How Art Can Be Used in Teaching Jewish Social Studies to Preadolescents

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I. A Statement of the Project

Religious school educators all recognize the importance of Jewish social studies. Jewish social studies relates the heritage of Am Yisrael. What better way is there for understanding the nature and purpose of Jewish customs and traditions, for deriving meaning from the liturgy and literature than by learning the sociological and historical reasons behind the development of these various phenomena?

The problems in teaching social studies to our youth are complex and varied. Two such problems are: How do we meaningfully teach 5,000 years of history in a few hours a week; do we emphasize the facts or the values? More importantly, how can we help a child identify with his historic past and see himself as part of an ongoing process? Of the many avenues explored to make the teaching of Jewish history more palatable and meaningful one area has been grossly neglected. This is a study of Jewish art as it pertains to the changing lives and conditions of the Jewish people throughout time. Jewish art is being studied for the sake of the art itself. Jewish educators have employed art projects as supplements to the teaching of Jewish holidays and to some extent the teaching of the Bible (primarily in the area of Bible stories).

However, a study of Jewish art illustrating the influences of the majority culture upon Jewish society has not been developed. For example, why do third century synagogues in Palestine look similar to Greco-Roman buildings while the Newport Synagogue (18th century colonial style) is similar to contemporary eighteenth century architecture? The lesson concerning our teaching of social studies would be "What influences the architectural style of Jewish buildings?" We would also include, "What symbols do we see in all synagogues?" "What is specifically Jewish and never changing?" In an endeavor to have our students experience a continuing history and learn its unchanging values this subject has been explored.

It is the aim of this thesis to analyze the use of art in enhancing the teaching of Jewish history for the pre-adolescent. The subject has been developed in four related themes:

1. What the psychological and sociological development of the pre-adolescent tells us concerning the learning of social studies and appreciating art and aesthetics.
2. What general educators do in teaching art appreciation to pre-adolescents and what they recom-

mend concerning art in enriching social studies.

3. What has been developed in Jewish Education regarding the use of art in improving social studies.
4. A proposal illustrating the possibilities of art to enrich the teaching of social studies in Jewish religious schools.

II. Psychology and Sociology of Preadolescence as it Pertains to Learning Social Studies and Appreciating Art and Aesthetics

A. Definition of Preadolescence - Social Maturation and Interests

> "Sociologically, adolescence is the transition period from dependent childhood to self-sufficient adulthood. Psychologically, it is a 'marginal situation' in which new adjustments have to be made, namely those that distinguish child behavior from adult behavior in a given society."(1)*

A great emotional and intellectual frustration exists with the exodus from babyhood.(2) The preadolescent lives within a highly charged atmosphere where he fights against routines, can be defiant and rude to adults, slams doors and then regresses into tears.(3) On the positive side the preadolescent is also enthusiastic, curious, refreshingly active. He often has a sense of humor, is affectionate towards animals, is often loyal and courageous.(4)

Preadolescents want to perform, make, move, and explore under their own direction. The preadolescent struggles to attain parental independence. Yet, their defiance is diluted with fears of being rejected by their parents and teachers. The youth of this age needs support and guidance as he aspires to become independent. Leeway is necessary during this period in the amount of supervision placed upon the preadolescent.

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* The term preadolescent as used in this thesis refers to youth between the ages of 10-13. The terms employed to specify this age group vary, depending upon the psychologist, to include late childhood, early adolescent, and preadolescent.

> "More freedom would give the child a semblance... of self-assertion, and he might feel less need to flaunt his rebellion and openly challenge all manners, customs, conformity."(5)

Teachers need to be trained to recognize the different levels of maturity within a class and adjust to their demands.(6) Anxiety is also caused by a wavering confidence, great sensitivity to competition and easy discouragement.(7) To alleviate this situation the teacher must guard against unrealistic goals which places too much pressure on the child and causes failure. One builds on successes.

Part of the preadolescent ambivalences is due to the change in group belongingness. He no longer is considered a child but he does not have the privileges of an adult. The peer groups forms supplanting the family as the basis of the children's social world. Within these groups the "boys and girls get the sense of belonging and recognition that they formerly got in the home."(8)

It is necessary to be aware of the interest of the preadolescents in order to devise meaningful art projects. Gesell states that the average 10 year old enjoys architectural plans, designing and constructing things, and photography. He is not teacher-centered (as the young child is) and usually respects the teacher and accepts her word as law even more so than his parents. The 10 year old likes to

listen and tell stories; his interest span is short and he needs liberty in moving around.[9] His interests include collecting numerous items and making scrapbooks.

If Gesell's statements are to be regarded as correct then they confirm the conceivable positive effects of art as a vehicle in teaching the preadolescent.

An 11 year old's interests include exploring and collecting, embroidering, sewing, sketching, painting, war pictures, planes, and trains. In school the 11 year old can be critical and demanding. He expects a teacher to be fair, humorous, not too strict, understanding and make things interesting.[10] The preadolescent is more aware of his faults than his assets. Thus it is critical that his teacher be very careful in the manner she analyses and discusses the student's work.

The 12 year old is generally good-natured. He recognizes that his growth brings both additional responsibilities and opportunities for more fun. The 12 year old gains more and more control over his own life. He wants to be part of a group and is heavily ruled by the group.[11]

On the other hand, he can also enjoy himself alone. Among the 12 year old's interests are drawing and painting, creative writing, sewing for dolls, photography, making things out of wood and tin. He is not as dependent on the teacher as is the 11 year old and he wants a teacher who can challenge him. If the teacher is too soft, not good on discipline, the 12 year olds will lead a merry pace.(12)

The exhuberance of the 12 year old has calmed down by the time he is 13. The 13 year old feels and acts more independently. He is content with himself and rather happy by himself. The 13 year old has new-found intellectual powers and can focus his perceptions into sharp insights.(13) His interests include photography, drawing and painting.

In school, the 13 year old has more ability towards sustained concentration (after the initial difficulty of settling down and getting to work) than the younger preadolescents.(14) The 13 year old wants freedom of decision and gripes when he feels restricted by authority.(15)

The 13 year old's individual interests narrow down. As a group, preadolescents are interested in photography, drawing and painting, writing letters, making models.

Basic in teaching social studies is the imparting of values to the students. The problems inherent in teaching

values concerns the growing-self of the preadolescent. The 10 year old has no concern about self. He tends to take self as it comes, easy going, very specific and tends to shrug off responsibility. The 11 year old appears to be engaged in an active search for self, jockeys for position with his friends, is super critical of himself and others but is resentful of other's criticism.(16) The 12 year old's search for self includes the attempt to win approval of his friends and by assuming at times the new roles of a more mature nature.(17) The 12 year old has less egocentricity than those younger than he. He, too, can be very critical of himself and his own appearance. Similarly, the 13 year old is concerned about his personal appearance and insists on outward similarity towards others.(18) While trying to comprehend himself the 13 year old is also thoughtful about more remote problems such as the underprivileged people.

What emerges from the preceding material is that the predominant development of preadolescence is the discovery of the self which is manifested through the discovery of one's own body, its sexual drive, romantic concerns and hope for one's own future, the need for independence and self-determination.(19) It is important to understand the implications of these characteristics. If a preadolescent is concerned

with himself above all else, then a successful altering experience can occur only when the subject is presented as being relevant and applicable to the student's life. The problem of Jewish identity and the question "What does it mean to be Jewish today?" cannot be discussed unless the student first believes there is an inherent value in being a Jew. Only secondly will the student be concerned with how to manifest his Jewishness. Parallel to this in art, a discussion about the general use of symbols and the role of art (both functional and aesthetic) will have to precede a study of the meaning of specific Jewish symbols.

The 10 year old is first acquiring the level of social maturity to begin learning the social studies disciplines. However, if educators are to be successful the specific subjects should basically concern the present, the child's family, his synagogue, his town. As the child matures he will become more concerned about other people and then he will be ready to learn about human beings in foreign (or historic) settings which are beyond his personal experience. (This is developed in the next section.)

As a group, preadolescents prefer reading biographies and adventure stories. The 11 year old has an interest

in historical stories and magazines while the 13 year old adds adult novels and the classics to his selection. Given this data it seems more beneficial to employ the use of Jewish novels and adventure stories such as Gluckel of Hameln, by herself, The Lionhearted by Reznikkoff, or The Dreyfus Affair by Schechter than Gamoran's New Jewish History series. These books tell a coherent story, are written on the level of a preadolescent, and fill the criteria of his interests.

It is better for the student to enjoy and understand what he is learning than to cover the never-ending facts in Gamoran which an adult would find difficult to follow unless he already had a background in Jewish history.

B. Cognitive Development

A substantive history curriculum can first begin with the preadolescent because of his intellectual development. Beginning at age 11 the child

> "takes the final steps toward complete 'decentering' and 'reversibility' by acquiring a capacity for abstract thought. He can be guided by the form of an argument or a situation and ignore its content. He no longer confines his attention to what is real. He can consider hypotheses which may or may not be true and work out what would follow if they were true..."[20]

Since the preadolescent can see beyond himself and judge between alternative choices, he is ready to study the past as it relates to his present situation. He is ready to evaluate how people reacted in a specific situation and interject as to how he would have reacted.

One of the basic jobs in educating the preadolescent is the transmission of universal values and the presentation of impersonal social demands.[21] One of the problems teachers must be cognizant of is the disparity in the mastery of basic learning skills and knowledge which is a pronounced characteristic of this age group. There often exists a distinct group of high achievers alongside a slower group "whose capacity for formal and abstract reasoning is weak and whose language development is inadequate."[22] Part of the inequality is

caused by the divergent backgrounds and experiences of the pupils. A teacher can form a common ground of experience through the use of biographies, books of travels, recordings and films.

It is not possible to teach history before grades 4 and 5 because the young child has difficulty in conceptualizing historical time - the future and the past. Furthermore,

> "the understanding of history is based on the realistic evaluation of social relations and leads to identification with central historical figures representing ethnic, national or religious ideals and values."(23)

This requires a considerable level of intellectual, social, and emotional maturity.(24) The student of history needs time to gain knowledge of the world, to live, and learn values from personal experiences before he can evaluate another group's experiences in the light of his own ideas, beliefs and judgments.(25)

Jerome Bruner wrote

> "any subject can be taught effectively in some intellectually honest form to any child at any stage of development"... In order to teach a particular subject to a child of any specific age one must translate "the structure of that subject in terms of the child's way of viewing things."(26)

Piaget distinguishes three stages in a child's intellectual development.(27) The pre-school child is at the pre-operational

stage. He views the external world through symbols established by simple generalization.[28] The young school child has reached the second stage called concrete operations. The operation is a way of getting information about the world into the mind "and there transforming them so that they can be organized and used selectively in the solution of problems".[29] The child no longer has to solve a problem by trial and error. Though the concrete operations "are guided by the logic of classes and the logic of relations" they only concern the present reality.[30] The child cannot deal "with possibilities not directly before him or not already experienced.[31] He cannot deal with the full range of alternatives that could exist at any one time.[32]

The preadolescent, ages 10-13, has reached the third stage of cognitive development termed "formal operations" by Piaget.[33] Intellectual activity appears to be based on the

> "ability to operate on hypothetical propositions rather than being constrained to what he has experienced or what he has before him."[34]

Preadolescents can use two or more principles of generalization at the same time. Therefore, he can master classification and seriation acts.[35] Higher order concepts such as freedom, nature, government (abstract concepts) can be handled toward the end of preadolescence.[36] However, a student's ability

to use abstract concepts depends on a rich vocabulary.[37]

An important feature of preadolescent intellectual progress is his capacity to criticize, formulate attitudes and pass judgment.[38] (This is partially due to a decrease of egocentricity.) The preadolescent can discriminate between intentions and consequences.[39] The preadolescent can master perspective and comprehend basic laws of Euclidean geometry such as the third dimension. This understanding is first apparent in the drawings of preadolescents. He can correctly visualize three dimensional objects not directly exposed to vision. He can also construct things that require an understanding of spatial design.[40] This development of space conception makes it possible to teach geography, topography and handicrafts to the preadolescent.[41] The preadolescent can also understand time in its maximal and minimal dimensions.[42] Thus, the sequence and timing of historical events can be correctly perceived.[43]

The learning of geography demands an ability to refer to a wider social environment.

> "New aspects of social relations and unfamiliar characteristics of social groups must be realistically perceived. The pupil must gain intellectual and emotional distance to his family, which is actually the core process of preadolescent psychosocial maturation."[44]

In addition, space orientation must be developed in order to

read maps, conceptualize the structure of the universe, grasp dimensions of geographical variables. The mental development first reached by preadolescence allows for the learning of these concepts.

Concomitant with the intensive changes in intellectual conceptualization and perceptual readiness is a corresponding growth in the preadolescent's ability to express his feelings and thoughts in drawings.[45] The figurative stage of art development occurs between the ages of 3-12.[46] At this period the visual symbolization serves the child by helping him to understand the concrete objects and events in his experience.[47] Grades 5, 6 and 7 characterize the late figurative substage. The schematic picture is abandoned and the pupil leaves the egocentric imagery and draws objects in a more fluid realistic style. Human figures are varied with emphasis placed on characteristics of age, sex, status, profession.

The preadolescent is sensitive to the laws of color contrast and subtle differences between shades. Art can be used as a powerful instrument to teach and to educate the preadolescent

> "giving him an opportunity to ventilate his inner tensions and guiding him toward communicating his emotions and impressions."[48]

The improvement in aesthetic expression is manifest in the proportional use of space and in the use of color effects.[49] In contrast to a younger age group, the preadolescent draws groups of people who are interacting.

Rav-Kohen states that the developmental changes in preadolescent art are due to the "preadolescent's growth spurt in cognitive and emotional development."[50] However, a teacher can help nurture artistic expression if he understands the psychodynamic process of preadolescent development.[51]

There are both common traits and individual differences which concomitantly exist in a class. Visual realism is indicative at this stage. Some children continue with realism for a time, others will not; some will change to a more abstract way of expressing themselves with visual symbols.[52] In this stage of development the visual symbolization helps a young person to understand abstract concepts as well as concrete ones.[53]

> "The art program of the junior high school cannot be planned for the 'average' student as easily as when he was younger. During the elementary years it is safe to assume that all students can be classified as children."[54]

The junior high school program must treat students "whose developmental level ranges from prepubescent children to quite mature, adolescent young ladies and gentlemen".[55] It is

an extremely difficult period for the youngsters.

> "They need reassurance when they lag behind, or spurt ahead of their group in growth and in intellectual and emotional security."[56]

As a child matures he becomes less free and inhibited with expression. Skills become increasingly important and "the creative approach changes from an unconscious creation to one done with a critical awareness".[57] This can occur as early as ages 9 and 10 when the children "'want to explain ideas more accurately and with greater realism...'"[58]

The preadolescent creates more and more elaborate scenes as his knowledge of the world increases.[59] He discovers more elaborate ways of depicting space. Some preadolescents will use simple devices of perspective such as diagonals or converging parallels.[60] Preadolescent children are dissatisfied with the sort of ordering that puts objects and figures on a stage facing the viewer.[61]

A teacher must provide for the innumerable individual differences among pupils and encourage the students to examine a variety of ways of composition.[62] It is the process of investigation which helps develop initiative and self-dependence in people.

III. Education in Art and Art Appreciation

A. Aims of Art Education

The responsibility of art education is to help children develop aesthetic behavior and make aesthetic responses to the natural and man-made environment.

> "When children are able to see more because they know more, when they have developed enhanced visual perception, they have acquired a foundation for making intelligent and evaluative observations of the visual world and for forming aesthetic judgments and discriminations about it."(63)

Visual perception can be promoted by art learning experiences designed for this purpose. Both creative art activities and selected experiences with works of art serve this function.

> "The creative activities provide the children with opportunities for creative growth and perceptual development, and also help them to develop a frame of reference for understanding the works of artists and designer-craftsman."(64)

Artistic creations cannot be separated from the person or society that produced it.(65) People have expressed themselves - their feelings, beliefs, attitudes and values through art. The "insights into people and understanding of culture are a significant part of enhancing visual perception".(66)

Visual art offers two kinds of knowledge. The first is communicating ordinary discursive information usually communicated by means of the spoken or written word, for ex-

ample, house, tree, happy.[67] However, art holds a unique, nondiscursive, kind of information:

> "...visual art presents a more general notion of treeness or blueness. It presents a particular kind of treeness and a particular hue, value, and intensity of blue. It also offers specific shapes, textures and volumes. These are distinctive qualities that cannot be put into words, music, or gesture. They can be communicated only through visual images."[68]

The creative art process leads to a unique kind of intellectual growth because it involves the student in experiencing artistic procedures. The student learns the steps a person must follow in order to produce a specific kind of art object. Creative art teaches the student to recognize formal elements that cause a pleasing or displeasing visual arrangement. As a student creates he may discover that his own concepts are not clear. It is the role of the art teacher to help the students develop and clarify his concepts, and make the concepts so interesting and exciting that students will want to give them visual form.

Visual and creative arts also add to the emotional growth of the child. As the child learns more about himself (his values) and his environment he will be able to see more opportunities for thinking, feeling and imagining.[69] This may lessen the frustrations and other emotional difficulties that occur when no possibilities for the future can be seen.

As a person learns more about his own emotions he is in a better position to manage and live with them.

B. Development of the Student's Aesthetic Sense

In order to create a work of art a child must first have a desire to make symbols and have something to say.

> "...his knowledge of life must be sufficiently interesting and exciting to desire expression." Furthermore, "his knowledge must include visual concepts or concepts of the aesthetic dimension of experience if he is to make artistic symbols of a visual nature".(70)

The teacher can attempt to sharpen the student's awareness of the aesthetic aspects of life through direct experiences. The direct experiences are a type of stimulation where the student can look, listen, touch and smell. Direct experiences encompass media activities, multi-sensory experiences, discussions, museum trips to see the works of designers and craftsmen, reading activities to reinforce and deepen understandings about art and artists.

The overuse of one activity can lead to boredom. Sometimes, just the use of verbal questions, telling stories or reading poems will also help develop a child's aesthetic dimension. Verbal responses force the child to concentrate more carefully upon his experience and to learn about it.(71) Verbal stimulation is also good because it helps the student recall his own experiences. The teacher can help the child compare the familiar (life in his environment) with the un-

familar (history).

Art materials are also a source of stimulation when the students are permitted to discover the nature of the supplies and equipment.

Art educators do not want a student to look at an object scientifically. A person who perceives a work of art like the scientist his speciman is not likely to understand anything but the descriptive and factual elements.[72] He will not have an aesthetic experience.

It is helpful for a teacher to relate his own opinions about a work, in a non-dogmatic fashion, when he seeks reactions from the students.[73] This will give the teacher

> "the chance to introduce fundamental ideas about the nature and value of art in an informal way, and it will permit the use of elementary artistic terms that are new to the students."[74]

In grades 5 and 6 it is better to focus the instruction on a single point of view about the nature of art. The reason is that the children this age are struggling to understand themselves and their environment and even when presented with just one valuative framework

> "...they must internalize that framework or philosophical system and live with it for quite a length of time if they are to recognize its utility or its relevance to life."[75]

The masterpieces of history serve as a point of

reference when discussing art and æsthetics. It makes sense to teach art history and aesthetics concurrently because "the conditions that stimulated their creation are often well known, and the effects that they have had upon generations of people are quite clear."(76) The students should know that some art forms were made long before others. They should learn about several famous artists.

> "With that background the child is ready to learn that there is a sequential order to the different periods in art history, and he is ready to learn more details about artists and about the work of art historians."(77)

The teacher should limit instruction to a simplified sequence, for example, "primitive art, Egyptian, Greek and Roman, medieval, renaissance, eighteenth and nineteenth century European, modern European, and American".(78) More time should be spent on the areas the students seem to be more interested.

By the time students are in junior high school they have

> "learned basic, concrete information about themselves, about the objects in their environment, and about the relationships among those objects. They begin to think abstractly, to examine values, and to commit themselves to cause of one kind or another."(79)

Direct experiences with the environment are still appropriate forms of stimuli for developing knowledge of life, but the experience must be of a more mature nature in order to be

successful.[80] Visual aids and discussions also enhance the growth of knowledge. The topics of discussion should be about concerns of the students, such as the realities of war, justice, sources of happiness, hate, intolerance, being rich or poor, people one admires.

When teaching art history the teacher should relate information about the social, political and religious climate of the period. The materials for teaching art history include reproductions, films, slides and excursions to art museums.

In helping the students evaluate a work of art the teacher should ask the following questions:

1. "As you look at this work of art, what seems to be the artist's chief objective? What is the nature of the information he is presenting? Does he present it in a pleasurable way, or do you find it to be disturbing? What makes it pleasing or displeasing? Would you say that the content of the work is simple or complex? Does the complexity of the content have any effect upon the quality of a work of art? If so, how?"[81]

2. "What is more interesting in this particular work of art - the composition or the content?"[82]

3. "What does the artist do with lines, colors, textures? Does he seem to handle them consciously?"[83]

4. "Is there any distortion from visual reality? What is the purpose of that distortion? Could

it be accidental? Could it develop from a lack of skill?"(84)

5. "Do you like the looks of your community? What do you dislike about it? Do you believe that the appearance of the city has an effect upon you and me? What do you think the people of this town should do about it?"(85)

6. "What motivates an artist? Is he moved by sounds, sights, tactile sensations, or inner conditions of the viscera?"(86)

7. "Would you say that this work of art is loud or quiet in its presentation? Why? What makes a visual statement powerful or bold? What makes it gentle? Would it make sense to speak of a gentle line, a bold color, or a powerful shape?"(87)

These questions are merely a guide. No lesson should include all of the suggestions. Also, while the content of the question is suitable for preadolescents the specific vocabulary may need to be changed to meet their level of cognitive development.

One does not have to be an artist or have expensive materials in order to set up an art program. (It is helpful, but not necessary, to have storage cabinets, sinks, proper furniture and ample art supplies. Egg boxes, bags, wrapping paper, cloth, ribbon, buttons, wire hangers are all useable art materials.) What is crucial is having an environment conducive to creativity. The teacher should decorate the room with appropriate reproductions and design elements.

Students need routine, an accepted procedure for a lesson and knowledge of the location of art supplies. However, the teacher must be careful not to stifle freedom of thought and action.

It is important to select subject matter that is both useful and interesting to the learner. The subject matter should be significant to an organized field of knowledge.(88) If it is then the material has probably stood the test of survival and is more useful than other bits of information.(89) This is also significant because a student's experience with media will have little meaning unless he learns to evaluate his visual experience against a qualitative criteria.(90)

> "The necessity for critical judgment in the solution of life-centered problems will involve along with other information a study of line, color, form, texture, and space."(91)

C. Development of the Student's Artistic Skills

Working with different media means the development of techniques and skills by experimentation and innovation with visual art elements in problem solving art activities.(92) If the students are taught the concepts in a formal manner through memorization of works of art, artists, or vocabulary they may only develop superficial understandings.(93) However, if the students are allowed to explore and discover relationships and understandings their aesthetic responses are likely to be on a higher level.

Instruction concerning the use of tools and materials

> "is appropriate if it is consistent with the growth and development of the students and suitable for the content and subject matter covered in the teacher's stimulation."(94)

The teacher should go through the same procedure of making the art creation before she teaches the technique. This is to insure her cognizance of the kind and number of tools and materials needed and the degree of difficulty involved in each step of the procedure. During the lesson the teacher must demonstrate how the tools are used.

In grade 5 (age 10) the students can spend time studying how to draw people and animals. The students like new ideas, new techniques and need to be encouraged to experi-

ment. The ten year old has good control over color and his brush technique. The paintings range from boldly abstract to real and imagined scenes.

The fifth grader can efficiently use tools concerned with graphics enabling him to make monoprints and block prints in wood and linoleum.(95) This child can also work in ceramics and some are able to carve. Real and imagined people are often depicted. Fifth graders also love to build with scraps and modular materials.

The sixth grader (age 11-12) can advantageously study specific aspects of drawing. They begin to become more conscious of techniques. The eleven year old can work on long-termed carefully organized painting projects. Large pictures may take several periods to complete. The sixth grader can work with two colors in graphics and becomes more proficient in ceramics than the fifth grader. The sixth grader has a greater interest in carving; his building becomes more architectural, thoughtful, and controlled.

In grade 7 (age 12-13) the students become more self-conscious. They will show a strong preference for one medium over another. The twelve year old is capable of great skill and patience but is often afraid to experiment. This is a good time to teach techniques. The tools, materials, and

equipment will continue to stimulate their creativity. Lansing states that beginning with the junior high school the students should have the best pastels, a variety of pencils, sculpturing tools, charcoal paper, printing presses and plastic sheets for printing, wood blocks and wood carving tools, quality drawing paper, acrylic paints, polaroid cameras and moving picture cameras. In other words, junion high school students should have excellent materials and the use of real tools and machines.

D. Overcoming Blocks to Creative Expression

The willingness of a child to struggle with creative problems depends on how he values art,

> "whether in his life and art experiences he has found some joy and confidence in discovering his own ways of seeing, feeling, and expressing."(96)

It is also contingent on the child's need for security and his fear of mistakes. Some preadolescents become insecure when they are faced with the challenge of doing expressive work. They look for stereotypes, copy and overemphasize the need for skill. "They find safety in doing work that is non-commital, deliberately preconceived, minutely planned.(97) The art teacher must remove these conditions brought about by incorrect ideas about techniques and skills, the lack of confidence, and perhaps intimidating the students with one's own set of values regarding great and poor art.(98)

Lowenfeld singles out two arbitrary personality types. One type are the children who are interested in what they see and depict visual-objective representations.(99) The other type are those children who respond primarily in terms of feeling and meaning. This is termed haptic-subjective representation.(100)

> "Haptic children are often severely handicapped by the feeling that they lack artistic ability

> because their work is often out of proportion, full of exaggeration and distortion and apt to be ridiculed by their peers."(101)

The teacher who is aware of the different qualities of expression can encourage the more subjective child to find pleasure and develop his approach. The teachers can create situations where the children get experiences with senses other than the eye. For example, an eating experience would involve the children in eating a piece of food and then suggesting that they depict the image of the path of the food as it progresses through the body.(102) Most children use a combination of the haptic and visual approach.

Preadolescents often depict sterotypes as an answer to the problem of drawing realistically. The teacher will consistently find the same symbols for a tree or house in a child's paintings. A student can fall into repetition when he is not stimulated to see and feel things in new, personal ways. Constant outlining is also another form of escape. Angiola states that these can be signs of alienation and resistance. The teacher should reject stereotypes. Copying, like stereotyping, is also due to fear of self-revelation, ridicule, failure and lack of skill. The teacher may fail to stimulate the students with enough challenges or help them master the specific skills needed to further create

expression. The teacher must motivate the students.

The teacher can help the children by co-examining what they are copying and why. The teacher should ask what is its artistic value, what it means to the student, where it might lead them with respect to their own work. Copying should never be suggested or encouraged.

The acquisition of skill is linked with experience with various materials and subjects. Techniques should lead towards greater fluency and flexibility in children's art. Art educators should help the children develop habits of exploration and sensitivity to the materials. Through individual guidance a student can learn to evaluate his own methods objectively, utilizing space to its best advantage, varying lines, making the most use out of one's brushes.(103) When a student develops both his inner creative life and his hand skills then he will have confidence and an experimental attitude.(104) The teacher must be aware of what individual students are doing and give them direction.

IV. Recommendations of General Educators Concerning the Use of Art to Enrich the Teaching of Social Studies

A. Definition and Role of Social Studies

Social studies content is derived basically from the disciplines of history, geography, political science, economics, sociology and includes elements from other social sciences such as anthropology, social psychology and archaeology. The subjects are concerned with human relationships including "man's relation to his environment, its effect upon him, and what he has done to influence and change such effects and environment".(105) When the study of history is properly handled it provides

> "a magnificent way of learning to understand the uniquely human nature of man - a way of cutting through abstractions and reaching the inner qualities of man himself..."(106)

The ways to focus on man is to focus on people. The inner qualities of human beings can be revealed by concentrating on the cyclical stages and highpoints of man's life: birth, adolescence, marriage, aging, death. In learning about man we must examine the effects of an event on ordinary people of every political, social and economic strata, "and not just kings, emperors, and other dominant figures".(107)

Teachers and students should not hesitate to reach some of their own conclusions concerning the nature of man.[108] The teachers should recognize that life is more than confrontation and conflict, more than economic clashes, and savage social tensions. The teacher is obligated to teach the students that life also consists of love, trust, warmth and laughter.

Much of social studies deals with the study of people meeting basic needs. Basic needs are interpreted as food, clothing, shelter. However, human beings have other needs. These needs concern the expression of feelings and aesthetic impulses which endure throughout an individual's life span.[109] These aesthetics works involve the poetry and stories passed on from generation to generation, the painted or carved drawings on walls of caves, the composing of music and invention of instruments.

> "If social studies programs are designed to help pupils understand human societies, the aesthetic and cultured products of a society can provide important insights into the core values that guide the behavior of people."[110]

The pupil who learns to use the tools of the historian, economist, political scientist, sociologist, geographer and anthropologist

"to integrate the insights to which they lead

will improve his ability to think wisely about social problems and to acquire information of significance to himself and his society. He will develop a sense of the complexity of society and the difficulties which lie in the path of those who would understand and meet its problems."(111)

Today, students need a great deal of skill in evaluating information and the origin of its source. It is the function of social studies to instruct students in the acquisition of the skills, in a concrete fashion, that will enable them to make intelligent decisions.(112)

The abilities and skills necessary for effective behavior include:

"I. Skills centering on ways and means of handling social studies materials

A. Skills of locating and gathering information from a variety of sources such as:
using books and libraries effectively, using the mechanics of footnoting and compiling bibliographies
listening effectively to oral presentations
interviewing appropriate resource persons
and observing and describing contemporary occurrences in school and community

B. Skills of interpreting graphic materials, such as:

using and interpreting maps, globes, atlases
using and interpreting charts, graphs, cartoons, numerical data, and converting 'raw data' into these graphic forms

C. Skills needed to develop a sense of time and chronology, such as:

developing a time vocabulary and understanding time systems

tracing sequence of events
perceiving time relationships between periods or eras and between contemporaneous developments in various countries or parts of the world.

D. Skills of presenting social studies materials, such as:

organizing materials around an outline
writing a defensible paper and presenting an effective speech
participating in a discussion involving social problems

II. Skills of reflective thinking as applied to social studies problems

A. Skills of comprehension, such as:

identifying the central issues in a problem or argument
arriving at warranted conclusions and drawing valid inferences
providing specific illustrations of social studies generalizations dealing with increasingly difficult and advanced materials

B. Skills of analysis and evaluation of social studies materials, such as:

applying given criteria, such as distinguishing between primary and secondary sources, in judging social studies materials

recognizing underlying and unstated assumptions or premises, attitudes, outlooks, motives, points of view, or bias

distinguishing facts from hypotheses, with given information and assumptions

distinguishing a conclusion from the evidence which supports it

separating relevant from irrelevant, essential from incidental information used to form a conclusion, judgment, or thesis

recognizing the techniques used in persuasive materials such as advertising, propaganda

assessing the adequacy of data used to support a given conclusion

weighing values and judgments involved in alternative courses of action and in choosing alternative courses of action

C. Skills of synthesis and application of social studies, such as:

formulating valid hypotheses and generalizations, marshalling main points, arguments, central issues

comparing and contrasting points of view, theories, generalizations, and facts

distinguishing cause-and-effect relationships from other types of relationships, such as means and ends

combining elements, drawing inferences and conclusions, and comparing with previous conclusions and inferences

identifying possible courses of action

making tentative judgments as a basis for action, subject to revision as new information or evidence becomes available

supplying and relating knowledge from the social studies as background for understanding contemporary affairs." (113)

The primary purpose of the development of the preceding abilities is to make the process that leads to reflective thought and taking action a standard occurrence in students. (114)

B. Creativity in Social Studies

Social studies educators appear to cherish the idea of creativity. Some

> "studies show that creative people are flexible and original, curious about the environment, open-minded, objective, indifferent toward conformity to many cultural stereotypes, willing and eager to try new ideas, willing to work long hours over long periods of time, confident in their own ability, willing to be alone both figuratively, physically, and sensitive to various sensory stimuli."(115)

Both creative and reflective thinking involve the ability to interpret with a high degree of accuracy, the ability to analyze, evaluate and apply what is known.(116) The difference is that creative thinking places a greater "emphasis on imagination and intuition and less on predetermined, correct, and conventional solutions bounded by rules and conventions.(117)

One of the problems in social studies is that schoolbook history tends to focus on the product of the historian and not with the process of inquiry into the past. Interpretation of material is overlooked. The texts also ignore the fact that there may be varying and conflicting interpretations of the same material.(118)

Educators must solve the problem of how to get students to be creative and how to help students make their

own decisions. Bruner states that the education process has in reality inhibited the student from making free decisions. The educational process has operated under a system of reward and punishment (tests, grades). In order to avoid failure the child often develops a pattern in which he seeks

> "cues as how to conform to what is expected of him." He seeks the "'right way to do it'" and "...they develop rote abilities and depend upon being able to 'give back' what is expected rather than to make it into something that relates to the rest of their cognitive life."(119)

Bruner advocates a discovery approach to learning where the reward becomes the discovery itself. In this manner, "...the child is now in a position to experience success and failure not as reward and punishment, but as information."(120) The act of discovery involves the ability to sense the relevance of variables.

> "Partly this gift comes from intuitive familiarity with a range of phenomena, sheer 'knowing the stuff'. But it also comes out of a sense of what things among an ensemble of things 'smell right' in the sense of being of the right order of magnitude or scope or severity."(121)

The aesthetic development of a student in the arts (discussed in the previous section) will help the student in sensing what is right.

In order to help a pupil discover it becomes the

job of social studies to stimulate creativity. One view of creativity is if a pupil

> "has an experience which results in a sincere straightforward invention, new and fresh for him. It does not depend on producing a product that has never been produced before. Rather, the point is that it be first-hand for the individual, not taken second hand from someone else."(122)

The creative thinking may be stimulated with pictures, stories, or characterizations in creative dramatic productions. These vehicles offer possibilities "for testing hypotheses, plans for organizing a group to gather data, or plans for evaluating an endeavor..." and forming generalizations from the data.(123)

To an extent pictures in texts provide supplementary, extending ideas of the texts. The pictures contain their own body of facts that would be impossible to put into words.(124) The teacher should ask questions to encourage careful examination by the students. The questions range from the basic identification of items to the conjecture of possible uses, outcomes, sources.

From paintings the students can learn how various societies dealt with their subjects. For example they could compare the idealized human in Greek art and Roman portraits with the symbolic animals in hunting culture, or with the

lack of figures in Islamic art.(125) A painting that gives information in an appealing form can involve a child in a vicarious experience.(126)

Related to art but not directly expressive activities are the constructing activities such as making maps, models, posters, costumes, stage settings. The details of construction should be checked from many sources as books, paintings, magazines, films to check authenticity. Trips to a museum are also advantageous. Whenever possible, the construction should duplicate the materials originally used. (Do not use cardboard to construct a hut if mud is available.)

Visual arts (filmstrips, films, pictures) are valuable as historical documents because they show style of dress, architecture, details of technology. Historic events are depicted in tapestries and frescoes. Values are reflected in symbols seen in stained glass windows and mosaics. When showing pictures, especially small ones, it is advantageous to employ the opaque projector which can project the picture onto a screen.

The overhead projector has the advantage of not needing a totally dark room. The overhead projector projects

through transparent paper. This allows a teacher to write on the paper and have it projected for the entire class to see. The transparent sheets can be transposed on one another. The projector also reproduces color.

The teacher should be aware music and narration adds still another dimension to the purely visual presentation, that of the auditory sense. There is a general shift today from just audio-visual aids to a more comprehensive and efficient learning resources. These new resources include simulation games, programmed instruction, computer based instruction and the multimedia kit.

> "Multisensory assisted learning is especially worthwhile in social studies because of the abstract and complex learnings in this field." (127)

The multimedia aids can provide the group with a certain amount of common experience.

No aids serve all purposes and all pupils. The student can get various things from the material; the cultural change, persistent issues that confront man. Each teacher has the critical decision in selecting, using and appraising the effectiveness of instructional resources. The teacher should be able to guide the learner to the appropriate sources for data pertinent to the issue.

Some educators feel that the visual aid is a flat dimension because it cannot be touched or held. An artifact kit with authentic workable items provides the sense of touch. The students can react to them. The students can discuss the following questions:

1. Was the article difficult to produce?
2. What job did it fulfill?
3. Do we have an item like this today?
4. Do we have something today that can perform the job more efficiently?

It is ironic that while the social studies educators advocate creativity relatively little data has been compiled instructing one how to be creative in social studies. On one level having students make models, dioramas, maps and costumes is an art experience. Also, the study of period paintings or objects or art is necessary to enhance visual perception and aesthetic development (as previously discussed). But, neither of these activities are creative in the sense of having the students make decisions. He has no conclusions to reach, no alternatives or problems to solve. The data is there to be gathered and copied.

One suggestion for creativity is having the students make masks of specific characters and then having them role play with these masks. The children are freer to act behind

the masks and they can "gain experience and insight into other people's personalities by assuming the roles of these people".[128] The role playing will allow them to think in terms of why others act as they do.

After listening to a story, poetry, or music about an historic happening the children can create their own murals or drawings illustrating their individual response to the material. For example, after learning about the crusades through the text and discussion, the students can create their own slide show. Their decisions involve choosing the matters which they consider important enough to be presented in a slide.

"The degree of learning and of retention is influenced by the quality and extent of the student's mental activity...".[129] The lecture cannot be a passive listening experience. Value-centered as well as factual questions must be asked. The topic must be brought close to the student. The student must be given first hand contact with the raw materials from which the concepts are built.[130]

Only after seeing much modern art and discussing what the artist was trying to convey in the picture can students arrive at a list of characteristics of modern art.[131] To present an authoritative list of six characteristics of

modern art before the students have attempted their own description is to teach ready made judgments instead of learning to judge for themselves.[132] The creative process comprises a series of experiences,

> "each of which continues what has gone on before and leads directly into other experiences so that there is a continuous merging of the whole. Each of these experiences is a problem-solving situation in itself making its contribution to the overall creative process."[133]

The idea of art in social studies is not new. But the approach given to this instruction must be changed. Old art forms were based on a stable society and a predictable linear pattern of progress with a relatively monolithic style.[134] "Innovation and change evolved from the existing order governed by patron and academy".[135] Today however,

> "art can be as trivial and subconscious as a doodle or as obviously designed as Notre Dame in Paris, as uselessly humorous as a Klee drawing or as functionally elegant as the George Washington Bridge, as religiously private as the Altamira paintings or as pornographically public as the latrine graffiti; as ageless as the Winged Victory or as dated as a style of dress."[136]

The potential of visual design, the significance of symbols and signals, the roles art has played in history can be integrated into school life. The styles of dress and hair can be studied by social studies classes as symbols

of political action instead of being made the center of fruitless dress-code debates.[137] Throughout history both social class and a person's occupation were marked by a specific style of dress. "Awareness of the social utility of art and of the politicizing of aesthetic activity must become the major goals of art programs at all levels."[138] Patrons hired artists and artisans to create their statues, buildings or write their biographies. Students must be aware of the effect this would have, such as having a bias, on the art produced.

The study of architecture also creates avenues of investigation. For example, in studying art the students would learn that the interior and exterior scenes of buildings often used by Renaissance painters depicted social, economic and cultural conditions.

Relating structures of the past, to their time and space in history, helps develop the idea that architecture is responsive to changing needs. The teacher can present a hypothetical problem. For example, there are pirates and raiders. You have wealth. What kind of fortification would you build to protect yourself and your family?[139] Where would you locate the fortification?

Examples of past accomplishments (shown by slides

and pictures) should serve as a point of departure for contemporary architecture, not as hard facts to be copied.(140)

Studying or creating artifacts can enlighten the student about daily living in the past. The importance of artifacts is in their social function. Artifacts (cooking implements, tools) are usually fashioned in response to the social need of the moment "then are used to influence the course of subsequent events and are judged principally by the effectiveness of that influence...".(141) They are discarded or fall into permanent disuse as soon as they cease to function efficiently (like the crossbow).(142)

Students can photograph their surroundings and then discuss "What responsibility does the citizen have for the look of his environment?"(143)

Students can be interested in almost anything if it is presented to them in appropriate ways. The investigation-oriented approaches to instruction are necessary to build skills needed for reflective thinking and problem-solving. "In practice learnings do not fall into neat categories or packages that can be labeled as understandings, attitudes and values, and skills."(144) These occur in all lessons. The art gives the child a chance for social learning. His

work should be an extension of his expression, not an example of his ability to follow instructions.[145] In almost all social studies instruction the teacher must plan for both the cognitive and noncognitive elements.[146]

V. Achievements in Jewish Education Concerning the Use of Art to Enrich the Teaching of Social Studies

A. Aims of Jewish Education in Social Studies

The aims of teaching social studies in Jewish religious schools are identical to the reasons secular schools teach this discipline. However, Jewish social studies instructs the pupil about the Jewish people and hopes to inculcate Jewish values. Jewish social studies aims at instilling

> "Knowledge of the Jewish people, as individuals and as members of a group: sound generalizations about Jews, based on accurate facts, understanding interrelationships among individual Jews, Jewish groups, non-Jews, and non-Jewish groups-understanding social organizations and processes; comprehension of motives, causes, results or individual and group belief and behavior." (147)

This knowledge includes developing the student's ability to distinguish between the relatively permanent factors in Jewish tradition, such as the devotion to God and the Ten Commandments, and the relatively changeable factors, such as, the language used to worship, application of basic laws to specific agricultural and industrial conditions, specific ways of observing holidays.

Jewish educators advocate developing the

> "Belief in the ideas of dignity of the individual, brotherhood of man, democracy, world peace, fair play, respect for beliefs of others...formation of ethical judgments on individuals and group behavior, past and present; acquisition of a reasoned basis for Jewish group loyalties." (148)

Hopefully, a positive identification with the historic group and a knowledge of basic Jewish traditions, beliefs and practices will generate a pupil's desire to participate in all aspects of modern Jewish life.(149)

There are many problems endemic to teaching Jewish history. There is a tremendous span of time and space. If history is studied chronologically there is much shifting in historical place and subject. "If studied topically or geographically, there is much moving back and forth in time.(150) Understanding Jewish history involves knowing a lot of general history. In addition, the religious schools are often underequipped in teaching materials such as audio-visual aids and collateral reading matter.

It is crucial for the religious school teachers to be "imbued with Jewish attitudes" and "Jewish points of view."(151) The teacher must work out his own philosophy towards Israel, the place of religion in modern life, theological problems concerning God, the soul, the good life, and faith. The teacher should have an opinion. He should have an opinion. He should be tolerant of other points of view, "but not afraid to criticize or oppose any point of view he thinks inimical to Jews...".(152)

There are various tools and methods which may be employed in the teaching of Jewish social studies. One cannot overstate the importance of developing within pupils an ability to think, make decisions, and live by positive Jewish values. The social studies endeavors to teach the student about the past in order to comprehend modern civilization. This involves knowing the facts. However, too many of the tools used for reinforcement of facts are of an I-It nature. The student does not get involved in the assignment; he works at it. Educators must realize that the pervasiveness of I-It activities are necessary to the acquisition of facts and skills such as chronology, special terminology, historical background. These activities are presented in the ubiquitous workbook-activity book, map exercises, keeping history dictionaries of specific terms, personalities or events, drawing charts.

The maps can help pupils form mental images concerning an area's location, neighboring countries or cities, relative size of areas, distances and directions, climate. The map exercises will concretize certain social studies skills and will require a certain amount of artistic ability. It is a creative work in the sense of being something new for the student. However, making maps will not teach the

aesthetic values of a society.

The manner in which Eisenberg and Segal discuss the uses of pictures in teaching is also I-It. The pictures can concretize what is being presented to the student. In other words the pupil can see the Temple or the tent. The felt-board, cut-outs also add realism to the printed and spoken word. However, the student will not develop any sense of art-consciousness or learn about societal standards by discussing the descriptive elements of an object or picture.

Eisenberg and Segal state that reality is a criteria of a good picture, where "a garment looks like a garment; flesh like flesh. Things appear the same to all observers. It is authentic."(153) Perhaps these remarks are caused by an anathema to modern art but express unfair generalizations and misconceptions about works of art. What is authentic or realistic Jewish art?

> For example, in addition to the problem of iconography, "the style of Hebrew illuminated manuscripts was basically dependent on contemporary schools of illumination in each region".(154) The oriental school is similar to the Muslim, Persian, or Egyptian schools in style..while each of the European regional schools has stylistic and decorative elements directly influenced by the Latin or Greek illuminations of the period. There are also traditional Jewish motifs. There are no capital letters in Hebrew. This lead to the development of decorated"'initial words'" or whole decorated verses.(155) Where illuminated initial letters did develop in Europe, they were influenced directly by the Latin style.

A culture often produces its own style which becomes indicative of that culture. For this very reason the students must enhance their aesthetic sensitivity in addition to studying Jewish and non-Jewish symbols in order to discern the relationship between them.

B. The Role of Art in Jewish Social Studies

Jewish art educators are more cognizant of the qualities art can add to a learning experience than their peers in social studies.

> "...art deals with profound feelings, one of these easily being a deep religious feeling. The world of color is the world of emotions."(156)

Art can make the child feel creative, so should religious education. Furthermore, one cannot teach cooperation but it can be learned in a situation like working together. The aims of art education are similar to the aims of secular art education. Like the social studies, the difference is that the aims become related to the Jewish experience.

Specifically, the aims are

1. To motivate creative Jewish expression
2. To develop love and appreciation for Jewish traditions and ceremonies through aesthetic approaches (157)
3. "To develop better understanding of Jewish teachings through artistic interpretations of things learned."(158)
4. To develop identification with Jewish life
5. "To develop more wholesome attitudes toward religion and Jewish life in general, through personal and individual art interpretations."(159)

6. "To enrich the child's life by providing opportunities for artistic activities of Jewish character; and to develop his tastes and sensitivity, so that he may desire to create a more aesthetic Jewish environment." (160)

(On development of child and approach to teaching art appreciation see sections II and III)

When planning an art lesson the inexperienced teacher should confer with an art consultant to check the appropriate type of activity for the specific lesson and age group, for technical advice concerning the materials and procedures, for aesthetic guidance for the most effective presentation.

Visual aids can enhance the student's aesthetic development. A class discussion should lead to an exchange of ideas between the students and the teachers. The students should have an active part in planning projects. Regardless of age group children must be taught the value, correct use and care for tools and materials.

While no text has been written outlining suggestions for the use of art in enriching social studies, a number of projects have been created. Temina Gezari describes a number of activities in her Footprints and New Worlds.

I. The Middle Ages Through Puppetry
   A. A discussion occurred about hand and marionette puppets
   B. A story, "The Golem", was read

C. A time and place was selected: Prague, 16th century
D. Characters: children had to research clothing styles and determine facial characteristics, hair styles
E. Stage: children did research on architecture: What did Prague look like.[161]

"Puppets played an important dual role psychologically. For the youngster who was retiring and introverted, the puppet served as a shield between him and the audience; giving him courage to speak out through the puppet's mouth. Then, observing that through his manipulation he could capture the attention of an entire audience, the shrinking youngster gained more faith and confidence in his own ability and talents."[162]

The positive elements of this lesson were that the students had the opportunity to learn about the daily lives of the Jews through the acting out of the story; the students had an experience in working together; one child gained self-confidence; the art activity was interesting and creative.

The students did do research about clothing and architectural styles. They compared 16th century synagogue styles with present-day synagogues. They also discussed procedure in a 16th century Polish court of law. As a result of this project, 16th century Prague became a concrete item for the students. The lesson could have been improved by discussing the effect the Polish community may have had upon life and attitudes in the Jewish community. The students need an opportunity to react, e.g., What would you have done if...you were the rabbi; you lived in 16th century Prague?

II. Jerusalem from Corrugated Cardboard
(for an exhibit at the Jewish Museum)

A. A list was compiled on elements to present in exhibit
People: worker, housewife, policeman, postman...How did they dress.
Places: Hadassah Hospital, King David Hotel, Government Agencies, Old City, Biblical Zoo

B. A backdrop depicted the hills and seas

C. Used photographs and materials from Israel Consulate, Israel National Tourist Center, Jewish National Jund, Jewish Archives as sources

D. Buildings were animated

The positive elements of this lesson include the opportunity of the students working together; reinforcing the student's idea of physical features of Jerusalem; the activity was fun. The activity, itself, is too time consuming for a class project; a discussion on why Jerusalem looks the way it does (types of people living there, the buildings as a product of history) would give the students an understanding of the role and place Jerusalem has concerning the Arab-Israeli conflict and the importance of Jerusalem as a center to Judaism, Islam, and Christianity.

III. Mural of Kibbutz Life

A. The students discuss the ideals and practices which dominate kibbutz life including the spirit of self-labor, development of light industry, education, culture and health benefits.

B. The students draw sketches; backdrops included the fields, farm area, animals, shomerim, bet sefer.(163)

The positive aspects of this project include that the students were able to learn the cause and effect of certain ideals; the activity made certain objects concrete in the minds of the students. On the negative side, the students did not respond to the ideals and practices. For example, do they agree with x or y? What would they have done if _____? Would a kibbutz be viable in the United States of America?

All of the art activities described will give the student an opportunity to form new mental images. However, the reason the student is studying these periods does not seem self-evident. The student sitting through these lessons can ask himself, What can I gain by knowing this history? Is there anything in my life today that has to do with life in the Middle Ages, in Jerusalem, or kibbutz? What is missing from these projects is their relevancy to the student. The art activities are appropriate to the age group but the project is only one criteria in teaching social studies. These exercises can be made more fruitful by adding appropriate questions and discussions concerning the attitudes of the people to a certain problem and integrating this discussion with the student's life. (Does a similar situation or problem exist today? What would the student do to solve it?)

There is not yet a plethora of ready made resource units in the field of art and Jewish social studies. However, there are some filmstrips, produced by Dr. Samuel Grand, which can provide excellent source material.

One is The Dura Synagogue and Its Art. This filmstrip can be used when studying third century synagogues, the problem of representation in Jewish art, influences of Greek-Roman- and Persian styles on the architecture and clothing, basic Jewish symbols, the role of Biblical narratives in art. This filmstrip will aid in teaching many of the elements that art can achieve including aesthetic sensitivity, concretizing images, letting students discover the relationship between the Jewish and non-Jewish world.

Another filmstrip, Passover Art of the Middle Ages, can provide an excellent view of three Jewish medieval manuscripts: The Darmstadt Haggadah, the Sarajevo Haggadah and the Kaufmann Haggadah. This filmstrip is an excellent aid when teaching the Middle Ages and when discussing the relationship between the Jewish and non-Jewish world.

The third filmstrip is The Jewish Wedding in Art. It shows various marriage costumes, ketubot and ritual objects.

With each of these filmstrips it remains the function of the teacher to ask the correct questions and help the

students to reach their own conclusions about the external and internal forces which shape Jewish existence.

By exploring what is around the pupils will begin to feel as if they are participants in history and not observers to it. Everything has developed from a preceding condition. Most things change, some endure. The life of our ancestors was different in their basic occupations and in their outward appearances of the human and physical environment. Some of the beliefs our ancestors had have sustained, some have been outgrown. The social and economic history of the Jews is a process of change and development. We pass moral judgments on the past by our standards. We discuss our values by studying the achievements of the Jewish people. Through analogy and comparison we can help the student develop a sense of shared experience (of the past with the present; of American Jews with world-wide Jewry.) The use of art to enrich social studies (as developed in the next section) will demonstrate how this method will help the students attain a positive sense of Jewish identity and a standard of living Jewish values, the goals of Jewish Religious education.

VI. Project: How Art Can Be Used in Teaching Jewish Social Studies to Preadolescents

It is the aim of this project to provide art experiences which will aid in the teaching of Jewish social studies to preadolescents. The purposes of these projects are twofold. The first is to give the pupil an emotional visualization of a particular institution, such as the synagogue. Second, through his art project it is hoped the student will come to realize that while styles (of art and of living) may change throughout history certain social values, such as organized society, and certain religious ideals, as acceptance of the Law, have remained unmodified.

In using art to teach Jewish social studies it is critical to remember that a project may take more than one session to develop and physically create. Secondly, the art projects should not be used every session because they will become as trite as the weekly lecture or weekly filmstrip. The art project is to enhance and offer a change from the curriculum's weekly routine.

The projects in the proposal include:

I. Architecture of Synagogues
II. Study of Illuminated Manuscripts

I. Architecture of Synagogues

Background for the Teacher

"Thou shalt not make unto thee a graven image, nor any manner of likeness, of anything that is in heaven above, or that is in the water under the earth."(164) This second commandment from the Torah suggests a controversy when studying Jewish pictorial art. In order to understand the meaning of Jewish pictorial art we must raise the question as to whether these pictures had a religious significance or whether they were merely decorative. The existence of a Jewish iconography cannot be denied. The proof can be seen in the various motifs portrayed in the synagogues throughout ancient Palenstine.

After the War of Bar Kochba (132-135 C.E.) the Jews were expelled from Judea and a concentration of people was created in Galilee.(165) During the late second, and the third, and fourth centuries, an evolution of Jewish art occurred in the direction of Hellenism while parallel to this came a change in the attitude to the representation of living beings. During the third century the social life of the Galilean Jewry flourished. As usual, when circumstances were favorable the Jews drew much closer to the cultures of the neighboring nations. In this case it was to the Hellenistic

culture of the Roman orient. The leadership of the Jewish community firmly believed in the necessity of preserving the traditional values of their religion. Because of this need for self-preservation they were compelled to guide the people along the path of self-restraint which led to an acceptance of a "modus vivendi" with the government and the external world it stood for. (166) "Thus they had come to accept the Greek 'koine' as the common language of communication;...if this was the attitude of the accredited guardians of Judaism then those responsible for the local synagogues could allow themselves more latitude." (167)

With the advent of the late antique and Byzantine periods the art of Palestine underwent radical changes as Oriental elements became one of the main components of official art. The division of the Roman Empire encouraged a greater consciousness of regional traditions. The religious forces within Judaism became more intense in Palestine and in the Diaspora. The official recognition of Christianity by Constantine was followed by the construction of ecclesiastical buildings and by formalized church programs and concepts. The resistance which the Jews once directed against the Roman pagan forces were redirected to challenge their successors, the Byzantine-Christian powers. (168)

The Synagogue

Aims: to make the student aware of the problem of human representation in Jewish art

to draw an analogy of how the Jewish community reacts/interacts with secular (today) or dominant (Roman) society

to become cognizant of sustaining Jewish symbols and values throughout the ages

Materials: tour of their Temple
slides of third and fourth century Synagogues specifying mosaic decorations and sculpture reliefs

Motivation: quote of graven images from the Bible
How do the students think this applies to Jewish art
Look at their own temple-compare, discuss

Points of Emphasis:

1. Rules in building the 3rd and 4th century synagogues
   a. built in the highest place in town
   b. the synagogue roof should be the highest place in town
   c. preferably built near water in the diaspora
   d. pray facing Jerusalem
   e. generally the community owns the synagogue; in large cities the synagogue belongs to part of the community
2. Determining the style of the building
   a. Elders-who order the synagogue
   b. Architect
   c. Masons-do carving on stone; these are lower class people: add local traditions that Elders and Architect never dreamed of
3. Problem of Human Representation
   a. restriction from Torah
   b. periods prior to the 7th century we do find images: Statues decorated the streets of Jerusalem during the Second Temple Period. Yet, during the days of the revolt, 66 C.E., statues were destroyed because they represented Rome. Later on they were permitted.
   c. The stress of the official religion was on the second half of the law which stated not to bow down or worship the image.

d. from the 7th century onward the official religion becomes more strict concerning no images

4. Motifs in Early Synagogues
   a. shofar, incense burner, lulav, etrog, menorah, 5 pointed star of Solomon
   b. barley, wheat, olives, figs, pomegranates, dates, grapes
   c. classical designs: geometric meander, amphora, knot of Hercules, rosettes
   d. pagan symbols from Greek mythology

5. In Early Synagogues, for example Capernaum, the entrance to the building was always in the wall facing Jerusalem. Therefore, a person had to turn around after entering the building in order to face Jerusalem. There was no fixed place in the structure for the Aron Kodesh. From archaeology and written sources we know there was a balcony for women around the inside of the building.

   The exterior facade had half pillars with a Doric capital and Attic base (Plate 1). There were three doors within the main and most decorative wall. The center door is the broadest and highest. Each door represents a facade of a classic building. The arch over the door, called the Syrian facade, is an invention of the East and typical of Early Synagogues.

6. We find in the Late Synagogues, as those in Asia Minor (Sardis, Aegina); Dura-Europos; and in Palestine proper, Beth-Alpha, that the style has changed. There is a fixed place for the ark, the apse. The ark is decorated with menorahs, shofars, lulav, a ner tamid, and birds. One no longer has to turn to face Jerusalem after entering the building. The mosaic floor is divided into three parts. The main section depicts a Zodiac while other motifs include geometric designs such as a medallion design with fruit or animals in the center.

   In some of the Late Synagogues the faces from the Zodiac and animal figures are missing. The faces were destroyed when the Law concerning the worship of images was more strictly adhered to. Signs on the Zodiac are written in Hebrew, Greek, and Aramaic.

Questions: 1. What is similar in the third, fourth, and fifth century synagogues with their own temple?
2. What is different? How can they account for the differences?

3. Where did the style and designs in their temple come from?
4. Who "designed" their temple? What is it used for?
5. Who designed the third, fourth, and fifth century synagogues and was their use similar?
6. What influenced the motifs of the synagogues?
7. Why do they think pictorial art was permitted?
8. Why do they think the faces from the zodiac are missing?
9. What was happening between the secular world and the Jews? Why was there a change in the attitude interpreting the Law?
10. Do we have pictorial art in our temple today? What is the relationship between the secular community and the Jewish community today? Is this reflected in the architectural style or motifs of our temple?
11. What are some of the symbols we see today? In American society; in our Temple.

The Projects: The teacher may use all or some of the projects depending upon the size of the class and the particular interests of the students.

A. Construction of a third, fourth or fifth century synagogue
B. Construction of "their" synagogue (a contemporary synagogue)

These edifices can be reconstructed by dioramas of cardboard and construction paper; sugar cubes, clay, or paper mache models with fine points of relief "sculpture" added or painted on. Mosaic floors can be made by using painted broken egg shells or even by having the children "paint" mosaics by using a small brush working out their design in pieces.

II. Illuminated Manuscripts

Background for the Teacher Unit IV

Artistic creations require that a people have security, power, and self-reliance. Jewish life in the Middle Ages is at best one of tolerance and later it is one of persecution by the nations of Christiandom. Because of economic restrictions against the Jews there was also a lag in Jewish artistic creations. There is a gap of non-existent material between the 6th and 9th centuries. Thus one cannot trace a development in Jewish art from the ancient to medieval period.

Jewish art of the Middle Ages consists again of the architecture of synagogues. But, Jewish artisans were also engaged as coin minters, seal engravers, lace producers, leather binders, and manuscript illuminators. Christian and Islamic manuscript illuminations were done in publicly used books. Jewish manuscript illumination was more private in style because they were adorned by the individual for books in his home. The scrolls in the Synagogue remained unadorned.

The earliest illuminated manuscripts, the Geniza manuscripts found in Cairo, date from the 9-11th centuries. Being influenced by Islamic art, the decoration is non-figurative as in Muslim manuscripts. Hebrew manuscripts from

Christian countries, such as Spain and Germany depict the Gothic style. "The ivy leaf in Hebrew as in Christian manuscripts sends forth its tendrills and offshoots to frame the text, while the drolleries unrelated to the text, sprawl across the margin".(169) Jews of the medieval world did not live within ghetto walls.

> "In medieval Germany, guild restrictions led the Jews either to commission Christian artists to illuminate their manuscripts, or themselves to study Christian manuscripts and from them learn miniature painting."(170)

As money lenders Jews received Christian illuminated manuscripts as collateral for loans. In Christian Spain the aristocratic Jewish class, "functioning at court as counsellors, physicians, and tax farmers, had ready access to Christian manuscripts."(171)

Manuscripts from 15th Century Renaissance Italy show the influence of fresco and panel paintings.

> "...the flat backdrop of the Gothic style has disappeared and the well-modelled figures are part of a picture that recedes in depth behind the surface of the page."(172)

We can conclude that like Jewish artists today, the artists of the Hebrew manuscripts were influenced by the artistic styles of their environment.

There was no uniform opinion concerning the use of images in art.

> "On the one hand, Rabbi Ephraim ben Isaac, of twelfth-century Regensburg, permitted animal and bird decoration in the synagogue; on the other hand Rabbi Eliakim ben Joseph of Mainz, ordered pictorial depictions removed from the stained glass windows of a synagogue in Cologne."(173)

Maimonides' attitude towards representation in art was like the attitude of the 12th century Muslim legal writings.

> "Maimonides, just like Shirazi, had no objection to most depictions used for ornamental purposes, but he objected to praying where decorations appeared on walls or curtains, because they might distract the worshipper from true devotion and prayer."(174)

There also existed differences between the dogmatic utterings of a leader or institution and the actual practices which were followed.

> "Rabbi Meir of Rothenberg in thirteenth-century Germany might inveigh against the embellishment of machzorim with figures of animals and birds, but the practice which prevailed was lavish adornment of machzorim-and not only with animals and birds, but with human beings as well."(175)

Illuminated Manuscripts

Aims: to make the student aware of the various forms of Jewish art in the Middle Ages

to understand the reaction/interaction between the various medieval communities and the Jewish community

Materials: slides, pictures from books of illuminated Hebrew manuscripts
visit to the Jewish Museum

Motivation: Ask the students their interpretation of the second commandment and why they feel this way
Ask the students for a summary of their temple's feelings towards images in Jewish art (which they learned the previous month)
Understanding life in the various communities of Europe for the medieval Jew (which they read in the text) what do the student's feel the attitude of medieval Jews towards illustrations in their books would be

Points of Emphasis:

1. Hebrew illuminated manuscripts are stylistically related to the contemporary non-Jewish environment
   a. 14th century Spanish manuscripts are often sophisticated, using advanced styles
      "They are luxurious codices which were commissioned from Jewish and non-Jewish artists by Spanish Jewish aristocrats, who prized such editions for their private libraries and personal devotions. In this way, the Spanish Jewish aristocrat imitated the practice of the wealthy Christian nobility,"...of the 13th century.(176) The Spanish Hebrew manuscripts demonstrate the prosperous and favored position of Spanish Jews
   b. German manuscripts of the 15th century indicate the breakdown of feudalism in Germany and the resulting persecutions, cruelties and tortures which the German Jews were subjected to.(177)
      "The sketchy, crude, naive figures in these manuscripts reflect,...the influence of new graphic techniques and

cheaper swifter production methods of books, but also the straitened economic circumstances of the German Jews, no longer able to afford the magnificent codices that had been among the glories of their Spanish co-religionists."(178)
The idea of salvation in the world to come is in the mind of the German and North Italian Jew of the 15th century.

2. Unique in Hebrew manuscripts is
   a. depiction of various Jewish legends
   b. representations of dramatic and pivotal moments in Jewish history, such as the revelation at Sinai.(179)

3. Hebrew manuscripts also perceived celebrations of Jewish holidays and customs.

4. Concerning Images:

   There was no uniform opinion among Jewish religious leaders concerning the use of images in art

5. Motifs: a. pagan art forms, such as the egg, altar, double axe
   b. Jewish symbols, such as the menorah
   c. Designs of ancient art, such as mosaics

Questions: 1. Why was not there a flourishing Jewish art in the Middle Ages?
2. How can you account for the differences in the motifs used for illumination?
3. What do the differences in the manuscripts tell us about Jewish life in the various European nations?
4. How would you illustrate or design a Jewish book today? Why?

Project: Have the students design and illuminate their own manuscripts. They must decide if they wish to embellish a page from the Bible, Prayerbook, Haggadah. Perhaps they would like to write their own prayer, in Hebrew or English, and embellish it.

Materials: tempora paints
gold and silver paint
paint used for plastic models because these leave a shiny finish
oil paints
flourescent paint (for a modern finish)
Imagine an illuminated Machzor that shines under the black light.

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