copies of each one!). The same can be said about the AZC series on "Israel Holidays and Festivals", which are also to be found in this library. Finally, there is the Sirtoney Hinuch filmstrip on Pesach, which includes a fairly good illustration of the making of hand and machine baked Matsot.

Of the seven listed under the heading of Judaism, three are general filmstrips on Judaism, two of which are designed to give non-Jews an introduction to Judaism. Of the remaining four, three are produced by Torah Umesorah and one by Ofaratzta. These four are excellent filmstrips.

In conclusion, although the London Board has over thirty filmstrips on religious knowledge in its filmstrip library, all but five of them have a low content score or are ideologically unacceptable or both. One might also mention here that

(1) Filmstrip Catalogue London Board of Jewish Religious Education, Undated.
Received Jan. 1975

amongst their other filmstrips over 40 dealing with the Bible are produced by Christian organisations with the consequent Christian slant and a number under the heading of "People" are produced by a Reform body.

Central Council of Jewish Religious Education

This filmstrip library⁽¹⁾ is smaller than the London Board's and contains sixty filmstrips dealing with a variety of subjects. Seventeen of the filmstrips are on religious knowledge which comprise the following: Eight by the JEC and four by the AZC all of which are not suitable for the reasons given earlier; a general filmstrip designed to give non-Jews an introduction to Judaism; the fairly good Sirtoney Himuch filmstrip on Pesach; three filmstrips by Torah Umesorah which are to be recommended.

Other libraries

These include the Jewish Agency, the Jewish Agency Torah Department and the JNF Education Department. Most of the contents of these libraries deal with Israel and allied subjects and the number dealing with religious knowledge is relatively small. The Jewish Agency has the AZC series and the Torah Dept. has a few of the JEC series, Sirtoney Himuch on Pesach and three from Torah Umesorah. The JNF Education Dept. has a few general filmstrips on Judaism. The Association for Jewish Youth has a handful of filmstrips on Jewish subjects.

Conclusions

Although the London Board and to a lesser extent the Central Council possess a number of filmstrips on religious knowledge, very few of them are in fact suitable for the teaching of this subject! One might also mention here that the loaning out of ideologically unacceptable items by Jewish educational organisations has come under public criticism.⁽²⁾

(1) Central Council of Jewish Religious Education. Film-Strip Library Lists I-III (May 1966 - July 1973)

(2) see e.g. Interview with Rabbi M Bernstein, President of NUJF, Jewish Tribune, London, 18th October 1974, p 5

One of the many recommendations which were made by the Educational Mission (from U.S.A.) to England⁽¹⁾ was that more audio-visual aids should be introduced and teachers trained to use them⁽²⁾ and that the London Board should expand its programme of audio-visual aids.⁽³⁾

The above organisations should therefore reappraise the contents of their libraries, throw out the useless and non-acceptable materials and purchase and keep abreast with the excellent materials which are now being produced.

Catalogues

Obviously, a library needs to produce a catalogue of the materials it possesses. For a catalogue to be of real use, it must be effective. Erickson⁽⁴⁾ devotes most of a chapter to this question and states that whether one is using a card or a list catalogue, it must be as descriptive as possible. He also gives a number of samples from the catalogues of various audio-visual libraries.

Under each entry in such a catalogue should be the following information:⁽⁵⁾ brief synopsis of content, the number of frames, the design variables, age group suitability, the producer and production date. A catalogue must also be continually revised to keep it up to date.

How well do the catalogues brought out by the various organisations with audio-visual libraries meet these conditions? The following table summarises the situation.

	L.B.	C.G.	J.A.	T.D.	JNF
brief synopsis of contents	S	S	N	N	N
no. of frames	Y	N	N	N	N
design variables	P	P	P	N	P
age group suitability	N	Y	N	N	N
producer	Y	Y	N	N	N
production date	N	N	N	N	N

(1) by Dr. Joseph Kaminetaky and Rabbi Simcha Teitelbaum, November 24th to December 4th 1968.

(2) Report on an Educational Mission to England. Part 1. Survey & General Recommendations p 12

(3) *ibid* p 13

(4) Erickson. *Administering Instructional Media Programs*. op.cit. Chapter 5 (pp 149 et seq.)

(5) *ibid* p 165

L.B. = London Board C.C. = Central Council J.A. = Jewish Agency

T.D. = Torah Department JNF = JNF Education Department

Y = yes N = No S = for some of the filmstrips P = partially given.

The Association for Jewish Youth does not produce any catalogue. The catalogues of J.A. and T.D. are entirely in Hebrew. JNF has not really a catalogue, but a "Publications and Order Form".

The table given above shows that none of the catalogues meets all the conditions required for an effective catalogue. The best of the above catalogues is the London Board's and this is followed by the Central Council's. Those brought out by the J.A. and T.D. are completely ineffective and one does not even know to which filmstrip they are referring, let alone any details of such aids.

APPENDIX

In some topics of religious knowledge, the only aids available are audio or pictorial and these will be surveyed in this appendix.

Letter Formation in Sefer Torah, Tephillin and Mezuzah

A vast amount has been written to describe in the minutest detail, the exact formation of each letter of the Hebrew alphabet. For example the Mishnah Brurah⁽¹⁾ has written no less than seven pages on it, and the book Likut Sifrei Stan⁽²⁾ has big labelled pictures of the letters of the alphabet drawn according to the explanations in this Mishnah Brurah.

Several styles of writing are used in different parts of the world⁽³⁾ and alphabets in these various styles (Bet Yoseph, Ari, and Valish) can be found in various books.⁽⁴⁾ In almost all these cases, the reproduction and printing of the various letters is poor and it is difficult to distinguish the small differences which exist between these styles.

The Talmudic Encyclopedia⁽⁵⁾ (which has so far reached the letter Chet) describes in great detail and also gives diagrams on the various styles for each letter (up to Chet) in the appropriate places. In a few Sifrei Torah, one finds a few letters which are written in an unusual form (lipufet).⁽⁶⁾

There are seven letters which are decorated with little crowns (Tagin)⁽⁷⁾, but the omission of these tagin, according to most opinions⁽⁸⁾, will not invalidate the Sefer Torah etc.⁽⁹⁾

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- (1) Mishnat Sofrim. Orach Chayim Chapter 36; see also Aruch Hashulchan, Orach Chayim. Chapter 36; Chazon Ish. Orach Chayim. Section 9.
 - (2) Likut Sifrei Stan. Jerusalem (date unclear 1942 or 1972), pages un-numbered but towards end of book.
 - (3) Tur. Yoreh De'ah Chapter 274
 - (4) For example: Bet Yoseph, Ari & Valish - Ozar Binim uMinhagin op.cit. p301; Ta'amei Hamikra S.Y.Weinfeld Bahool Jerusalem 1972 pl01, (sample of writing of Rabbi Zvi, scribe of Be'al Shem Tov, pl04).
Bet Yoseph & Ari - Siddur Minchat Yerushalayim op.cit. pl1 (un-numbered);
Rabbi D. Feldman. op.cit. pl88.
Bet Yoseph - TU Student Review Sheet to How Tephillin are Made.
 - (5) Talmudic Encyclopedia op.cit.
 - (6) Ta'amei Hamikra op.cit. pp105, 106. (as found in Sefer Tagi, brought in manuscript of Nachsor Vitri)
 - (7) S.A. Orach Chayim 36 : 3
 - (8) Mishnah Brurah 36 : 15
 - (9) S.A. Orach Chayim 36 : 3

Cantillations

A number of records and tapes have been produced with the purpose of teaching the user how to cantillate the Torah and Haftarah and their respective Berachot. The first in this field seems to be Menorah Records (of U.S.A.) who produced a number of 10 inch, 78 r.p.m. records. These included ⁽¹⁾ "Bar-Mitzvah Brochos" - the Berachot recited before and after reading both the Torah and Haftarah; "Musical notes for Haftorahs" - the correct chanting of the notes for the Haftarah and exercises in their use; "Haftarah" - a series of records for each of the weekly Haftarahs chanted with the correct cantillations. Citron ⁽²⁾ gave a good to very good rating for the above records.

In 1973, the Ktav Publishing House ⁽³⁾ produced a cassette tape together with a booklet "A guide to Haftarah Chanting." The aim of this aid is to teach pupils how to sing a Haftarah and this is accomplished by starting with single notes and then building up to complete verses.

Kol R'ee state in their catalogue ⁽⁴⁾ that they will prepare to order in either the Ashkenazi or Israeli pronunciation the following chants: any Torah or Haftarah readings, Megillat Esther or Bicha, non-cantorial liturgy for any service and any other area of pulpit liturgy. Melamed Recordings ⁽⁵⁾ have produced cassettes which include any Haftarah together with Blessings and other portions of the Sabbath liturgy.

The book Ta'amei Hamikra ⁽⁶⁾ gives tables of the notes (Neginot) with examples and comments for both the usual notes and the Sifrei Emet ⁽⁷⁾. The "Kafsilim" are shown in different shades of red according to the degree of the stop and the "Mesharatin" are in green.

(1) Details of these Menorah records were obtained from Citron, Book, op.cit. p18

(2) ibid

(3) Ktav Publishing House Catalogue op.cit. p42

(4) Catalogue of Kol R'ee associates 1967 op.cit. p37.

(5) The Pedagogic Reporter op.cit. Vol 26 No.1. Autumn 1974 p20 - advertisement.

(6) Ta'amei Hamikra op.cit.

(7) i.e. Psalms, Proverbs and Job.

Berachot

Berachot is a topic which lends itself to charts and it is quite common to see the Berachot for washing the hands, and over bread displayed on the wall of a school dining hall. A number of wall charts containing various Berachot have been produced by Torah Umesorah⁽¹⁾.

An early blessings chart was produced by N.J. de Vries of London⁽²⁾. This rather neat chart gives pictures of various foods together with the blessing recited before and after eating them. Mr. de Vries moved to Jerusalem in about 1965 and this chart is now, unfortunately, unobtainable. A similar type of chart, which is entirely in Hebrew was produced by Aryeh Levkovitz⁽³⁾. This chart has the advantage of having an accompanying workbook, and also giving a number of more advanced footnotes which would be valuable to the higher ability pupils. Finally, a few years ago, the JNF Education Department published in their series "The Ways of our People" a card on Blessings before food. This card gives the blessings recited before partaking of various foods, together with a picture of each food. However, the blessings over bread and wine are absent.

Netillat Yadayim

The only aid to deal with this subject is a pictorial one produced by Aryeh Levkovitz⁽⁴⁾, which is entirely in Hebrew. This aid deals with the following topics : foods which require and do not require Netillat Yadayim⁽⁵⁾; the quantity of water required⁽⁶⁾ and things which can disqualify the water⁽⁷⁾; vessels which are and are not permitted⁽⁸⁾; required state of hands⁽⁹⁾; method of washing hands⁽¹⁰⁾ (including human force⁽¹¹⁾), and what to do if no water is available⁽¹²⁾; the blessing⁽¹³⁾, drying of hands⁽¹⁴⁾, and when no blessing is

(1) Catalogue. Torah Umesorah op.cit. p23

(2) N.J. de Vries. Illustrated table of Blessings over Food, undated. London.

(3) Catalogue of Machon Lehamchashat Limudei Hayahadut op.cit. pp7-8

(4) Catalogue of Machon Lehamchashat Limudei Hayahadut op.cit. pp5-6

(5) S.A. Orach Chayim 158 : 1

(6) ibid 158 : 10

(7) ibid Chapter 160

(8) ibid Chapter 159

(9) ibid Chapter 161

(10) ibid Chapter 162

(11) ibid 159 : 7

(12) ibid 159 : 14, 160 : 12, 163 : 1

(13) ibid 158 : 1

(14) ibid 158 : 12

required⁽¹⁾; making blessing over the bread⁽²⁾. This is a very well produced aid and should prove valuable help to the student in understanding the complicated laws associated with Netillat Yadayim. This aid also has an accompanying workbook and more advanced footnotes.

Kashrut

As can be seen earlier, with the exception of the Kashering of meat, there are no filmstrips on this vast subject. However, a number of books give diagrams on the various aspects of this subject.

(a) Terephut

It is almost impossible to understand this subject without a knowledge of the anatomy of the appropriate animals and birds. Recently, several books have been published which illustrate the anatomy of these creatures. Some of these books just show the anatomy without actually explaining the laws of Terephut⁽³⁾ whilst others also give the laws of Terephut.⁽⁴⁾ These books should prove a valuable help in understanding these laws.

(b) Fish

For a fish to be Kosher, it must have both fins and scales⁽⁵⁾. It is necessary for the scales to be removable from the skin of the fish⁽⁶⁾ and there are a number of fish on the borderline of this criterion. Pictures in black-and-white of such borderline fish together with brief notes regarding possible scales are given by both Rabbi Feldman⁽⁷⁾ and the Talmudic Encyclopedia.⁽⁸⁾

(1) ibid 158 : 2

(2) ibid Chapter 167

(3) Levinger M. Madrich Lehilchot Terephut. published by Institute for Agricultural Research according to the Thora, Jerusalem 1966; Shimusha Shel Torah op.cit. pp113-122 (lungs and recognition of certain bones)

(4) Adler Rabbi Z.Y. Marot Lehilchot Terephut. Institute for Kashrut Knowledge in Israel. Tel-Aviv 1969; Talmudic Encyclopedia op.cit. vol 7, opposite columns 607-8 (intestines)

(5) Leviticus xi 9-12; Deuteronomy xiv 9-10

(6) S.A. Yoreh De'ah 83 : 1 gloss of Rema

(7) Shimusha Shel Torah op.cit. pp 17-24

(8) Talmudic Encyclopedia op.cit. vol 7, after column 208 (4 pages)

(c) Locusts

The Torah gives ⁽¹⁾the characteristics and names of four kinds of locusts which are kosher. Since, today, we cannot recognise these species with certainty, it is customary not to eat any locusts. ⁽²⁾ However, the Jews of Yemen and Morocco have a tradition as to which locusts are kosher and thus eat them ⁽³⁾. The Talmudic Encyclopedia ⁽⁴⁾ gives pictures in black-and-white of two known species of Kosher locusts.

(1) Leviticus xi. 21-22

(2) Turei Zahav (Taz) on S.A. Yoreh De'ah 85 : 1

(3) Talmudic Encyclopedia op.cit. vol 12, column 576/7

(4) ibid after column 576 (1 page)

EPILOGUE

Thirteen Principles of Faith were enumerated by the Rambam, the twelfth of them being the belief in the coming of the Messiah.⁽¹⁾ This Messianic era will be accompanied by a number of events which include the rebuilding of the Temple, restoration of the Temple service and ingathering of the remnant of the Jewish people to the land of Israel.⁽²⁾ Both the Passover Seder Service and the Day of Atonement end with the words "Next year in Jerusalem"⁽³⁾ (in the Messianic era). Several filmstrips end with the hope for the Messianic era. The last frame in the SH filmstrip on Pesach shows the blowing of the big Shofar (which will herald the coming of the Messiah)⁽⁴⁾ outside the Golden Gate of Jerusalem.⁽⁵⁾ Both Sha and TU end several of their filmstrips with a picture of the Western Wall with the hope for the speedy rebuilding of the Temple and the ending of the exile. It is thus fitting to conclude this work with a brief survey of audio-visual aids in connection with the Temple and its forerunner the Tabernacle.

Models of Temple and Tabernacle

In recent years, a number of models and diagrams have been produced on the Temple and Tabernacle and on subjects associated with them.

Rabbi Meir Shapira had a full-scale model of the Temple installed in the main hall of the Lublin Yeshivah. Today, in the Holyland Hotel, Jerusalem, there is a realistic scale reproduction (1:50) of the Temple and the Old City of Jerusalem as at 66 C.E. The model, the data for which was supplied by Professor M. Avi-Yonah, was constructed as far as possible of the original materials used at the time i.e. marble, stone and wood, copper and iron.⁽⁶⁾

At the first annual convention of the Association of Orthodox Jewish Scientists (of Great Britain) in 1962, Professor Cyril Domb delivered a paper on Systematic

(1) S.F.B. op.cit. pp 93-95

(2) Rambam, Hilchot Melachim 11:1

(3) Oser Dinim u-Minhagim op.cit. p 197

(4) Isaiah xxvii 13

(5) Vilnai Ze'ev. Jerusalem 3rd. ed. Jerusalem 1967 p 344

(6) A Short Guide to the Model of Ancient Jerusalem, Holyland Hotel, Jerusalem, 1966 p2; Pilgrimage to Israel, Israel Ministry of Tourism, Jerusalem, undated.

Methods of Torah Study. This paper was later published.⁽¹⁾ Part of this paper dealt with the practical side of certain aspects of the construction of the Temple and Tabernacle. In his paper he stated⁽²⁾ that ".... a young Israeli physicist brought me in contact with his grandfather, Rabbi Moshe Rosenblit of Meah Shearim, who had ingeniously designed a model of the Beth ha-Mikdash to be assembled from independent, prefabricated units. He hoped to persuade a manufacturer to put such units into production so that every Jewish school could reconstruct its own model. It would be a service to Torah study to bring this idea to fruition." He also brought along to this convention a model of the Mizbeach (altar) which had been made with concrete and by standing human models of the same scale on it, one could gain a true impression of its size.

There is a small book by Rabbi Blumenthal⁽³⁾ which gives numerous pictures regarding the construction of the Tabernacle and its vessels. The book "The Tabernacle"⁽⁴⁾ gives beautiful colour pictures of the Tabernacle and its furniture.

Priestly Garments

During their service in the Tabernacle, the Priests must wear specific garments.⁽⁵⁾ An interesting description of using visual aids to teach the appearance of the High Priest's garments is given by Shtern⁽⁶⁾. His rebbe, Reb Pesach when teaching this subject made model clothing out of paper. For example, the High Priest's breastplate was marked off in twelve boxes to indicate the twelve tribes of Israel. In each box was an illustration of a corresponding tribal emblem, drawn in colours. After the lesson, the children made copies of these garments and dressed up in them as part of their games.

A model depicting the special garments worn by the High Priest was an exhibit in the exhibition⁽⁷⁾ staged by the Lubavitch House Schools, London in December 1972.

(1) Proceedings of the Associations of Orthodox Jewish Scientists Volume 1, New York, 1966 pp 9 - 29

(2) *ibid* pp 23-24

(3) Blumenthal Y.H. *Hamishkan v'Kelav*. Jerusalem 1965

(4) Levine Moshe. *The Tabernacle*. published for Soncino Press by Melechet Hamishkan. Tel-Aviv.

(5) Exodus Chapter 28

(6) See Citron Thesis *op.cit.* p42

(7) Exhibition Guide, Lubavitch House Schools, London, undated (1972/3), p9

An actual wearing of such garments, as distinct from just models, took place in the Gold College in Jerusalem when a set of garments of the High Priest was prepared by this College and worn by one of the girls in a model lesson.⁽¹⁾ Rabbi Blumenthal⁽²⁾ has also produced a small book which gives numerous pictures of the garments worn by both an ordinary Priest and the High Priest, and the book "The Tabernacle"⁽³⁾ also contains colour pictures of these garments.

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- (1) Torah Education, published by the Department for Torah Education and Culture in the Diaspora of the World Zionist Organisation Jerusalem. September 1973, p4.
(2) Blumenthal Y.H. Bigdei Kehunah Jerusalem 1965
(3) The Tabernacle, op.cit.

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