

## **Worksheet A: Student Reflections**

Take a few moments to answer the following questions:

1. Describe today's class.
2. What was most interesting to you? Why?
3. What was least interesting to you? Why?
4. What are you looking forward to in future classes?

## **Worksheet B: Objective and Subjective**

Record your observations of the photograph on the chart below. List your objective and subjective observations separately in the columns. Objective observations are things you can see that no one could disagree with. Subjective observations involve opinion or interpretation. Use the back of this sheet if needed.

Objective

Subjective

## Worksheet C: Image and Text / Text and Image

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Read the following texts. Which one connects best with the photograph?

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“Hear, O Israel! The Lord is our God, the Lord alone. You shall love the Lord your God with all your heart and with all your soul and with all your might. Take to heart these instructions with which I charge you this day. Impress them upon your children. Recite them when you stay at home and when you are away, when you lie down and when you get up.”

- Deuteronomy (*Devarim*) 6:4-7

“At Sinai Moses received the Torah and handed it over to Joshua who handed it over to the elders who handed it over to the prophets who in turn handed it over to the men of the Great Assembly. The latter said three things: Be deliberate in judgment, raise up many disciples, and make a fence around the Torah.”

- *Pirkei Avot* 1:1

Hillel said,

“Don’t separate yourself from the community.

Don’t be overconfident until the day of your death.

Don’t judge your fellow human being until you have reached that person’s place.

Don’t say anything that is unintelligible with the hope that it will be understood.

And don’t say, ‘When I have leisure I will study’ – perhaps you will never have that leisure.”

- *Pirkei Avot* 2:4

“All of Israel is bound up together.”

- Babylonian Talmud, *Shevuot* 39a

“One day, [Honi] was walking along the road, and he saw a man planting a carob tree. He asked him, ‘How long does it take [for this tree] to bear fruit?’ The man replied, ‘Seventy years.’ He asked him further, ‘Are you certain you will live another seventy years?’ The man replied, ‘I found the world provided with carob trees because my forefathers planted them for me. I am planting them now for my children.’ “

- Babylonian *Talmud*, *Taanit* 23a

“When two people relate to each other authentically and humanly, God is the electricity that surges between them.”

- Martin Buber

## Worksheet D: The Second Commandment

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The Bible prohibits Jews from making images. It seems like this could be a problem for Jewish photographers—and other kinds of Jewish artists.

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This is what it says in the Second Commandment:

“You shall have no other gods besides me. You shall not make for yourself a sculptured image, or any likeness of what is in the heavens above, or on the earth below, or in the waters under the earth. You shall not bow down to them or serve them...”

- Exodus 20:3-5

1. What is the *p'shat* (surface) understanding of these verses, in relation to art?
  
  
  
  
  
  
  
  
  
  
2. Does the context of the prohibition against images help you interpret the rule?

Later in Exodus, God chooses a man by the name of Bezalel to design the Tabernacle (portable temple). Here's what it says:

“And Moses said to the Israelites: ‘See, the Lord has singled out by name Bezalel, son of Uri son of Hur, of the tribe of Judah. He has endowed him with a divine spirit of skill, ability, and knowledge in every kind of craft and has inspired him to make designs for work in gold, silver, and copper, to cut stones for setting and to carve wood—to work in every kind of designer’s craft—and to give directions. He and Oholiab son of Ahisamach of the tribe of Dan have been endowed with the skill to do any work—of the carver, the designer, the embroiderer in blue, purple, crimson yarns, and in fine linen, and of the weaver—as workers in all crafts and as makers of designs.’”

- Exodus 35:30-35

3. Clearly, some kinds of artistic production are allowed. Do the two quotes contradict each other? How is Bezalel’s work different from the images described in the Second Commandment?

4. Bezalel and Oholiab were endowed with *hohmat lev* (literally, “wisdom of the heart”) in order to be able to carry out their tasks. What do you think this phrase means?

The prohibition of the Second Commandment has been understood differently in different times and places. Here’s how the scholar Rabbi Moses ben Maimon (also known as Maimonides or the Rambam) interpreted it 900 years ago:

“It is forbidden to make images for [the sake of beauty] even though they are not to be used for idolatry, because it is said in the Bible ‘You shall not make...’ [Exodus 20:4]. This [prohibition] includes even images of silver and gold which are made only for beauty, lest those who worship idols be misled by them and think they are for purposes of idolatry. However, this prohibition against fashioning images for beauty applies only to the human form and, therefore, we do not fashion a human form in wood or plaster or in stone. This holds when the form projects like the murals and paneling in a reception hall and the like. If one fashions these, he should be punished. However, if the form is sunken, or of a medium like that of images on panels or tablets or those woven in fabrics, it is permitted.”

- Rabbi Moses ben Maimon (Maimonides), *Mishneh Torah*, 12<sup>th</sup> century

5. What distinctions does the Rambam make in terms of the types of images that are allowed or prohibited? What would he say about photographs?
6. Why do you think interpretations of the rule have changed over time? Why do you think most people today find it acceptable for artists to create images?

## Worksheet E: *Tzelem / Tzilum*

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וַיֹּאמֶר אֱלֹהִים נַעֲשֶׂה אָדָם בְּצַלְמֵנוּ כְּדְמוּתֵנוּ וַיְרִדוּ בְּדִגְתַּי הַיָּם וּבְעוֹף הַשָּׁמַיִם  
וּבְבְהֵמָה וּבְכָל-הָאָרֶץ וּבְכָל-הָרֶמֶשׂ עַל-הָאָרֶץ. וַיִּבְרָא אֱלֹהִים אֶת-הָאָדָם  
בְּצַלְמוֹ בְּצֶלֶם אֱלֹהִים בָּרָא אֹתוֹ זָכָר וּנְקֵבָה בָּרָא אֹתָם.

“God said, ‘Let Us make a human in Our image [*b'tzalmeinu*], according to our likeness [*kid'muteinu*], and they will rule over the first of the sea and over the birds of the skies, and over the animals, and over all the earth, and over every moving thing that moves upon the earth.’ God created the human in His image [*b'tzalmu*], in the image [*b'tzelem*] of God He created him, male and female He created them.”

- Genesis 1:26-27

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1. What do you think is meant by our having been created in the *tzelem* or “image” of God (especially since God is said to have no physical form)?
2. What are the implications of this for the way we act in the world?
3. Why do you think God uses both of these words—image (*tzelem*) and likeness (*d'mut*)? How are they different?
4. The modern Hebrew words for photography and camera—*tzilum* (צילום) and *matzlema* (מצלמה)—are closely related to *tzelem* (צלם). What does photography have to do with the “image of God”?

## Worksheet F: What Makes a Good Photograph?

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Look at all of your group's photographs.

As a group, decide on *one* photograph that you find is the most visually interesting. It might be the one that draws your attention the most or keeps you looking and wondering the longest.

Choose one group member to take notes while you discuss these questions:

1. What is it about this picture that catches your eye or holds your attention?
2. Where do you think the photographer was in relation to the subject of this photo (far away, close, above, below, etc.)? How does this affect the impact of the picture?
3. What choices do you think did the photographer make about what to leave out of the frame and what to keep in?
4. How could you crop the picture to make the composition even more interesting or powerful?
5. If you were to photograph the same subject again what might you do differently?

## Worksheet G: L-Shaped Template for Cropping Photographs

*Photocopy this page onto cardstock.*

## Worksheet H: Photography Exercises

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You can improve your photography skills by experimenting with different ways to compose a picture. Try one or more of these activities:

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### *Portraits:*

- Take a self-portrait or a portrait of a friend. What will you include in the frame? What kind of pose will you choose?

### *Shifting Personas:*

- Take four portraits of the same subject, changing the setting and some of the features within the frame each time. Which shot is most effective? Which tells the most about your subject?

### *Symbolic Representation:*

- Take a self-portrait that you're not in. That is, create a photograph that says something about you without including an image of yourself in the frame. How will you express yourself through the setting, props, other figures, mood, etc.?

### *Point of View:*

- Take three pictures of the same subject from three different angles. How does the change of angle affect the feeling created by the photograph?

### *A Different Light:*

- Take three pictures of the same subject in the same setting from the same angle. But do it at three different times of the day—morning, noon, and evening. How does the scene change with the lighting? Which do you like best? Why?

### *Creating Mood:*

- Create a specific mood—funny, scary, sad, etc.—with a photograph. How will you use the light, framing, scale, etc., to express that mood?



## Worksheet J: On One Foot

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The *Talmud* (Shabbat 31a) includes the following story:

“A non-Jewish man once came to the great Rabbi Hillel. The man told the rabbi he would convert to Judaism if Hillel could explain to him all of Judaism’s teachings while standing on one foot [in other words, in a short amount of time]. Hillel said, ‘That which is hateful to you, do not do to your neighbor. This is the whole of the *Torah*; the rest is commentary. Now go and study it.’”

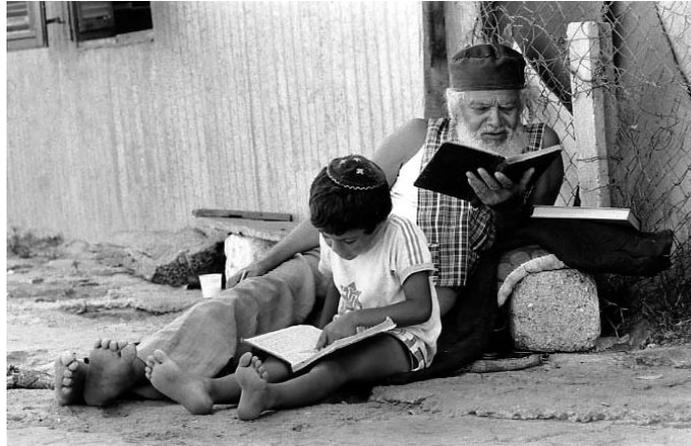
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1. Do you agree with Hillel’s understanding that this is the essence of being Jewish? Why or why not?

2. What is the essence of being Jewish for you?

Write ten adjectives that describe this scene.

What do you think is happening here?



What Jewish values do you see reflected in this photo?

“In the same way that wine gladdens the heart, so too do words of *Torah*... Just as wine cannot exist in a silver vessel or a gold vessel, but rather in one of earthenware—in the same way the words of *Torah* cannot exist with one who sees himself as a vessel of silver and a vessel of gold but rather with one who sees himself as like the lowest of vessels, like an earthenware vessel.” - Sifre Devarim 48

How does this text relate to the photograph?

“These are the *mitzvot* that yield immediate fruit [reward] and continue to yield fruit in the world to come: honoring father and mother, deeds of loving-kindness, making peace between one person and another. And the study of *Torah* is equal to all of them.” --Mishnah Zeraim, Peah 1.1

Why do you think the *Mishnah* makes this assertion?

Come up with a title for this photo.

Why did you choose this title?

These teens are from New York, but this photograph was taken in New Orleans in 2007. What do you think is going on here?

How did the photographer use the setting to create an interesting composition?



What Jewish values do you see reflected in this photo?

“Do not be wise in words—be wise in deeds.”  
- Yiddish saying

What does it mean to be “wise in deeds”?

“Do not stand idly by the blood of your neighbor.”  
- Leviticus 19:16

How do you understand this text?

How does the text above relate to the photo?

How does the text above relate to the photo?

Name some ways you can be “wise in deeds.”

Describe this scene.

What Jewish values do you see reflected in this photo?



The photographer calls this picture Waiting for Seven Jews. How does that add to your understanding of the photograph?

“Nine *tzaddikim* [righteous individuals] cannot make a *minyan*, but if one common man joins them, he completes the *minyan*.” --Rabbi Nahman of Bratslav

What does this say about nature of a Jewish community?

How does this photograph relate to your community?

Hillel said: “Don’t separate yourself from the community.” - Pirkei Avot, 2:4

What do you think it means to separate oneself from the community?

What do you receive from your community?

What do you think is happening in this scene?

“All of Israel is bound up together.” - Babylonian *Talmud*, Shevuot 39a

What do you think it means to be “bound up” with all other Jews?

What kind of connection do you feel to Jews in other parts of the world?

What do you think you have in common with Jews in other parts of the world?



What Jewish values do you see reflected in this photo?

“All people, in every generation, must regard themselves as having been personally freed from Egypt.” - from the Passover Seder

Why is it important to view yourself as having been freed from Egypt?

What does this quote have to do with the photo?

Describe what you see here:

This man is carrying his mother, who cannot walk. They are Ethiopian Jews on their way to Israel. How does this information affect your understanding of the photograph?

“You shall rise before the aged and show deference to the old.” - Leviticus 19:32

How does this relate to the photograph?

What Jewish values do you see reflected in this photo?



“Our Rabbis taught: There are three partners in every person, the Holy One Blessed Be He [i.e., God], the father, and the mother. When a person honors his father and his mother, the Holy One Blessed Be He says, ‘I view them as though I had dwelt among them and they had honored Me.’ ” - Babylonian *Talmud*, Kiddushin 30b

What does this quote suggest about the Jewish perspective on honoring one’s parents?

What does it mean to honor someone? What does it mean to honor yourself?

What seems important in this photo?

What does this photo remind you of?

What Jewish values do you see reflected in this photo?

What does this photograph suggest to you about the relationship between people and nature?

“Man goes out to his work, to his labor until evening. How many are the things You have made, O Lord; You have made them all with wisdom; the earth is full of Your creations. There is the sea, vast and wide, with its creatures beyond number, living things great and small.” - Psalms, 104:23-25

What does this text have to do with the photograph?

What title would you give this photo? Why?

“Now God took the man and God placed him in the Garden of Eden to work it and to guard it.”  
- Genesis 2:15

What do you think this says about our responsibility toward the natural environment?

Draw your vision of the ideal environment here.

What do you notice about this scene?

“Such shall be the covenant between Me and you and your offspring to follow, which you shall keep: every male among you shall be circumcised.” --Genesis 17:10

Do you think circumcision is important? Why?

Draw what you think is happening on either side of this photograph...



This photograph shows Bukharian women in Uzbekistan performing a traditional ceremony before a baby's circumcision. What Jewish traditions or customs are most important to you? Why?

“At Sinai Moses received the Torah and handed it over to Joshua who handed it over to the elders who handed it over to the prophets who in turn handed it over to the men of the Great Assembly.”  
- Pirkei Avot 1:1

Why is it important to continue to pass down Jewish laws and traditions to future generations?

What Jewish values do you see reflected in this photo?

## **Worksheet R: Applying Values**

Read each of the cases on the following page. For each, answer the following questions:

- What values come into conflict in this situation?
  
- How would you respond to the dilemma?
  
- Why would you choose this course of action?

### Case 1

You arrive at school one day to find that the building has been defaced. Someone has written mean things about some of the students and teachers in black paint. As you pause to watch as the maintenance staff scrub the front of the building, someone taps you on the shoulder. Your good friend winks and quietly admits to performing this act of vandalism. You give your friend a shocked look. Your friend says it was just a joke—after all nobody really got hurt—and if you're a true friend you won't say anything. Do you tell?

### Case 2

Your class has collected money over the course of the year to donate to a local community center for important educational programs in your community. Just before you plan to present the center with the money, a massive earthquake hits India. Hundreds of thousands of people are left homeless. Celebrities and government officials go on TV, urging people to donate funds to help the people of India. Some students in your class want to send the money to India instead of to the community center. This is a huge crisis of epic proportions, they argue, and your contributions can help people survive. What do you think you should do?

### Case 3

Developers have planned a new shopping mall in your town. It will be built on land that is currently undeveloped forest land. The mall will bring many jobs to the town, which has been experiencing economic depression. The mall will also provide entertainment and recreational activities for young people—giving them something to do in their free time and keeping them out of trouble. But local environmentalists are protesting the construction. They argue that the land is home to many species of plants and birds—some endangered. There are few undisturbed natural settings left in the entire region, and they believe this one should be preserved. They suggest the developers build the mall in an industrial area far outside of town—an area very inconvenient for the town's residents.

Kids and teachers in your school are divided. Petitions circulate, some advocating for development and others supporting the environmental position. Your friends are all signing the petition to keep the mall in town. They pass the pen to you. Do you sign?

<p>How do Rav Huna and Rav Yehudah differ in their opinions?</p>	<p>Rav Huna said: “We investigate the eligibility of a beggar who asks for food, but we do not investigate the eligibility of a beggar who asks for clothing. Rather, we fulfill his request immediately.</p> <p>“...My ruling can be deduced by rational argument, as follows: An inadequately clothed applicant debases himself by appearing in his woeful attire. If he were not truly in need, he would not do so. Thus, there is no reason to investigate whether he owns proper clothing. The other applicant does not debase himself by merely <i>claiming</i> that he is hungry. Thus we must investigate whether he is telling the truth.”</p> <p>Rav Yehudah said: “We investigate the eligibility of a beggar who asks for clothing, but we do not investigate the eligibility of a beggar who asks for food.</p> <p>“...My ruling can be deduced by rational argument, as follows: The one who asks for food is possibly suffering the pangs of hunger, and we should not prolong his suffering while we verify his claim. But the one who requests clothing does not suffer physically. Hence, he must wait while we authenticate his claim.”</p>	<p>Which opinion do you agree with? Why?</p>
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The compilers of the *Gemara* and later rabbis agreed with Rav Yehudah. The guiding principle seems to be this: If someone may be suffering, you don't keep him or her waiting. Describe a possible modern-day situation in which this ruling may apply.

## Worksheet T: Studying the Visual *Talmud*

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Take a close look at your classmates' *Talmud* pages displayed around the room. Then answer the following questions:

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1. Find one central text (i.e., a photo by Ozeri) that particularly catches your eye.

Describe it.

What about it stands out for you?

2. Find one commentary that surprises you.

Explain the commentary.

Why does it surprise you?



## Worksheet V: Photography Checklist

Here are some important things to think about when taking pictures:

- \_\_\_\_\_ Have you chosen a subject or subjects for your photo?
  
- \_\_\_\_\_ Have you decided on the setting for your photo?
  
- \_\_\_\_\_ Did you get permission from your subjects to take their picture by having them sign the release form (if necessary)?
  
- \_\_\_\_\_ Did you get permission to shoot at the site (if necessary)?
  
- \_\_\_\_\_ Have you thought about what will make your composition strongest?
  
- \_\_\_\_\_ Have you thought about different possible points of view for your photo?
  
- \_\_\_\_\_ Have you decided whether your photo will be candid, posed, or staged?
  
- \_\_\_\_\_ Have you considered what kind of lighting will be appropriate for your picture?
  
- \_\_\_\_\_ Is your camera's battery charged?

## Worksheet W: Sharing Your Work

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In your pairs, share your photographs with your partners. One of you will act as the artist, the other as the critic. The critic asks the artist about his or her work. Then you switch roles.

This is a chance for you to learn about one another's work and offer each other helpful feedback.

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Here are some sample questions the critic can ask the artist:

1. Do you have a title for your artwork? What is it?
2. What message are you trying to convey in this work?
3. What kind of emotion would you like your audience to feel when they look at it?
4. What inspired you to make this piece, besides the fact that it was an assignment?

## Handout X: Zion Ozeri's Artist Statement

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Traveling extensively throughout the world and observing the nuances of each Jewish community, it is striking to discover the common thread that runs through all of them. When you visit these Jewish communities, whether in Russia, India, Yemen, Argentina, or the USA, you see the small picture as well as the big picture—the individual stories that together create the epic journey of the Jewish people. In my photographs, I try to capture a meaningful fragment amid the whirl of Jewish life, one that helps the viewer appreciate the value of the whole, giving it meaning and purpose.

At the same time, our diversity is also our strength. Part of the reason why I search for the diverse and multiple faces of Jews around the world is to legitimize and celebrate our different backgrounds. I want to highlight and give credit to communities that may seem to be in economic distress but are rich with our core common values and ancient culture.

- Zion Ozeri, 2009

## Worksheet Y: Exhibition Checklist for Curators

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Curators: Your job is to work on how the exhibition is organized.

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Here are some questions to think about as you work:

1. How will the exhibition be organized? By value, by artist, by subject matter, or by something else?
2. Why did you choose this organization? How does it help you get your ideas across? Diagrams and outlines can help you plan.
3. Does the order of the artworks in the show make sense?
4. Do the different photos look good next to one another, or do they clash?
5. What changes could you make to improve the display?

## Worksheet Y: Exhibition Checklist for Installers

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Installers: Your job is to install the exhibition and make sure it looks professional.

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Here are some questions to think about as you work:

1. How will the artworks and labels be displayed? Will they be put on easels or attached to the walls?
2. What materials will be needed?
3. How will you make sure that everything looks good when it's put up?
4. Do you know exactly where every artwork and text panel will go? Sketches, floorplans, and diagrams will help you plan.
5. What path will visitors take through the exhibition?
6. Are there any places that might present a problem in terms of traffic flow?

## Worksheet Y: Exhibition Checklist for Writers

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Writers: Your job is to put everyone's labels in the right format and write any additional text for the exhibit.

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Here are some questions to think about as you work:

1. What fonts will you use for the exhibition text? How big will the different texts need to be?
2. Will there be artist statements and quotes for every photograph? Where will they go in relation to the pictures?
3. How will you make sure that all the text is consistent in how it looks?
4. What additional text will need to be written? An introduction? Directional signs telling people where to go? Titles or headlines for the exhibition sections? Other texts? Who will write them?
5. Does there need to be an exhibition brochure as well? If so, what would it say?

## Worksheet Y: Exhibition Checklist for Publicists

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Publicists: Your job is to promote the exhibition and plan the opening.

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Here are some questions to think about as you work:

1. Who do you want to make sure knows about your exhibition? Other classes? Teachers? Parents? Organizations in the Jewish community? Local newspapers and TV stations?
2. How will you reach these various groups? Posters? Flyers? Letters? Email? Press releases? What materials or supplies will you need?
3. What will happen at the exhibition opening? Will there be refreshments? If so, what will they be? Will there be tours? Will there be speakers? If so, who will speak?
4. Who do you want to invite to the opening? Parents? Other classes? Members of the local press? How will you invite them?

## Worksheet Y: Exhibition Checklist for Educators

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Educators: Your job is to plan and conduct tours of the exhibition.

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Here are some questions to think about as you work:

1. What do you want visitors to learn from your tour?
2. What will you do to make your tour interesting for visitors?
3. How will your tour be organized? Will you go through the whole exhibition, or will you just focus on a few works?
4. How long will your tour be?
5. Have you practiced your tour enough to feel comfortable leading it?

