

# MEDIA MATERIALS AND INSTRUCTION IN THE TEACHING OF RELIGIOUS TEXT

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An authentic presentation of traditional text must provide the student with an appreciation of it. Students need an opportunity to sense the archetypal experiences or occasions which generated the great sacred works under study. Many children do not identify with the experiences which generated the religious literary creations for the Jewish people. Traditional approaches, to some extent, and modern approaches to a large extent, view classical texts as reflecting the historical, cultural, philosophical and economic conditions under which they were written. The texts are seen as representations of humanity's struggle to understand and find answers to ultimate questions about the nature and purpose of life.

Current instructional procedures in religious schools do not offer students the opportunity to participate in the tradition of *parshanut* (hermeneutic processes) associated with the study and development of religious text throughout Jewish history. Religious school students not only lack a sense of the generative or antecedent experiences which are represented in the earliest classic texts, but they lack the equally important sense of the life experiences which inform the development of the interpretative traditions surrounding those texts. In a world where scientific knowledge doubles every five years, commitment to the hermeneutic tradition and the current educational emphasis on thinking skills confirms Cohen's statement:

The only way that the revelation can be kept relevant to new problems is to interpret the written word so as to make it apply to the activities of peasant and businessmen, housewife and servant, school boy and scholar. It is this interpretative body of literature that Judaism calls its *midrash* or law. The primary function of *midrash* is to make the Torah a living legal document so that every act of life may be performed in accordance with the divine command. Though the Torah obviously did not spell out

the correct behavior for every situation, surely the Revealer must have foreseen every possible contingency and made room for it in His law. (Cohen, 1956, pp. 141–212)

The building of Jewish tradition was accomplished through a process of debate, reasoned insight, historical necessity, and economic reality. Thus the classic purpose of textual study was not merely an esoteric exercise but rather a crucial factor in leading to the improvement of society and to the continual spiritual development of human beings. Today's Hebrew school youngster lives in two different worlds with little congruity between them. Text educators must begin to emphasize that "To Judaism all of life is a religious experience, since the division between religious and secular does not exist. Such a division would have been incomprehensible to the rabbis. All laws are religious injunctions" (Goldin, 1949, p. 160). The hermeneutic process in our schools must therefore involve children in the role of scholars. They need to integrate, into their studies, academic disciplines ranging from mathematics, to zoology and physiology, to economics and finance (Goldin, p. 160). Textual study has to be integrated with a wider realm of secular learning. Hermeneutic instruction must show the relationship between form and content and the utilization of a wide range of thinking processes by the student to comprehend and relate to the textual material under study.

Jewish text education must also relate to the fact that the highly verbal nature of the curriculum has not reckoned with the fact that alternative media of response, in addition to the spoken and written word, are increasingly part of the American child's repertoire. More and more has been learned in recent years about cognitive styles and handicaps which emphasize the need for alternative modes of study and learning to the traditionally text-based approach. It would be tragic to write out of Jewish tradition a third of the people who find traditional linguistic analysis approaches difficult at best.

The use of educational media in the widest sense can be helpful in: presenting students with archetypal experiences; enabling them to sense the life experiences of past and present generations which contributed to the development of the ongoing hermeneutic tradition, and in providing vehicles for contemporary creative response to that tradition. If children are "to be pro-

vided with the opportunity to experiment in the construction of inferences about the meaning of the text, based upon a careful reading of the text itself, to formulate *their ideas* in clear and precise language" (Gardner, 1966, xiii)[my emphasis], they should have access to vehicles of creative expression that can make them part of the continual development of the Jewish tradition. They should be allowed to use the media of expression with which they are familiar (as did their ancestors) to represent their own creative personal reactions to the religious experiences they garner from the text.

Though the media and materials of expression available today are largely unknown to traditional hermeneutical methods, many non-print modes of expression have always been part of the tradition. The detailed account of Bezalel's art and craftsmanship in the construction of the tabernacle is elegant testimony to the most ancient Jewish devotion to expression of deep religious feelings in tangible visual forms. The Book of Psalms reiterates the worship of God through music and song. Throughout Jewish history, religious craftsman have created *klei-kodesh* which embodied their faith (The *Encyclopedia Judaica* and Roth, 1961).<sup>1</sup> Utilization of modern media alternatives to the verbal tradition are a consistent, though possibly innovative, extension of the hermeneutical tradition so essential to Jewish life.

In essence, then, multi-media approaches can provide a wide variety of experiences which bring the awe, wonder and mystery of life to the level of inquiry and consideration by children in the religious school. Modern media can enable the educator to reproduce, in the classroom, many of the archetypal experiences of humankind. Educational media can recreate history, revive ancestors and expose people to various wondrous events not normally within their immediate access. In developing the hermeneutic tradition, multi-media resources can be used to introduce students to the worlds in which their major religious forms and institutions were generated.

A minimal involvement with the life experiences which related to the production of biblical and post-biblical literature would necessitate experience in archeology, anthropology, crafts, geography, etc. The ability of various media to involve students with

1 Over 150 pages in the *Encyclopedia Judaica* are devoted to the history of Jewish art and craftsmanship.

worlds of experience not within their immediate environment is obvious. A better understanding, for example, of the wandering in the desert and the process of forging a united people, might be gained from the employment of media resources which make the climate and anthropology of the Sinai Desert more immediately sensible to our children. Similarly a study of early agricultural, economic and social conditions in Babylonian Palestine, through the use of commercially available film and video tape, add greatly to an understanding of the nature and lifestyle of the Talmudic world in its hermeneutic development.

For children to sense an involvement with their heritage, they must feel that they have a stake in its ongoing development. By enabling them to react creatively to the lessons and experiences of the past in terms of their own present, teachers are helping them to intellectually and emotionally establish a natural link with their heritage and people (Cooper, 1972, pp. 86–88).<sup>2</sup> E. P. Torrance (Greenberg, 1968, pp. 114–116) has suggested that creativity in students may be furthered by the instructors being respectful of unusual questions and imaginative ideas, showing pupils that their ideas have value and occasionally having pupils devise something original without threat of premature exposure to evaluation. Cooperative learning techniques for developing greater use of media resources in the religious school classroom can go a long way toward changing the atmosphere of those classrooms, making them more humane and permeating them with an atmosphere of the *mitzvot* of *bein-Adam L'chavero*.

A caveat is in place here. Great abuses of educational media can result from inappropriate media strategies designed to simply visualize mythic events for children, particularly those narrated in the Bible. It is a mistake, probably beyond repair, to expose young children to visualizations of Bible stories which fix in them mental images from which the children cannot extricate themselves. The very process of *midrash* requires that there be many, varied and highly ambivalent interpretations of the biblical text. This is, after all, the *raison d'être* of the entire rabbinic

2 An interesting example of using present day forms of expression to investigate basic archetypal human experiences in teaching children can be seen in the use of popular music in social studies instruction. Such music can be used to discover the issues, feelings and problems important to people at a given moment. It can then be related to the concerns of people in the past.

hermeneutic tradition. To fixate on one visual image of a biblical story, such as those expressed in some of the new VCR cartoons on the market, might do much more damage than good to the long range development of a child's understanding of the hermeneutic tradition and to his/her own ability to derive personal meaning from religious texts. A strong battle has to be waged against the inappropriate, ineffective and downright harmful uses of educational media in our religious schools.

### Materialization Process<sup>3</sup>

The instructional process suggested here will not take the place of text as have the textbooks, but rather seek to help alleviate current deficiencies in text instruction procedures. The materialization process (Gerlach & Ely, 1971, pp. 5–38; Kemp, 1963; Minor & Frye, 1970; Popham, 1971, pp. 169–208; Popham & Baker, 1971, pp. 120–168) begins with an open encounter with the traditional body of knowledge such as that surrounding the three Pilgrimage Festivals. The approach is to distill from that knowledge the concepts and ideas which permeate the various rituals, laws, customs, literatures and scholarship (Heschel, 1959, p. 301; Kaplan, 1962, p. 296).<sup>4</sup> It requires a wide reading of the information involved, followed by the building of a list of specific concepts associated with each festival.

- 3 By materialization process we mean the generation of instructional materials and experiences from an analysis of particular bodies of knowledge. This process, whereby educators translate the world of ideas into tangible instructional materials and experiences is also known as instructional product development and instructional materials development. The materialization process involves the generation of materials and experiences for use by students and teachers in various educational environments.
- 4 It should be noted here that there does exist a difference of opinion regarding the efficacy of reducing traditional material to a list of concepts or ideas. Mordecai Kaplan, in *The Meaning of God in Modern Jewish Religion* (1962), outlines the concepts underlying all the Jewish holidays with a view towards discovering the nature of the conception of God they contain. It is Kaplan's contention that such a conceptual analysis can lead to a knowledge or understanding of the nature of God in Jewish tradition. A. J. Heschel (1959), on the other hand, opposes Kaplan's type of reductionism. For Heschel, a given holiday or tradition is greater than the sum of its parts, and can only be legitimately experienced as a totality, in all its fullness. For Heschel it is impossible to reduce any part of Judaism to a list of ideas, a credo, or an outline of deeds.

The same could be done for elements of liturgy or the Bible. These concepts can then be reorganized into clusters associated with various ideas or values. The by-product of this initial step is a collection of traditional sources organized along thematic lines and a clearly defined unit of Jewish knowledge made available to help generate instructional materials and programmatics. It next becomes necessary to select those concepts which have the best potential for utilization through the use of educational media and materials. It is clear, for example, that the centrality of the Jews' relationship to the Land of Israel as seen in *Shavuot* is a concept which can provide a rich source for the generation of multi-media material.

The teacher should also apply the criterion of developmental level of the age group for which he/she is planning and programming. It is likewise important to look at a child's overall education to see what the secular curriculum embodies at a particular point in a student's educational career.

The holidays can be used as a vehicle for curriculum organization and continuity over the course of the school year. The Pilgrimage Festivals are all interrelated. Therefore, a concept which was held in common by all was selected, but orchestrated differently in each; a concept common to all, but particularly emphasized by one, and a concept unique to each particular festival. Subsequently a taxonomy of media and materials was generated based on the guidelines discussed above.

The first category of media materials consists of those designed to present to the student the archetypal human or

One cannot understand the significance of single acts detached from the whole (pp. 296, 301). But Heschel's view of the totality of Jewish life is not easily adapted to the kind of instructional situation we have been describing. Accordingly, we have elected to use Kaplan's conceptual approach because it is more functional for our purposes. Even Heschel's position, taken as the basis for the development of a curriculum, would necessitate some sort of sequenced procedure designed to make the tradition in its totality available to children. For an analysis of the educational implications of Heschel's philosophy of religion see Arzt (1973). In this study we have attempted to heed Heschel's warnings about the danger of reductionism by providing a detailed listing of the sources from which we have derived our concepts. This is done not only to demonstrate the kind of textual analysis needed to authentically develop Jewish learning materials, but also to show the interrelatedness of the various texts and ideas. Also see Max Kadushin, *The Rabbinic Mind* (1952) for a treatment of the problems involved in conceptualizing rabbinic thought.

natural events or experiences which help to generate the great classic religious texts. The second category consists of materials which help make the hermeneutic tradition and the life experiences of past generations part of the process of this text study. The third category consists of materials produced by students and teachers in reaction to their experience of the text and concepts studied. This category provides for the creation of materials by students and for the stimulation of student creativity by the use of media designed to evoke personal creative responses. Each major category in the taxonomy has been subdivided into a) media and materials which are commercially produced and can be utilized in Jewish education, and b) media and materials which are locally produced by students and staff on the school or regional level.

Although there are many models of media programming, Goodman's plan incorporates the elements of most and can be used as a sound basis for material development (Goodman, 1971, pp. 37-38). The following is Goodman's procedure:

1. *Analyze Behavioral Objective.* Determine if the behavior specified in the objective calls for the student to view, hear or manipulate some specific object or other kind of media.
2. *Analyze Student Characteristics.* Determine if student characteristics (age, grade level, IQ, reading ability, physical characteristics, social or cultural background, attitudes, etc.) would suggest that some media should or should not be used.
3. *Make Preliminary Decision on Useful Media and Media Combinations.* Decide on the media combinations which, considering the behavioral objective and the student characteristics, would be most useful.
4. *Analyze Media Presentation Equipment and Methods.* Determine which methods of presenting each combination of media would be the most useful.
5. *Determine Local Availability of Equipment.* Find out if the media equipment thought to be useful is presently available or could be purchased with available funds.
6. *Analyze Available Instructional Materials.*
  - a. Determine which, if any, presently available instructional materials in the media formats which have been decided upon as most useful, would help the students accomplish the specified behavior objective.

- b. Determine the kinds of instructional materials, not presently available, that would be useful.
7. *Analyze Production Capabilities.* These include the finances that are available for the local production of instructional materials that would be useful, but are not commercially in stock.
  8. *Analyze Instructional and Cost Effectiveness of Alternatives.* Determine which of the remaining alternatives of media combinations would be the most effective and efficient in terms of combined instructional and cost effectiveness.
  9. *Select the Most Cost Effective Media Combination.*
  10. *Obtain or Produce Required Instructional Materials.*
  11. *Initially Use and Evaluate Selected Instructional Media Selected.* Try them out in a realistic situation. Measure student reactions and obtain effectiveness data.
  12. *Recycle through Media Selection Process as Necessary.*

The selection of any one model for instructional product development is a matter of personal preference and ultimate utility, and must be implemented by the educational planner as an assigned task. Anyone developing materials must be comfortable with the mechanism chosen. Since the present program suggestions are not being directed at a specific school with a known population, the material presented here will be primarily illustrative and applicable to most schools.

Below is a summary of the schema of the materialization process that is proposed for the utilization of media and materials as an adjunct, but vital part of text instruction in religious schools.

### Summary Schema of Materialization Process

#### Content Analysis and Selection

Determination of Instructional Aims and Objectives

Systematic Development and Selection of Materials

Selection and Utilization of  
Commercially Produced  
Materials.

(Technical information  
regarding operation and  
alternatives in regard to  
equipment and commercial  
sources)

Local Development  
(Technical information  
regarding production  
and use)



The strength of the materialization process delineated here lies in its adaptability to other areas of Jewish educational endeavor. Instead of developing materials of instruction, for example, an educator concerned with group processes could utilize this procedure for translating the conceptual frameworks developed, into various communal living situations. Such a group worker might take the social welfare concept, basic to *Succoth*, and generate from it a whole series of community living situations designed to involve children in various communal problem solving activities. What follows are some of the concepts, instructional objectives and suggestions for media alternatives, which arise from this materialization process in relationship to the *Shalosh Regalim*, the three Pilgrimage Festivals. Selected as an example for this short paper are concepts developed from the holiday of *Succoth*.

It must be emphasized that in the teaching of text to elementary grades, all the senses of the child must be invoked. Whereas the approach to text study appropriate for high school and university levels may exclude a multi-sensory approach without losing understanding of the text, elementary school children by and large learn best when exposed to a variety of stimuli. A positive emotional climate for children must be created. Teachers are increasingly aware of individual differences and learning styles and must work all the harder to provide for a variety of modes of exposition and response.

### Overview

*Succoth*, the Feast of Booths, is third in the cycle of festivals, but first to occur during the school year. It is the festival richest in symbols, ritual and ceremony (Kitov, 1970, p. 134)<sup>5</sup>. *Succoth* is, among other things, an agricultural festival marking the Fall harvest. As such it provides a wealth of traditions linking man with the sources of life. It has always been a holiday of unbounded joy, celebrating the gifts and beauty of life. At times the feelings of joy so overflow that people are somewhat prone to excess

5 The Biblical sources for *Succoth* are: Ex.23:14-17, 34:22; Lev. 23:33-44; Deut. 17:13-17; Num. 29:12-34, 35-39; Deut. 31:10-13; I Kings 8:1-5, 75-76; II Chron. 5:3-4; II Kings 12:32-33; Ezra 3:1-5; Ezekiel 45:25, 17:25-31, 32:27-29; Amos 9:11. For Talmudic sources, see *Tractate Succa* and *Tractate Rosh Hashanna*.

(Ariel, 1964, p. 74). It likewise, in its commemoration of the desert wanderings, serves as an historical reminder of the dependence of the Jewish people on God for support and guidance. Unfortunately, modern urban life has had a deleterious effect on this holiday, and it often does not get the attention it deserves (Gaster, 1952, pp. 96–98).

What follows are three major pedagogical concepts (with their accompanying corollaries) which underlie the festival of *Succoth*. These concepts have been extrapolated from the various rituals, traditions, literatures and forms associated with this holiday. They are supported by references from scholarly resources and traditional texts. For the sake of brevity, the reader will at times be referred to a particular passage or text, rather than to a paraphrase or a quote, since the amount of support material is considerable.

### Concept I – Materialism and Spiritualism

The first concept in the present analysis is unique to the festival of *Succoth*. Embodied in this concept is *the tension between the material and spiritual aspects of life*. *Succoth* attempts to juxtapose elements of physical and spiritual comfort, viewing both as necessary in their proper proportion and place. The festival celebrates both material achievement and spiritual hope (Gaster, 1952, p. 91). Coming as it does on the heels of the High Holidays, with their heavy accent on the spiritual, ethical dimensions of life, *Succoth* serves to so structure life that religious humans may rise above the mundane, materialistic concerns of everyday existence. It asks them to find security in an ongoing spiritual development which rests on a belief in God and on performance of God-like actions, as opposed to reliance upon, and dedication to, material things (Vainstein, 1964, p. 116). The *Succah* becomes a haven for a return to spirituality (Kitov, 1970, pp. 136, 139, 141).<sup>6</sup> *Succoth* attends to the psychological difficulties of human change and growth, and provides a place of personal refuge and security in its attempt to further the growth process energized during the

6 The very fact that the Jews build the *Succah* at a threatening time of year, with the onset of the rainy season, rather than after it in the spring, heightens the message of the need to depend on spiritual securities rather than purely material ones.

High Holidays (Kitov, Vol. 1, pp. 154–155; Glatzer, 1953, pp. 323–324;<sup>7</sup> I Kings 8:2–21;<sup>8</sup> Gaster, p. 94; Kitov, 1970, p. 142;<sup>9</sup> Adar, 1967, pp. 363–395;<sup>10</sup> Gordis, 1949; Rebolov, 1951, pp. 229–232).

Similarly, *Succoth's* proximity to the High Holidays serves to provide an immediate structure for putting into practice the ethical resolutions and spiritual aspirations gleaned from a confrontation with the issues posed by *Rosh Hashannah* and *Yom Kippur* (Zavin, 1964, pp. 85–86).<sup>11</sup>

- 7 This attempt to show people that psychological, spiritual and emotional security is to be preferred to material wealth is eloquently enumerated in the following parable related by Kitov, "The matter may be compared to a person who locks himself up at home for fear of robbers. Regardless of the strength of the locks he uses, he remains afraid, lest the locks be broken. Once he hears the voice of the King and his company approaching and calling, 'Emerge from your chamber and join me!' he is no longer afraid. He immediately opens his doors, and emerges joyously to join the King. For wherever the King is found, robbers are absent. He then goes wherever the King leads him, and trust and joy never leave him." The person (in the parable) is Israel. The house – his general activities throughout the year. The robbers – the evil inclination and all who assist it. The King – the King of Kings, the Holy One-Blessed be He. The King's company, the seven faithful Shepherds: Avraham, Itzhak, Ya'akov, Moshe, Aharon, Yosef, David. The call of the King to emerge from one's house – the festival of *Succoth*, as it is said, "In *Succoth* you shall dwell seven days." Those who go out to the *Succah* do it joyously... The festival of *Succoth* is therefore called by our sages, "the shadow of faith." The *Succah* is the shadow of faith and trust in God. Every Jew may merit the protection of the "shadow of faith" by dwelling in the *Succah*.
- 8 The *Succah*, built annually, also reminds the Jew of *Succat David Hanofelet*, David's fallen *Succah* – the Temple in Jerusalem, which was the physical center of Jewish spiritual, cultural and economic life. The use of this phrase in the Grace after Meals during the *Succoth* festival reminds the Jew that spirituality is not a matter of specific time and place, centering around a temple, or other material object, but, rather, a frame of mind. Thus the fragile *Succah* could serve in the tradition as a substitute for Solomon's magnificent Temple.
- 9 See Gaster (1952) for problems of personal change and the establishment of one's own priorities. The Book of Ecclesiastes, traditionally attributed to the elder Solomon, is read on *Succoth*. Perhaps it is read to teach us "to temper our pride in our possessions, for all is vanity."
- 10 See Adar for an excellent analysis of the message of this biblical book (Ecclesiastes) and its relationship to the themes of *Succoth*.
- 11 For the history of the link between the High Holidays and *Succoth*, see Schauss (1962, p. 113; Sefer Hamoadim, Vol. 4, pp. 40–4). Kitov (1970) summarizes the need to structure life such that newly resolved spiritual intentions can be actualized, "A person who has won a trial feels relieved and happy. He immediately celebrates and relaxes. Israel, however, is different. After emerging

Thus, simultaneously, the holiday attends to humanity's pragmatic need for a minimal level of material security in order to find some measure of happiness (Kitov, 1970, p. 139;<sup>12</sup> Ariel, 1964, p. 79;<sup>13</sup>) and in order to free itself for spiritual pursuits. When people must worry about physical survival, little energy is left for spiritual or moral pursuits. The tension between the material and spiritual dimensions, as seen in *Succoth*, is a paradigm for the Jewish tradition's view of their relationship in all areas of human existence. Humanity is both blessed and cursed. Humans are collectively "a little lower than the angels" and therefore aspire to be like them. At the same time, humans are commanded to have dominion over the earth and to subdue it, forcing their dependence on the physical world (Levinsky, 1951, Vol. 4, pp. 43–46).<sup>14</sup> What follow are some suggestions for the materialization of these rather abstract ideas.

### Category I

Media which present the generative or archetypal experiences which gave rise to sacred texts and the religious forms they convey. In subsequent sections this part of the taxonomy shall be referred to simply as Category I. The same will apply to Category II and Category III.

meritorious in judgement on *Yom Kippur*, they exert themselves in the practice of God's *mitzvot*. They do not return to rejoicing till *Succoth* on the fifteenth day of the month. During the four days between *Yom Kippur* and *Succoth* they are busy building their *Succah* booths and obtaining their *lulavim*, and they do not come in sin. Neither does God engage, as it were, in recording the sins of those days . . . From *Yom Kippur* till the festival of *Succoth* all Israel is engaged in *mitzvot*. One is engaged in his *Succah*, another with his *lulav*, and on the first *Yom Tov* day of the festival all Israel stand before God with *lulav* and *etrog* in hand. God then says to them, 'What is past is past. From now on we shall begin a new record.' Therefore Moshe forewarns Israel; 'And you shall take for yourselves (i.e. for your good) on the first day!'"

- 12 The Jew on *Succoth* is commanded to rejoice and celebrate; to enjoy and be grateful for his material well-being, as well as for his membership in Israel. See the *Kiddush* for *Succoth* and Deut. 16:13–17.
- 13 Interestingly, historically, the joy and revelling got out of hand, and the prophets condemned excessive preoccupation with the mundane.
- 14 The relationship between the material and spiritual aspects of life and their resultant tensions which affect the lives of almost all men, are thoughtfully discussed by Shimshon Rafael Hirsch in *Horev* (1951).

*Instructional Objective:* Upon exposure to human beings' archetypal reactions to the forces of nature, students will describe human involvement with water.

**(A) Commercially Produced Media Resources** (In subsequent sections commercial resources shall be designated as A and locally produced [American] will be designated B.)

Given the nature of the objective, use of a medium with sound, color and motion is recommended (e.g. *National Resources and You* or *Desert Oasis*). Media which show the beauty and power of natural resources should be selected.

**(B) Locally Produced Media Resources**

Develop sound-slide presentations showing water resources around the world. Collect pictures from books, magazines, people's trips, etc. Convert them into 35 mm. slide; develop a script; select music; synchronize.

**Technical Information:**

For 35 mm. slide production see:

Coltharp, J. (1970). *Production of 2 X 2 Inch Slides for School Use*. Austin: Visual Instruction Bureau, Division of Extension, The University of Texas.

For use and selection of 16 mm. film see:

Brown & Lewis (1959). *A-V Instruction, Media and Methods* (Ch. 10). New York: McGraw Hill;

Brown & Lewis (1957). *A-V Instructional Material Manual* (3rd ed.) (pp. 107-108). New York: McGraw Hill;

Brown and Lewis (1963). *Choosing a Classroom Film* (16 mm., sound, color). New York: McGraw Hill.

For use and selection of 8 mm. film see:

Wallace, C. (1965). *Making Movies*. London: Evans Brothers;  
*8 mm. Film: Its Emerging Role in Education* (1967) (16 mm. 33 min. sound, colour). Produced by the Project in Educational Communication, Teachers College, Columbia University for the U.S.O.E., DuArt Film Laboratories, 245 W. 55th St., New York.

For equipment comparison and selections see:

*Audio-Visual Equipment Directory* (14th ed.) (1973). Virginia National Audio-Visual Association.

For overall script development and sound-picture synchronization see:

Kemp, J. (1963). *Planning and Producing Audio-Visual Materials* (2nd ed.) (pp. 23–60). San Francisco: Chandler.

For combination use of audiovisual equipment see:

Brown & Lewis. *A-V Instruction* (chs. 16, 20, 21);

Brown & Lewis. *A-V Manual* (pp. 135–138).

For equipment selection and comparison see:

*A-V Equipment Directory*.

## Category II

Media which involve the life experiences of past and present generations in the study of the texts and the hermeneutic tradition they represent.

*Instructional Objective:* When confronted by the responses of various cultures to the demands of the natural world, students will identify how people take or abrogate responsibility for natural resources.

### A

Select a medium which demonstrates the roles various people or institutions play in maintaining and exploiting natural resources. To lend historical perspective, search for a medium which portrays the issues in earlier periods. e.g. *Egypt, Nile Valley: 35 min. Slide*.

### Technical Information:

see:

*Production of 2 X 2 Inch Slides for School Use: Effective Lecture Slides* (March, 1966, publication S-22). Eastman Kodak Co., 343 State St., Rochester, N.Y.;

*Photographic Slides for Instruction* (1956). (16 mm. sound, color, 11 min.). Bloomington: Indiana University;

Brown & Lewis. *A-V Instruction* (pp. 231–232).

## B

Develop a super 8 mm. sound film on the role of natural resources in the lives of students. The film can be constructed as a documentary on community resources, problems and attitudes and may include cuts of natural beauty with appropriate "Blessings of Benefit" (*Birkot Hanehenin*) along with contrasting natural blight.

**Technical Information:**

For producing super 8 mm. sound films see:

Wallace C. *Making Movies: Colburn Comments on 8 mm. Magnetic*

*Sound.* George W. Colburn Laboratory, 164 N. Wacher Drive, Chicago, Ill.;

Gaskill A. & Englander, D. (1960). *How to Shoot a Movie Story.* New York: Duell, Sloane and Pearce.

**Category III**

Media which seek either to generate or serve as vehicles for the expression of creative response.

*Instructional Objective:* After exposure to *Materialism and Spiritualism*, students will recreate, reinterpret, or generate new elements of festival traditions in media of their choosing.

## A

Present filmstrips or study prints of various holiday rituals associated with the nature theme and the interrelationship of all human beings. Suggest that students develop their own interpretations of *midrashim* around objects presented. These reactions may be expressed in several media if desired.

**Technical Information:**

For study print preparation and display see:

MacLenker, J. (1968). *Designing Instructional Visuals.* Austin: Instructional Media Center, Division of Extension, University of Texas;

MacLenker, J. (1968). *Instructional Display Boards.* Austin: IMC, Division of Extension, University of Texas;

Preston, J. (1960). *Educational Displays and Exhibits*. Austin: Visual Instruction Bureau, University of Texas;  
 Brown & Lewis. *A-V Manual* (Selecting Flat Pictures, pp. 95–98, Teach with Flat Pictures, pp. 94–100);  
*Study, Pictures and Learning* (1960) (35 mm. filmstrip, 63 frames, silent, color). Teaching Aids Laboratory, Ohio State University.

For use of filmstrips see:

Brown & Lewis. *A-V Instruction* (ch. 8);  
 Brown & Lewis. *A-V Manual* (pp. 109–110);  
*Children Learn From Filmstrips* (1963). (16 mm, 16 min. sound, color). New York: McGraw Hill;  
*The Sound Filmstrip System – the Method* (1966) (35 mm. filmstrip, 12 min., sound, color). A-V Division, Dullane Corp.

For filmstrip projector comparisons and specifications see:

*A-V Equipment Directory*

## B

Construct a super 8 mm. animated film expressing themes of joy and celebration seen in such rituals as *Simchat Beit Hashoavah*, *Nesuach Hamayim*, or in the *Sacrifice of the 70 Oxen*.

### Technical Information:

See:

Wallace, C. (1967). *Making Movies; Animation: Its History, Techniques and Applications*. Associated Educational Services, 630 Fifth Ave., N.Y.;  
*Basic Titling and Animation.*, Eastman Kodak Co., publication S-21;  
 Halas, J. & Manvell, R. (1959). *The Technique of Film Animation*. New York: Hastings House.

### Concept II – Man and Nature

The second concept deals with *Succoth's* message concerning human dependence upon, and relationship to, nature (Gaster, 1952, p. 80). Common to all the festivals, this theme emphasizes that the world is in a process of ongoing recreation and that



religious people react to that process out of a need to thank, bless, and be responsible to the Creator for maintaining natural processes (Klausner, 1951, pp. 11–12; Ariel, 1964, pp. 104–105; Kitov, 1970, Vol. 1, p. 143). Viewed as gifts of God to mankind, natural processes and the elements of the natural world become objects of awe and wonder, as well as precious possessions to be cared for and respected (Kadushin, 1972, pp. 63–69).<sup>15</sup> Highlighted in this festival's cognizance of the natural world is human basic reliance upon, and need for, water as the source of life (Vainstein, 1964, p. 119; Gaster, pp. 82–83; Kitov, Vol. 1, pp. 201–212; Klausner, p. 12).<sup>16</sup> *Succoth* expresses the interdependence of all human beings in the utilization and preservation of natural resources (Kitov, 1970, Vol. 1, pp. 159, 184; Vainstein, 1964, p. 120).<sup>17</sup> It underscores the increased distancing, through urbanization, of our direct contact with the elements basic to life, and bids us remember our dependence upon natural processes much greater than our individual selves (Lilinblum, 1951, Vol. 4, pp. 8–11). In the same vein, the festival attends to human dependence upon, and relationship with, seasonal change, climactic conditions, and solar and lunar cycles, viewing these as sources of growth and determinants of time, as well as of the embodiment of a vast aesthetic realm (Colson, 1937, p. 439; Gaster, pp. 80, 91; Kitov, Vol. 1, pp. 167–171).<sup>18</sup>

- 15 The liturgy for all three festivals deeply reflects this theme. The *Hallel* Service consisting of Psalms 113–118 is a ringing affirmation of the Joy and beauty man experiences in witnessing creation. Likewise the multitude of *Birkot Hanehenin* ("Blessings of Benefit") said in response to acts involving the senses, and especially prominent at a time like *Succoth*, reflect the Jew's amazement at life, and summon him to take responsibility for the gift acknowledged. It is not enough, therefore, to praise God as the Creator and giver of gifts to mankind, but one must also assume responsibility for the maintenance of the world and the gifts it can provide. To thank God for food from the earth, while being callous to the ecological concerns involved, is nothing short of blasphemous.
- 16 This is mainly seen in such ceremonies as *Nisuch Hamayim* (Water Liberation), *Simchat Beit Hashoavah* (Rejoicing of the Drawing of the Water), The Four Species and the Prayer for Rain said on *Succoth*.
- 17 The Patriarchs who are symbolically, though ceremoniously, invited into the *Succah*, bring offerings for all the world's nations, that they may be blessed.
- 18 *Succoth*, traditionally, is the time of judgement for water, rain and nature in general. The people are judged on *Rosh Hashannah*, and the world, three weeks later on *Succoth*.

Basic to the festival's symbolizing of human interaction with the natural world, is its projection of the commonality of human origin and development (Lilinblum, 1951, pp. 9–10). Since all people are interrelated and depend on the same basics, they are also responsible to and for each other. *Succoth*, accordingly, becomes the universalistic holiday par excellence. The well-being of all nations of the world is prayed for, and a world unity and mutual human interdependence is projected (Gaster, 1952, pp. 92–93, 323–324).<sup>19</sup>

Given this basic concept along with its corollary issues, we now proceed to examples of the various ways in which these ideas could be materialized.

### Category I

*Instructional Objective:* In the presence of archetypal patterns of human interaction with the environment, students will identify the effects of different environments on human behaviors, beliefs and communal organization.

#### A

Select a medium which demonstrates how human civilization and behavior are influenced by the surrounding physical environ-

19 Each year on *Succoth* seventy oxen were sacrificed in hope that the seventy known nations of the world would unite in the service of God. *Succoth* is the only holiday to which the non-Jewish residents of Israel were asked to respond. The hope of *Succoth* for mankind is expressed in *Zechariah* 14:17–21 and is worth reproducing here, "And whosoever does not come up of all the families of the earth (non-Jews) to Jerusalem to worship the King, the Lord of Hosts, upon them shall be no rain. And if the family of Egypt does not go up, and does not come, then they shall have no overflow. This shall be the plague, with which the Lord will smite the nations that shall not come up to keep the Feasts of the Booths. This shall be the punishment of Egypt, and the punishment of all nations that do not come up to keep the Feasts of Booths. On that day shall there be (inscribed) upon the bells of the horses, Holiness to the Lord; and the pots in the Lord's house shall be like basins before the altar. And every pot in Jerusalem and in Judah shall be sacred to the Lord of Hosts; and all they that sacrifice shall come and take of them, and cook in them, and in that day there shall be no more merchants in the House of the Lord of Hosts." (English text adapted from Harold Fisch's *Koran Bible* (1969). The imagery in this passage clearly points to the need for all nations to rely upon one another in order to maintain and receive nature's gifts.

ment — e.g. *Food, Clothing and Shelter in Three Environments, or Humans and Their Environment*.

To add historical perspective see: *Bus through Sinai* (16 mm., 50 min., sound, color). Alden Films, Brooklyn, N.Y.

**Technical Information:**

For combination uses of A-V materials and equipment see: Brown & Lewis. *A-V Instruction* (chs. 16, 20, 21 and Reference Section I).

**B**

Arrange a photographic exhibit portraying contrasting human reactions to physical and material distress. Pictures could be shot live or copied from books and magazines, juxtaposing such events as the arrest of a poor person for stealing food, or protesting unemployment, and the work of the U. N. in helping underdeveloped nations; the plight of a small independent farmer and the success of a modern Israeli kibbutz. Picture display should be accompanied by appropriate descriptive text.

**Technical Information:**

See:

*Planning a Photo Essay*. Eastman Kodak Co, pamphlet T-39;  
*Basic Copying* (August, 1966). Eastman Kodak Co, publication AM-2;

*Basic Developing, Printing and Enlarging* (May 1966). Eastman Kodak Co, publication AJ-2;

Smith, R. *Local Productive Techniques*. Austin: IMC, Division of Extension, University of Texas;

Grumarin S. (1965). *Lettering Techniques*. Austin: Visual Instruction Bureau, University of Texas.

On mounting flat pictures see:

Brown & Lewis. *A-V Instruction* (ch. 8) and *A-V Manual* (pp. 37-38).

On making still pictures see:

Brown & Lewis. *A-V Instruction* (ch. 17) and *A-V Manual* (pp. 65-68).

## Category II

*Instructional Objective:* When confronted by the conflicting priorities innate to human needs and desires (both spiritual and material), students will identify issues involved in the development of personal and societal institutions.

### A

Select a medium which demonstrates the tensions and dilemmas involved in human competition for material comforts – e.g. *A Place in the Sun* or the simulation game, *No Dam Action: An Ecology Water-Resource Simulation*.

#### Technical Information:

See:

Zuckerman, D. and Horn, R. (1973). *The Guide to Simulations/Games for Education and Training*. Lexington, Mass: Information Resources. This work contains a complete listing of sources and instructions on locating, developing and using simulations/games.

### B

Produce audio-tape interviews of community members, parents, friends and leaders, around the theme of finding personal security. Questions could be asked, such as, what is necessary for security; what are people's priorities towards their material settings and how do people organize their life styles given their physical needs and desires?

#### Technical Information:

Sloane, R. *The How To Do It Booklet of Tape Recording*. 3 M Co. St. Paul, Minnesota;

*The Tape Recorder*. Austin: Visual Instruction Bureau, University of Texas;

Brown & Lewis. *A-V Instruction* (ch. 12) and *A-V Manual* (pp. 105–106);

*Tape Recorder* (1960) (16 mm., 6 min., sound, b & w). A-V Center, University of Iowa.

### Category III

*Instructional Objective:* Exposed to Concept I, students will identify their own material and spiritual priorities through media of their choosing.

#### A

Select a medium which raises the questions of life choices, priorities and decision making. Expose the students to the selected medium and suggest that they develop a similar or alternate mode of expression to exemplify their own problems and dilemmas in determining priorities – e.g. *A Fable*, or *I Am*.

#### Technical Information:

For suggestions on using film to generate thought and interaction see:

*Film Utilization Catalogue.* Learning Corporation of America, 711 Fifth Ave., New York, N.Y. 10022.

#### B

Suggest that students compile their own list of the *Birkot Hanehenin* ("Blessings of Benefit"). The objects of these blessings could be visualized on *U-Film* (a clear 35 mm. film on which you can draw, type and paint) with a narrative combining thoughts on material comfort with their feelings of gratitude and responsibility, as well as their difficulties in confronting the material and spiritual dimensions of life.

#### Technical Information:

*Simple Ways to Make Title Slides and Filmstrip.* Eastman Kodak Co, pamphlet, T-44. U-Film Kit, Hudson Photographic Industries, Irvington-on-the-Hudson, New York.

### Concept III – Social Welfare

This third theme is found to some extent in all three festivals, but is particularly emphasized in *Succoth*. It deals with *social welfare*, or *human responsibility for the physical and spiritual welfare of others*. The *Succah* stands as the great equalizer of men, in that all men, rich or poor, are asked to leave their huts or palaces and live in a fragile, legally delineated booth of the simplest possible

construction (Levinsky, 1951, Vol. 4, p.44;<sup>20</sup> Colson, 1937, p.435).<sup>21</sup> That booth must be limited in size, shape, and materials, prohibiting the expenditure of great sums, or the ostentation of personal whim (Levinsky, Vol. 4, pp. 27– 28).<sup>22</sup> The very nature of the Pilgrimage to Jerusalem, around which the festival revolved, embodied a conception of a community structure and responsibility very much a part of the Jewish world view which sees men as responsible for their fellows (Schauss, 1962, pp. 172, 175; Vainstein, 1964, pp. 119, 120–121; Klausner, pp. 11–13).<sup>23</sup> Similarly, on the historic plane, *Succoth* recalls the refugee status of the Jewish people in its wanderings through the desert, reminding us of the plight of refugees whoever they may be (Colson, p. 437; Glatzer, 1953, p. 323; Hirsch, 1951, pp. 43–46; Ariel, 1964, p. 105).

Considerations of social welfare are extended to a tradition which made *Succoth* the time of resolution making and peace-seeking. Traditionally, it was a period when gross social injustices were least tolerated (Levinsky, 1951, Vol. 4, pp. 14–21).<sup>24</sup> It

- 20 Shimson Rafael Hirsch answers the question of why the Jew is asked to live in the *Succah* as follows: "So that you know, that if you are rich, man of Israel, not riches, possessions, cattle nor acquisition of property; not the acts of men nor their machinations in which you take pride – none of them will support and strengthen you, only the Lord; He alone supports life and maintains existence . . . And if you are poor, man of Israel, so poverty stricken that you are sick at heart – your soul dry, helpless – go out and sit in the *Succah* under the straw and the instability, leave your roof which protects and defends you against wind and cold, floor and rain . . . become even poorer and remember that the Lord made your forefathers dwell in *Succoth* in the desert, and thus did he maintain them . . . And know that God, who for 3000 years has kept alive and sustained our fathers in *Succoth* like those in the desert, is alive and existing . . ."
- 21 Philo adds that the very season in which the holiday falls, at the autumnal equinox, when night and day are of equal length, further supports this message of equality.
- 22 For details concerning the specifications of size, materials, and options involved in *Succah* building, see *Sefer Hamoadim*, Vol. 4, pp. 27–28; *Tosefta*, *Succah* 1–2; *Shulchan Aruch*, *Orech Hayyim*, pp. 631–640.
- 23 It was also a time of national study; a time of recommitment to the central ideas and values which bound the nation together. The communal experience is superbly expressed in *Psalms* 87:2; 84:2–3, 11:122 and 125.
- 24 Levinsky recounts various events which are said to have occurred on *Succoth* such as a cease fire between Antioches Sidatus and Yochanan Iben Harkanus in 134 C.E., the pelting of the unpopular Alexander Yanal with citrons in 95 C.E.; Jewish rebellion against the Greeks in Alexandria in c. 4 C.E. The traditionally prophesied battle of Armageddon is also to be fought on *Succoth*.

was a time when armistices were arranged, and wars ceased. Above all, the holiday bids us, in our wealth, to remember our poverty, to relive it, and thus become more sensitive to the needs of our fellows (Colson, 1937, p. 437). *Succoth* seeks to implement the ethical conclusions of the High Holidays by asking us to relate seriously and practically to the problems of our neighbors, to invite them into our homes, or, at least to provide them with the basic needs for sustaining life at more than a mere subsistence level (Kitov, 1970, Vol. 1, pp. 155–161).<sup>25</sup>

Multimedia learning resources can be helpful in providing educational experiences and a means of reacting to this underlying commitment in *Succoth* to social welfare.

### Category I

*Instructional Objective:* In the presence of archetypal patterns of human suffering, students will describe instances of social injustice and human degradation around the world.

#### A

Select a medium which vividly illustrates human suffering in the world. Most important here is the visual stimulus, sound and movement being of secondary importance – e.g. *People of the World* (35 mm. slide); *Poverty in Urban Society* (overhead transparencies); *Hunger in America*.

### Technical Information:

For use of overhead transparencies see:

Smith, R. *The Overhead System: Production, Implementation and Utilization*. Austin: Visual Instruction Bureau, University of Texas;

25 Traditionally one is to invite poor people to one's home and *Succah* on the holiday, and if no poor are to be found, the Jew is supposed to provide help which reaches them wherever they are. The custom of inviting the *ushpizin* or "Patriarchial guests" into the *Succah* each night stems from this attitude of concern for others as mirrored in the exemplary personalities of Abraham, Isaac, Jacob, Joseph, Moses, Aharon, and David, all of whom led lives in the service of others. Philo reminds us that the Sabbatical Year started on *Succoth* (Deut. 31:10–13), reinforcing the idea that we must be responsible to future generations, and to the needs of the larger community of people who are dependent upon the earth for sustenance.

Kelley, G. and Sleeman P. (1967). *A Guide to Overhead Projection and the Practical Preparation of Transparencies*. Leeds, Mass: Chort, Pale;

Brown & Lewis. *A-V Instruction* (chs. 9, Reference Section I);

Brown & Lewis. *A-V Manual* (pp. 45–54, 143–146);

Kemp, J. *Planning and Producing Audio-Visual Materials* (pp. 161–186). *AVI*, April 1962, entire issue;

Schultz, M. J. (1965). *The Teacher and Overhead Projection*. N.J.: Prentice Hall;

Wynn, R. (1967). Matching Overhead Projector to Educational Needs, *EPIE in Forum*, Supplement No. 1;

*Projecting Ideas with the Overhead Projector* (1960) (16 mm., 17 min., sound, b & w). Bureau of Visual Instruction, State University of Iowa.

For equipment, specifications and comparisons see:

*A-V Equipment Directory, 1973–74*.

### B

Arrange a multimedia resource center containing films, filmstrips, student produced photographs and taped interviews, describing social welfare conditions in the local community, nation or world. Supply a list of biblical and rabbinic laws and statements regarding human responsibility for others and ask students to match the statements with the resources that have been gathered.

### Technical Information:

Glogau, L. et al (1972). *Developing a Successful Elementary School Media Center*. New York: Parker Publishing;

Brown & Lewis. *A-V Instruction* (chs. 16, 20, 21, Reference Section I) and *A-V Manual* (pp. 135–137);

Kemp, J. *Planning and Producing Audio-Visual Materials*;

McVey, G. (1966). Multimedia Instructional Laboratory, *AVI*, 80–85;

Ford H. J. (1962). The Instructional Resources Center, *AVI*, 524–526;

Glenn, M. (1961). Organizing a Materials Center, *National Elementary Principal* (pp. 28–30).



For information on individual filmstrips and slide-viewers see:  
*A-V Equipment Directory 1973-74.*

For an easily accessible collection of traditional statements on social welfare responsibility see:

Vorspan, A. (1968). *Jewish Values and Social Crises: A Casebook for Social Action.* New York: UAHC.

## Category II

*Instructional Objective:* When confronted with aspects of Jewish communal living situations through history, students will identify Jewish communal structures which have evolved to deal with problems of social welfare.

### A

Select medium, or group of media which show how Jewish communal organizations handle social welfare, e.g. — *Your Federation, Ort, American Joint Distribution Committee, The Story of Tzedakah.* These could be used as a basis for discussing Maimonides' levels of charity, or the various biblical laws and rabbinic interpolations concerning the Jew's responsibility for his/her neighbors. Similarly, the simulation game, *Dilemma* (N.Y.: Behrman House, 1972) can involve the student in the difficult decision making processes regarding conflicting ethical positions in dealing with social welfare matters.

### Technical Information:

On using 16 mm. film in the classroom for the purpose of analysis and discussion see:

*How to Use Classroom Films* (1963) (16 mm. 15 min. sound, color). N.Y.: McGraw Hill;

*New Dimensions Through Teaching Films* (1963). Coronet Films.

For further practical information on film utilization in the classroom see:

*Film Utilization Catalogue.* Learning Corporation of America, 711 Fifth Ave., New York, N.Y., 10022.

## B

Investigate a local Jewish communal charitable institution or fund. Obtain films and information produced by the agency. Student can record interviews with agency officials and recipients of an agency's services, and then film or videotape facilities, services or clients. Then students can compare results of their investigation with the literature and media produced by the agency. They can also compare their findings and the agency's information with traditional literature on community responsibility.

**Technical Information:**

See:

Zettl, H. (1961). *Television Production Handbook*. San Francisco: Wadsworth Publishing.

For local production of TV see:

Brown & Lewis. *A-V Instruction* (ch. 11);

Ericksen, C. (1968). *Administering Instructional Media Programs* (ch. 10). New York: Macmillan;

Bretz, R. *Techniques of Television Production* (2nd ed.). New York: McGraw Hill.

For TV equipment, specifications and recording techniques, see: *A-V Equipment Directory, 1973-74* and the various manuals supplied by manufacturers such as Sony, Akai, Panasonic, and Coffelt, K. *Basic Design and Utilization of Instructional Television*. IMC, University of Texas.

**Category III**

*Instructional Objective:* Exposed to Concept III, students will identify social welfare issues through media of their own choosing.

## A

Present students with media designed to portray the life of a Jewish community outside the U.S. Try to amass slides and films from people's trips to the USSR, Israel, South America, etc. Charge students with the task of taking a particular person or

family from one of these communities and enlarging upon and personalizing the image contained in the viewed media. Students might elect to produce a short 8 mm. film showing a particular family and its problems; to write and record a ballad or song depicting the problems of a particular Jew or his community, or to pick one of the *ushpizin* ("Succoth patriarchal guests") and develop a filmstrip or photographic essay around some personality trait exhibiting concern for social welfare.

**Technical Information:**

See previous examples for information regarding photography, 8 min. film production.

For sound recording see:

*Tape Tips from Capital Audio Engineers.* Los Angeles, California: Capital Recordings;

Sloan, R. Jr. (1958). *The Tape Recorder: Bridges for Ideas Series.* Austin: University of Texas;

Operating the Tape Recorder; Operating the Record Player; Splicing Magnetic Tape in *Recording* (1968). (series of 8 mm. silent loop films). New York: McGraw Hill;

Kemp, J. *Planning and Producing Audiovisual Materials* (Ch. 12).

**B**

Students prepare brochures on a social welfare project they themselves undertake or feel should be supported by their community. The brochure might contain photography, graphics and art, along with statements from the Jewish tradition regarding the religious obligations of charity and social welfare.

**Technical Information:**

See:

Kemp, J. *Planning and Producing Audio-Visual Material* (ch. 18);

For graphics production see:

Guimann, S. (1965). *Lettering techniques.* Austin: Visual Instruction Bureau, University of Texas;

Silver, G. A. *Modern Graphic Arts Paste-Up.* Chicago, Ill.: American Technical Society, 848 East 58th St.;

*Graphic Arts Paste-Up*. Chicago: American Technical Society, 848 East 58th St.

For specific information on all lettering techniques and on multi-media sources demonstrating such techniques see:

Brown & Lewis. *A-V Manual* (pp. 15-20);

Hutchkins, M. (1969). *Typography: A Designers Handbook of Printing Techniques*. New York: Reinhold Book Corp;

Smith, R. *Local Production Techniques*. Austin: University of Texas.

For collection of sources on Jewish social values see:

Vorspan, A. *Jewish Values and Social Crisis: A Casebook for Social Action*.

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