

# AN EDUCATOR'S COMPANION



## A GUIDE TO THE KOREN CHILDREN'S SIDDUR ASHKENAZ

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ASHKENAZ



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An Educator's Companion  
A Guide to the Koren Children's Siddur  
Nusah Ashkenaz

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# Introduction to the Koren Magerman Educational Siddur Series

*“Prayer is the language of the soul in conversation with God. It is the most intimate gesture of the religious life, and the most transformative.” (Rabbi Jonathan Sacks)*

These are the words with which Rabbi Sacks begins his introduction to the Koren Sacks Siddur. The act of praying can be transformative intellectually as well as spiritually and emotionally. To engage in the act of praying is to testify to the fundamentals of our faith: That the world was created by a benevolent God who participates in the history of the universe He created. There is purpose to our existence and destiny to our lives. But prayer can also be a crying out from deep within the soul. It is the aim of this siddur series to serve as a tool to encourage and facilitate our children’s engagement in *tefilla* both cognitively and emotionally, leading to an overall spiritual development.

This Koren Magerman Educational Siddur Series is an exciting new project that signals a refreshing and innovative approach to *Tefilla* education in the school, home and synagogue. Each siddur in the series is appropriately designed for its developmental stage of the day-school journey, and beyond. With emphasis placed firmly on the critical foundations of Reflection, Connection, and Learning, this series of siddurim creates an impactful prayer experience that places God and the user at its center.

This first siddur in the series, the Koren Children’s Siddur, will be developmentally appropriate for use in school, shul, and the home, for children in grades K–2 (5–7 years old). This siddur will be a bridge to a Koren Siddur for grades 3–5, which will in turn transition to a Koren Siddur for grades 6–8, and the Koren Ani Tefilla Siddur (grades 9–12). The Koren Children’s Siddur combines stimulating and beautiful illustrations with thought-provoking educational components on each page to provide teachers and parents with an educational resource as much as a conventional siddur. The siddur is also accompanied by this Educator’s Companion, a comprehensive guide for teachers and parents, to maximize the educational potential of this beginner’s siddur.

The Educator’s Companion complements the siddur as an educational resource, to provide support to the educator and parent in the form of a thorough explanation of every page of the siddur, and suggestions of how to use the siddur in a day-school or congregational context.



## Acknowledgements

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## The Educational Vision

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When we consider the paths toward a relationship with God, we need not only consider the knowledge that will help us understand God but the skills that will help us interact with and access God too. We recognize that prophecy is a skill beyond most so we settle for the ability to read the siddur and to perform the mechanics of *tefilla*. We assume that regular performance of these actions will lead to emotional and spiritual connections with God. After all,

“אחרי הפעולות נמשכים הלבבות” – The heart is drawn after action” (*Sefer HaHinukh* mitzva 16). We expect that a child who reads his or her prayers regularly will have a meaningful spiritual experience as a result. Of course, many educators, parents, and children know this not to be entirely true. Indeed, even those who are adept at reading the *tefillot* and navigating the choreography throughout the siddur, still do not necessarily experience God with any greater sense of spirituality than those who struggle through the siddur. Thus, we are left with the question, if we accept the concept of אחרי הפעולות נמשכים הלבבות, then what are those actions that will lead to inspiration and connection?

An encounter with God requires preparation that amounts to building a relationship with Him. Without such a relationship, how can one expect to have deep meaningful conversations, sharing the most intimate details of one's life? How can one expect to experience God in prayer without preparing for such an encounter by building a relationship with God in other ways? We transact all the time with strangers – the checkout person at the store, for example. We want *tefilla*, though,

to be more than a transactional experience for our children and thus aspire for them to have a relationship with God as a Father, as a King, and as something greater, in order for them to experience God in meaningful ways during *tefilla*. Engaging children in conversations about God, sharing with children the connectors and disconnectors that you experience related to God, bringing God into the mundane as well as the lofty will help children appreciate that which is transcendent and prepare them for encounters with God. Then, built on that relationship, prayer can become a heavenly experience. These are the types of actions that will lead to the emotional connection before and during *tefilla* – אחרי הפעולות נמשכים הלבבות.

So what, then, of the siddur itself? How can the siddur support this heavenly experience? The underlying assumption of this series of siddurim is that *tefilla* is more than a reading exercise, and the object of *tefilla* is not simply mastery of the *tefillot* themselves. Rather, God and the *mitpallel* are partners in the act of *tefilla*, together with the family, community, and others that comprise the world of the *mitpallel*. Unfortunately, too often in our schools, homes, and synagogues, the words of the siddur are the focus of *tefilla* as we pray. We focus on keeping our students' exactly on the right word, pronouncing the words perfectly, and following the mechanics and choreography of prayer. No doubt, these are important and we are not suggesting that reading is not a component of prayer education worthy of time in the curriculum. We would, in fact, urge schools to find ways outside of *tefilla* to have students practice reading the words of the siddur. That is, prepa-

ration for accuracy in reading the *tefillot* is important. However, this should not be the focus during *tefilla*. And, as we said earlier, such accuracy alone will likely not lead to experiencing God during *tefilla*.

The Koren Children's Siddur, and the series of siddurim that follow, highlight the child as an actor in prayer, asking questions and making statements that urge the child to think and engage with the world and the God that created it, directs it, and supports it daily.

It is important to note that we have purposefully chosen particular *tefillot*, guided by the centrality of those *tefillot* objectively, and also by their relevance to the daily lives of children. We have followed the guiding principle of "less is more" with regard to quantity of prayers, as the goal is to give the children a developmentally appropriate amount of text and keep the focus on the making of meaning. We appreciate those who question the omission of certain *tefillot* that their class currently recites or that a parent recalls fondly from their own upbringing. But we encourage you to consider whether the additional prayers you would

include would detract from the focus we have articulated. With the goal of strengthening the spiritual connection in mind, we, along with our practitioner colleagues on the Educational Editorial Board of this series have concluded that a recalibration of *tefilla* education and the role of the siddur is necessary.

We all aspire for a relationship with God for ourselves and for our children. Rather than counting solely on the words of prayer to build a relationship with God, we believe a strengthened relationship can prepare us for and support us through prayer. This series of siddurim is a requisite tool for enabling this shift, as it empowers the student to go beyond the words to build on his or her relationship with God.

Dr. Scott Goldberg

Chairman, Koren Educational Editorial Board

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Jerusalem

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# The Koren Children's Siddur Explained

## The Liturgical Text

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One of the central educational goals of the Koren Magerman Educational Siddur Series is that the student, by progressing through the four developmentally appropriate siddurim, will graduate the program of *tefilla* education with the breadth and depth of *tefilla* skills and emotional and cognitive relationship to the liturgy necessary to feel total comfort and engagement with the adult siddur. Motivated by this goal, we have tried at every possible appropriate opportunity to create bridges between each of the siddurim, from the Koren Children's Siddur, to the adult Koren Siddur.

As much as possible, the structure of the adult Koren Siddur has been retained, with the Hebrew text of the *tefillot* on the left-hand page, and educational resources (see below) on the facing page (where the translation is found in the adult siddur). This aesthetic, together with the use of the Koren font and paragraph format-

ting, will allow the student to be immediately familiar and at ease with the adult siddur whenever they encounter it. The dimensions of all the siddurim in the series also match those of the adult Koren Siddur for the same reason.

The font size varies depending on the amount of text on the page. In principle, the font size chosen is as large as possible without unduly compromising the other elements of the page such as the illustration and rubric (instructional sentence). This is essential for this first-stage siddur, allowing the siddur to function as a resource for early-childhood Hebrew literacy. Those pages in the siddur that have a larger amount of text (and therefore a smaller font size) tend to contain those *tefillot* that are learnt through song rather than reading, such as *Adon Olam* and *Shema*, and so size of font is less critical.

## Educational Components And Resources On The Page

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On each page of the siddur several educational elements have been built into the page, either for teachers to reference in the classroom as they would a textbook, or simply for the student to find engaging should their mind wander during the *tefilla*. If the student does find themselves losing focus, these resources function as a constructive distraction for them. Better they

should still be engaged in the siddur page than with other external distractions. Great thought has been put into each and every page to maximize the educational potential of the siddur as a resource in school. No element of this siddur has been inserted for merely aesthetic purposes alone, but rather each is designed to be used as a resource for the educator.

## The Illustrations

For each page of the siddur the illustrator was given a choice of several educational themes inspired by the text of the *tefilla* found on that page; these were based on the general meaning behind the prayer, or a specific line from the text, or a related educational objective. A guide to understanding each illustration and its educational potential is found in this Educator's Companion. If the illustration was inspired by or relates to a specific line of text from the liturgy, that line of the text appears in a color taken from the illustration, making a clear link in an aesthetically pleasing yet subtle way. This is not to overemphasize this line of the text or suggest it is more important or prominent in any way, but merely to draw attention to the thematic link between the illustration and the text of the *tefilla*.

## The Navigation Bar

The Navigation Bar appears at the bottom of every left-hand page. This is a subtle navigational tool designed to familiarize the student with the structure of *Tefillat Shaḥarit*, enabling their awareness of where in the process of *tefilla* they are at any given point. The Navigation Bar illustrates the concept of ascent to the presence of God (while saying the *Shema* and *Amida*) and then descent back to the routine of everyday life.

The aesthetic of the Navigation Bar has been inspired by this idea of ascent/descent in *tefilla* as expressed by Rabbi Jonathan Sacks in his Introduction to the Koren Siddur.<sup>1</sup> Rabbi Sacks sees the structure of *tefilla* through the metaphor of Yaakov's ladder. Prayer is the ladder, and we are the angels, ascending to heaven and then descending back to earth. This reflects the structure of *tefilla* as creation-revelation-redemption. *Birkhot HaShaḥar* and *Pesukei DeZimra*, with the theme of creation, allow us to ascend to the summit of the ladder, and stand in the presence of God while we say the *Shema* and *Amida*.<sup>2</sup> From here prayer begins its descent as we turn to the theme of redemption with *Keriat*

*HaTorah*, *Ashrei* and *Aleinu*, allowing us to redeem our everyday lives by bringing the emotional-spiritual experience of *tefilla* (as experienced in the presence of God while at the summit of the ladder) into the routine of our everyday lives. We are now ready to reenter life and its challenges.

Each of the icons found on the Navigation Bar represents one of the eight identified sections of *Tefillat Shaḥarit*. The icon representing the current section of *tefilla* will be indicated by a stronger shade, while the other seven icons will be dimmed. The icons and meaning behind them are found here:



הכנה לתפילה – Preparation for Tefilla (pre-*Birkhot HaShaḥar tefillot*) is represented by a character praying before getting out of bed.



ברכות השחר – Morning Blessings are represented by the morning sun.



פסוקי דזמרה – Verses of Praise (or Verses of Song) are represented by a musical note.



קריאת שמע – The *Shema* is represented by a character lifting the hand to cover the eyes.



עמידה – The *Amida* is represented by a character standing during this *tefilla*.



קריאת התורה – The Reading of the Torah (or verses said when removing the *Sefer Torah* from the *Aron Kodesh*) is represented by a *Sefer Torah*.



אבינו מלכנו – *Avinu Malkenu*, said on fast days and between Rosh HaShana and Yom Kippur, is represented by a *shofar*.

1. This is a well-known idea which was developed by the early kabbalists, and also succinctly expressed in the siddur of Rabbi Yaakov Emden.
2. It should be noted that in Rabbi Sacks' essay, the *Amida* alone is the pinnacle of the prayer experience, and should be at the apex of the ladder on its own. However, for aesthetic and logistical reasons we have placed the *Shema* and *Amida* together as the summit of the ascent of *Tefilla*. We believe that this is justifiable educationally as well; the *Shema*, being the ultimate declaration of faith and a *tefilla* of sufficient gravitas and intense emotion, can comfortably sit side by side with the experience of standing in front of God while praying the *Shemoneh Esreh*.





עלינו – *Aleinu* (and concluding *tefillot*) is represented by a bowing character.

The second section of the siddur that contains non-weekday morning prayers, such as the bedtime *Shema* and Shabbat *tefillot*, will have a different navigation bar containing the following four icons:



ליל שבת – The Shabbat Evening *tefillot* are represented by an icon containing Shabbat candles.



יום שבת – The remaining *tefillot* for Shabbat day are represented by an icon containing the traditional Shabbat items of a *Kiddush* cup and *hallot* (despite these also being relevant for Shabbat Evening).



תפילה לשלום המדינה – The Prayer for the State of Israel is represented by an icon containing a *Magen David*.



קריאת שמע על המיטה – The final page of our siddur is the bedtime *Shema*, which has its own icon that represents nighttime with a moon and stars.

## Kavanot

Every page of the siddur (where space allows) has one or two thought elements to encourage the child to engage in the *tefilla* emotionally and cognitively. We have termed these “*Kavanot*,” as they are designed to “direct” the child toward a particular idea from the *tefilla*, or line of thought, encouraging them toward a process of reflection, connection and learning.

The *kavanot* found on the page will often include a thought question, but could also take the form of a quote, statement, or a line of translation from the text of the *tefilla*. They are designed to lead the student on a thought process engaging in the text and the siddur in a cognitive and emotional way. In the Educator’s Companion the teacher will be encouraged to use these questions and thoughts when appropriate, perhaps focusing on a different one each day. The teacher could use the question/thought as a trigger for a class discussion, or simply ask the children to reflect on the

question/thought, as they say the *tefilla* or throughout their day (perhaps to be referenced later in the day in a different class).

When logistically possible, questions are contained in a “cloud” thought box, and statements/quotes in a speech bubble. This is a consistent theme contained throughout the siddur, and allows the child immediately to understand what they are encountering and what is expected of them (i.e., to answer a question or reflect on an idea). Statements that are quotes are always found in quotation marks. The source of the quote will only be found in this Educator’s Companion, unless the quote is from Tanakh, in which case it is found in parentheses immediately after the quote. Sometimes, quotes are paraphrased in order to adapt the language to make it appropriate for this age group. In these cases, quotation marks are still used, as the essence of the quote remains.

## Rubrics

On several pages a rubric (instructional sentence) is provided, aimed at aiding the student (or helping the teacher to aid the student) to understand the choreography of the *tefilla* service. A short instruction explaining what is required of the participant is found together with a visual instruction in the form of an icon.

The following icons have been incorporated into rubrics in the siddur:



Boys say



Girls say



*Netilat Yadayim* (ritual hand washing)



Hold the *tzitzit* (for *Barukh SheAmar* or for the *Shema*)



Cover eyes for the first line of the *Shema*



Take three steps forward at the beginning of the *Amida* and three steps back at the end



*Amida* bowing icons



*Tefillot* that are said between Rosh HaShana and Yom Kippur, or on fast days



Additional *tefilla* for unwell people in the *Amida*



Special bowing for conclusion of the *Amida*



Verses said before *Keriat HaTorah*



The bedtime *Shema*



Various *tefillot* that are traditionally sung on Shabbat



A generic praying icon, most often used for *Amida*-related instructions



*Al HaNissim*, said on Hanukka and Purim



The blessing on lighting the Shabbat candles



Bowing at specific times in certain *tefillot*

## Page-by-Page Guide

This next section of the Educator's Companion will explore and explain each page spread from the siddur in detail, and provide ideas and strategies for the educator to best maximize the educational potential of each page. Each page of this guide will present the following resources in order to do this:

- The text of the *tefilla* translated (from the Koren Sacks Siddur) with educational themes from the text listed (for exploration independently from the other elements found on the page of the siddur)
- The illustration fully explained, together with suggested discussions that could emanate from it
- Ideas for using the *kavanot*

This will give the educator flexibility in how they wish to use the siddur in their own particular educational

context. For example, the classroom teacher could choose to focus on one spread for a 5–10-minute period each day during the *tefilla* session over one week; one day on the meaning of the text, the next day on the illustration, a day on each *kavana*, and then a final day to summarize and reflect on everything the class has learned that week and their new understanding of the *tefilla*. Or perhaps the teacher wishes to abridge the *tefilla* one day a week, and dedicate 30 minutes to consider a *tefilla* using all the educational elements of the page at the same time. The congregational *tefilla* leader, with weekly programming opportunities, could choose to explore a different page in depth as part of the more extended time they have with the children, or may also wish to compare and contrast different spreads.

# מודה אני Modeh Ani



## The Tefilla Text

Translation: *I thank You, living and eternal King, for giving me back my soul in mercy. Great is Your faithfulness.*

The text of this fundamental tefilla with which we begin our day has been reproduced in both the masculine and feminine to ensure that both girls and boys feel the same equal connection to the text, encouraging a personal connection to the words. This will also limit the confusion caused by including both genders within the same sentence, which this siddur avoids as much as possible.

The words מודה אני לפניך are highlighted in brown, anchoring them to the phrase "thank you" which is found in the upper *kavana*.

Educational Themes contained in the text:

- God as "King"/Kingship (מלכות)
- God as Creator of the world
- Gratitude
- Life is a gift from God
- Waking, renewal, creation.
- Gender specific relationships with God

## The Illustration

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In this first illustration of the siddur, our two main characters are encountered for the first time, the twins, Ellie and Dov. Here we see them in their bedroom first thing in the morning as they wake to a brand new day. The window gives us a glimpse of the world outside, with the bright blue sky of a new morning full of optimism and potential. The most striking aspect of the illustration educationally is the rays of sunshine shin-

ing through the window into the bedroom of our new friends. These rays represent the light and goodness of Hashem shining on His world as He returns the souls of His creations to them after the dark night. In fact, these rays could even be considered a manifestation of the souls of Ellie and Dov as they are returned to them by Hashem.

## The Kavanot<sup>3</sup>

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The Upper *Kavana*: *What do you want to say “thank you” for today?*

This is a reflection question, asking the child to reflect on what they have to be thankful for today. This *kavana* encourages the child to find themselves as the focus of the *tefilla* experience, and even become involved in authoring their own *tefillot* as they decide what they are saying thank you for. What do they have in their lives that they are thankful for? The educator should encourage them to recognize the blessings they have and then to be thankful for them. The final step is then to decide who to thank. God is not necessarily the only correct answer, and this in itself could be an appropriate discussion to be facilitated. Where do blessings come from? Do we create our own blessings from our own hard work or do they come from Hashem? Or is it perhaps a partnership? These questions encourage connection building to God and also the child's parents and family.

The beauty of this question is also that it can be asked every day, with a different answer given each time.

This approach, repeated exploration of this question, in itself has educational value.

The Lower *Kavana*: *“We thank Hashem for life itself. Life is a gift from Hashem.”*

This is a paraphrased quote from the commentary of Rabbi Jonathan Sacks in the Koren Sacks Siddur. This *kavana* asks the children to consider life itself as a gift not to be taken for granted. Educators could choose to discuss this quote, pursuing any of the following directions:

- Who is responsible for our birth and existence?
- Why is saying “thank you” important?
- If we have a difficult life should we still say “thank you”?
- Did Hashem give us the gift of life once at our birth or does He continually give us this gift every day?
- Why is this the first *tefilla* we say in the morning and, in fact, the first words we say the moment we wake up?

3. The terms “Upper Kavana” and “Lower Kavana” have been chosen for practical reasons, to indicate which *kavana* is being referred to. No deeper spiritual qualification is being made.



# על נטילת ידיים

## The Blessing on Washing Hands



### The Tefilla Text

Translation: *Blessed are You, LORD our God, King of the Universe, who has made us holy through His commandments, and has commanded us about washing hands.*

The word “ידיים” in the blessing is highlighted in light brown, as is the word “hands” in the *kavana*, linking both words together and to Ellie’s hands (which are a similar color).

Educational Themes contained in the text:

- The choreography of this mitzva
- Hands = action/behavior
- Dedication of something for holiness
- נטל = taking, elevating, for higher moral purpose

## The Illustration

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This illustration is primarily instructional in nature, and has Ellie taking the special “*natla*” cup dedicated for the ritual washing of hands and filling it with water from the running faucet in order to fulfill this mitzva. The halakhic aspects of the cup (for example the minimum amount of water necessary to perform this ritual is 86cc according to the more lenient approach; the mouth of the vessel must have a continuous rim; etc.) could be explored from the illustration, and the association between this mitzva and the ritual of the *Kohanim* in the *Beit HaMikdash*, who also washed their hands with a vessel to purify them, could also be explored. This line of thought introduces the children to the concepts of holiness and purity, and although both are difficult and abstract concepts for this developmental stage, the concepts could still be discussed

at an introductory level. Rabbi S.R. Hirsch also makes the connection between this mitzva and the *Kohanim* in the *Beit HaMikdash*, and speaks about the “dedication” of our hands and our bodies to holiness. He uses the root ל-ט-נ as the source for this idea – to elevate one's hands.

While the section of floor that Ellie is standing on looks like it is appropriate for a bathroom setting, the coloring and pattern of the rest of the illustration is more abstract and has a more spiritual feel to it, while also reflecting the shapes and colors of water. Perhaps this could be a reflection of the spiritual feelings in Ellie's mind while she performs the first mitzva of the day with water.

## The Kavanot

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*The Upper Kavana: What else are you going to do with your hands today?*

This is a reflection question, asking the child to reflect on their day ahead and on how they are going to interact with their world during that time. Hands represent action and behavior, one way that we interact and create things in this world. It is interesting to note that the blessing for this Mitzva does not focus on washing or water, but rather places emphasis and focus on hands. This kavana asks the child to consider what potential they have to achieve with their hands and implicitly asks them to consider making sure they use them for “holy” purposes. An appropriate follow up question would be “how can we dedicate our hands to holy purposes”? and “what would Hashem want us to use our hands for”?

*The Lower Kavana: Water sometimes moves and changes, and is sometimes still. When will you move and when will you be still today?*

This is a reflection question, asking the child to consider the properties of water and how water may be similar to us. Water is constantly on the move, changing and adapting, busily going about achieving its goals. However, under the appropriate circumstances, water can also be very still and quiet. Still waters run deep. This question asks the child to consider when in their day will they be like the first property of water, and when more like the latter property. The implied message is that both modes of existence and being are appropriate in their correct time. The educator may also like to use this opportunity to explore other educational values inherent in water, such as water as life-giving as we start our day anew with this ritual (*Rashba*) or the comparison of water to the Torah (*Bava Kama* 82a). This may also provide an opportunity to be creative and use actual water as a visual aid for this educational moment.

# אשר יצר Asher Yatzar



## The Tefilla Text

Translation: *Blessed are You, LORD our God, King of the Universe, who formed man in wisdom and created in him many orifices and cavities. It is revealed and known before the throne of Your glory that were one of them to be ruptured or blocked, it would be impossible to survive and stand before You. Blessed are You, LORD, Healer of all flesh who does wondrous deeds.*

Educational Themes contained in the text:

- The miracle of life/the human body
- The holiness of the human body as well as the soul
- God as the Creator of the world and of man
- Healing and God as Healer
- The fragility of human life

## The Illustration

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The illustration is largely instructional, depicting Ellie saying this special blessing having left the bathroom. This provides an educational opportunity to consider the halakhic requirements of this blessing, including the divergent opinions as to whether some blessings should be said at home as the relevant acts are performed, or whether they should be said in the synagogue at the beginning of *Shaharit*. Also the notion that we do not mention the name of Hashem in a place that is not befitting, such as a bathroom, could

be discussed here (hence Ellie is seen outside the bathroom rather than inside it), as well as the special nature of holy articles such as the siddur, which should not be taken into the bathroom. Here Ellie is saying the blessing having just left the bathroom (notice the wash basin from the previous page spread can be seen through the bathroom door) and this would be a good time to mention that this is not a *tefilla*, but rather a blessing said throughout the day.

## The Kavanot

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The Upper *Kavana*: *What do you think is the most important part of your body? Why?*

This question asks the child to reflect on the wondrous and intricate nature of the human body and the importance of each and every limb and organ. The ultimate message of this blessing is that life without even one of these would be difficult if not impossible. Rather than focusing on the negative (how terrible it would be to not have a particular limb or organ), this *kavana* asks the child to reflect on how important each part of their body is, and choose which they think is the most important. This presents the educator with a creative opportunity to discuss this, such as having an auction (children have limited funds to buy the body parts they value the most, and then justify their choice at the end), or a balloon debate (children playing the role of given body parts give an argument why they should remain in the sinking hot air balloon) to decide.

The Lower *Kavana*: *"Judaism sees the doctor as Hashem's messenger."*

This is a paraphrased quote from J. David Bleich in his book *Judaism and Healing* (although it can be considered a generally accepted normative idea in Jewish thought). This *kavana* asks the child to consider how Hashem provides and protects for us, and to explore the partnership we have with Him in our lives to look after ourselves and the world. Additional concepts that can be discussed as an outgrowth of this could be the injunction to not rely on miracles, Hashem as the source of mankind's inspiration and knowledge, Divine Providence and God's role in the world and our lives, supernatural and natural miracles. The link between this *kavana* and the text of the blessing is the human body. While in this blessing we marvel at its beauty, intricacies, and design, and connect and show gratitude to its Creator by reciting it, we are also aware of our responsibility to look after it, and that it is a religious imperative to do that. Our bodies should be considered a gift from Hashem, which is actually on loan. We have a moral responsibility to look after it until He chooses to take it back.



# א-לוהי נשמה Elohai Neshama



## The Tefilla Text

Translation: My God, the soul You placed within me is pure. You created it, You formed it, You breathed it into me, and You guard it while it is within me. One day You will take it from me, and restore it to me in the time to come. As long as the soul is within me, I will thank You, LORD my God and God of my ancestors, Master of all works, LORD of all souls. Blessed are You, LORD, who restores souls to lifeless bodies.

The word נשמה is highlighted in brown, anchoring it to the upper kavana. The word נפחתה is highlighted in green, anchoring it to the lower kavana.

Inside the tefilla, the word מודה is found in the masculine and feminine, indicated by the boy and girl icons.

Educational Themes contained in the text:

- The soul and its divine source

- The duality of man as both a physical and spiritual being
- השגחה פרטית – Divine Providence
- Gratitude
- God as Creator of the world, both physical and spiritual

- Our soul is pure and we have free choice to lead it to be good or bad
- Mankind is inherently good (implied by the fact that the soul Hashem has given us is “pure”)

## The Illustration

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The illustration depicts a creation scene, with several elements mentioned in the creation story in the Torah, such as the land and sea, trees and vegetation, fish and animals. The scene is full of life with the colors green and blue being primary. However, the focus of the illustration, and its connection to this *tefilla*, is the presence of the first of mankind – Adam and Eve. This encourages the viewer to consider the physical creation of man. Adam and Eve are partially obscured by the vegetation, mainly to avoid the tricky decision of how

to clothe them. However this also draws attention to their faces (which some might say is the physical manifestation of the soul). This is the connection between the *tefilla* and the illustration. This *tefilla*, describing the creation of our soul and expressing gratitude to Hashem for returning it each morning, is a companion to the previous blessing אשר יצר, which describes our physical bodies. The creation scene is where both of these aspects of our existence were created.

## The Kavanot

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The Upper *Kavana*: *What makes people different from animals?*

This *kavana* asks the child to reflect on what it means to be a human being. It is anchored to the word נשמה in the text, as this is one of the possible answers to the question. The soul that Hashem gave us, that we mention and show gratitude for in this *tefilla*, is not given to any of the animals. Other possible answers could include the power of speech, abstract thought, freewill, the ability to distinguish between right and wrong/good and evil, and the capability to have a relationship with God. Perhaps all of these can be directly linked to the soul that man has that is absent in all other living creatures. It is this soul that is returned to us each morning, and that we thank Hashem for in this *tefilla*. Only man is described as being created “in the image of God” and it is this soul that makes him unique.

The Lower *Kavana*: *“And Hashem breathed into man’s nose the soul of life and man became a living being” (Bereshit 2:7).*

This quote from the Torah describes the moment that Adam received the soul that is mentioned in this *tefilla*. This is the same soul that each of the children reading this *kavana* has received, and this *kavana* asks them to reflect on that, and what it might mean for their lives. Many questions and ideas can be generated from this verse, each justifying a discussion on its own.

- Why does the verse use the word נפחתי which we translate as “breathe” as the action of Hashem placing this soul into Adam’s body? Does Hashem have a nose or mouth in order to be able to “breathe” something?
- Why is it Adam’s nose that receives his soul? What do we breathe through our noses? Could this be teaching something about the nature of the soul (what are the similarities between air and the soul?)
- What does the term “the soul of life” mean? Can one live without a soul? Who or what does live without a soul and what is their life like?
- If only at this point did man become a “living being,” then what was he before this point? And what is he after the soul departs?

# ציצית Tzitzit



## The Tefilla Text

Translation: *Blessed are You, LORD our God, King of the Universe, who has made us holy through His commandments, and has commanded us about the command of tasseled garments.*

The word צִיצִית from the blessing is highlighted in green and thereby anchored to the upper *kavana*, which is a quote exploring *tzitzit* as a visual reminder of mitzvot.

Educational Themes contained in the text:

- Tzitzit as a visual reminder/signpost
- The concept of Mitzva
- God as Ruler of the world
- Mitzvot as a source of holiness
- Jewish clothing

## The Illustration

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This illustration is largely instructional. Here we find Dov in the bedroom again next to his bed, as he gets dressed and ready for school. He holds his *tzitzit* out as he makes the blessing. Again, there are those that say this blessing immediately upon donning the *tallit katan* as Dov is, and those that would wait until they are praying from the siddur. While there is no halakhic obligation to hold the *tzitzit* when one says the bless-

ing, this is something that young children are asked to do in a school setting for educational purposes, and functions as a way of emphasizing the ritual in the illustration. The lower *kavana*, which presents the famous *gematria* (numerical value) of the word *ציצית*, has been designed to look like a height chart on Dov and Ellie's wall.

## The Kavanot

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The Upper *Kavana*: “*ציצית are a reminder to us. We tie them to our clothes just as one might tie a string around his finger or belt to remember something.*”

This is a paraphrased quote from Rabbi Aryeh Kaplan in his book *Tzitzit: A Thread of Light*. The language has been slightly modified to allow it to be more readily understood by this age group. The *kavana* encourages the child to understand the famous approach to the explanation behind the ritual of *tzitzit* – that it is a visual reminder for us. While tying a string around one's finger may not be a contemporary way to remind oneself of something important, the educator could ask the children to consider ways today that we do remind ourselves of things (e.g., writing ourselves a note, sending oneself an email, setting an alarm, writing an entry in a calendar, asking a friend or parent to remind us, etc.).

The question to be considered here is what is Hashem asking us to remember while we wear *tzitzit*? Possibly the most common way to answer this is Rashi's well-known approach presented in the lower *kavana*, that *tzitzit* remind us of all the mitzvot in the Torah, and the two *kavanot* on this page can work in tandem. However, there are other broader and more general answers to this question that are equally legitimate such as “the Torah,” “being good,” “Hashem,” etc. The children can be asked what they think of when they see

or wear *tzitzit*, and the discussion can emanate from there. An interesting but more abstract line of discussion could also be why we need signs and reminders in our life in general. The educator could introduce other signs from the world of the child (either by mentioning them or, more creatively, by bringing them into class, asking the children to create signs, or playing a game with them), including signs in school, traffic signs, advertising signs, warning signs in various contexts, etc., and follow up by exploring with the children why Hashem may want to provide us with a sign to remind us of His mitzvot/Torah.

The Lower *Kavana*:

ת י צ י צ

$400 + 10 + 90 + 10 + 90 + 8 \text{ strings} + 5 \text{ knots} = ?$

This well-known idea, that the mitzva of *tzitzit* should be considered a visual reminder of all the other mitzvot, comes from a Rashi on Bemidbar 15:39, where the numerical value of the word *ציצית* is given ( $400 = \text{צ}$ ;  $10 = \text{י}$ ; and  $400 = \text{ת}$ ). This all comes to 600. Add to this the 8 strings (4 strings doubled over to form 8) and the 5 knots required to tie them all together, and it comes to 613, the number of mitzvot in the Torah. This simple arithmetic could be used creatively by the educator to explain this concept to the children. The concept of 613 mitzvot may be new to children of this age, and so the educator may also wish to explore that.



# ברכות התורה 1

## Blessings over the Torah 1



### The Tefilla Text

Translation: *Blessed are You, LORD our God, King of the Universe, who has made us holy through His commandments, and has commanded us to engage in study of the words of Torah.*

*Please, LORD our God, make the words of Your Torah sweet in our mouths and in the mouths of Your people, the house of Israel, so that we, our descendants (and their descendants) and the descendants of Your people, the house of Israel, may all know Your name and study Your Torah for its own sake. Blessed are You, LORD, who teaches Torah to His people Israel.*

Educational Themes contained in the text:

- A blessing for learning Torah means it is a mitzva – divine command/spiritual experience (and not just an intellectual/educational act)
- The text of the blessing is to “engage in the words of the Torah” rather than merely “study” them.
- We pray that the Torah will be “sweet” in our mouths (as spiritual nourishment just like sweet food is physical nourishment)
- We pray that we will be successful in teaching it (and passing our enthusiasm) to our children

- Hashem is the source of the Torah, and He teaches it to us personally

- Learning Torah “for its own sake/לשמה”

## The Illustration

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In this illustration we have Ellie and Dov learning Torah from their own *sefarim*. While the Torah they learn is the very same Torah found in the synagogue and *Beit Midrash* (seen in the distance) the children have their own special connection and intimacy to it. In fact, the Torah has left the *Beit Midrash* and is central to their lives. The path that they sit on represents the דרך/אורח חיים and that the Torah must have relevance to our everyday lives, rather than remain in the distant synagogue or study hall. Perhaps this also reminds us that the study of Torah is not merely an intellectual activity, but must lead to action, and this is also reflected in the language of the blessing, “to engage in the words of Torah” rather than to merely study them.

The old study hall in the distance, surrounded by trees (עץ חיים as the Torah is referred to in *Mishlei* 3:18 – see the following page spread where this is more fully explored), could also represent the Torah of ancient times, and the path forms the link between then and now. The Torah the children hold is the very same Torah from ancient times, in the hands of the children who represent future generations. This Torah is as relevant today as it ever was, and the path represents an unbroken chain of heritage and tradition from ancient times, throughout Jewish history, until today and beyond to the future. The path, traversing green lush hills and yellow barren hills, shows us how the Torah has been ever-present throughout the ups and downs of Jewish history, and has proven to be eternal, just as the people that adhere to it.

## The Kavanot

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The Upper *Kavana*: *Why do we make a ברכה on learning Torah?*

This *kavana* asks the children to reflect on the nature of the mitzva to learn Torah as expressed in its blessings. Many subjects are learned in school, and we can find many varied reasons to learn them. But we only make a blessing on one of them. *Limmud Torah* is a mitzva, and divine injunction, commanded by Hashem, and therefore we make a blessing on performing this mitzva, just as we do for any other mitzva (this blessing is therefore a ברכת מצוה). There are many reasons why learning Torah would be a good idea (you may like to ask the children what they might be), but the ultimate reason we do it is because Hashem commanded us to. The educator may also wish to think slightly more creatively to answer this question (or perhaps one of the children will provide the answer) that this blessing is actually a ברכת נהנין made before partaking of something from which one gains enjoyment, such as food or fragrance. Learning Torah is an enjoyable experience, and the Torah is a gift from Hashem, and we therefore must make a blessing to thank Him, just as we do in

other cases of enjoyment. This idea is also found in Rabbi J.B. Soloveitchik’s approach to these blessings.

The Lower *Kavana*: *If praying is talking to Hashem, then learning Torah is listening to Hashem!*

This *kavana* asks the child to see *tefilla* and *Limmud Torah* as the two sides of their connection to Hashem. The *kavana* is based on a comment made by Rabbi Jonathan Sacks in his commentary on the *Shema* in the Koren Sacks Siddur. The full quote is: “In prayer, we speak to God. In the *Shema*, God, through the Torah, speaks to us.” This creates for us the wonderful idea that *tefilla* is actually a dialogue. We speak to Hashem, and through His Torah, He speaks to us in return, and we must listen (hence “שמע”!). Perhaps this is why the compilers of our siddur made sure to place so many quotes from the Torah (including Tanakh), and why the *Shema* is central to our *tefilla* service. This also concretizes for the children the concept of *Torah min hashamayim* – the words we have in front of us literally came from the mouth of Hashem. That is what we are saying when we make a blessing on the mitzva of learning Torah.

## ברכות התורה 2

## Blessings over the Torah 2



### The Tefilla Text

Translation: *Blessed are You, LORD our God, King of the Universe, who has chosen us from all the peoples and given us His Torah. Blessed are You, LORD, Giver of the Torah.*

*May the LORD bless you and protect you. May the LORD make His face shine on you and be gracious to you. May the LORD turn His face toward you and grant you peace. (Bamidbar 6:24–26)*

*The Torah Moses commanded us is the heritage of the congregation of Jacob. (Devarim 33:4)*

The words "אֲשֶׁר בָּחַר בָּנוּ מִכָּל הָעַמִּים וְנָתַן לָנוּ אֶת תּוֹרָתוֹ" are highlighted in brown to connect to the lower *kavana*, and the words "תּוֹרָה צִוָּה לָנוּ מֹשֶׁה מִוֶּרְשָׁה קְהֵלֶת יִעֲקֹב" are highlighted in green to connect to the upper *kavana*.

Educational Themes contained in the text:

- We are "chosen" to be the only nation to receive the Torah, and with this comes the responsibility of being an "Am Segula"

- *Limmud Torah* is our gateway to understanding the ways of God
- Torah is *min hashamayim*
- Torah is “commanded” by Hashem (i.e., it is an imperative/instruction)

- The Torah that Moshe received, the same one we learn today, represents an unbroken tradition/heritage throughout the generations and our history

## The Illustration

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This illustration finds Dov and Ellie engaged in the mitzva of learning Torah. Dov is learning from his *sefer*, but Ellie is looking at the abstract expression of the Torah in the form of a tree, with the letters of the *Sefer Torah* floating from it. The Torah is described as עץ חיים (Tree of Life) in *Mishlei* (3:18), and here we have this represented by the letters from the Torah ascending to heaven from the tree. The educator may wish to consider with his/her students why the Torah is compared to a living tree. Possible directions to consider include the sustenance and nutrition that a tree can give, as well as the protection in the form of shade. A tree also provides for us the imagery of deep roots, and development and growth over generations, all of which are appropriate and relevant concepts to relate to the Torah.

The letters ascending from the tree toward heaven in this illustration remind us of the story in the Gemara (*Avoda Zara* 18a) of the martyrdom of Rabbi Hanan ben Teradyon, who was burned alive by the Roman authorities while wrapped in the parchment of a *Sefer Torah*. When his students asked him what he saw he replied that while the parchment was burning the letters were flying toward heaven. While it may be felt that this story is inappropriate for this age, the imagery and message of this story is a beautiful one that is expressed in our illustration and can be shared with children of this age. The words of the Torah begin their journey in heaven, and return to heaven, whether through trauma and disaster or through the voices of children learning them.

Finally, we also have the inspiring message that Torah learning and closeness to Hashem can come from *sefarim* and nature alike. While Dov is learning from his *sefer*, Ellie is looking at nature. In fact it seems

almost as if Ellie is impacting Dov’s learning from his *sefer* by pointing to the tree, and Dov is helping Ellie to understand what she is seeing from the wisdom in his *sefer*. This idea is clearly Maimonidean, as found in his introduction to the *Guide for the Perplexed*:

The Almighty, desiring to lead us to perfection, and to improve the state of our society, revealed to us His laws which are to regulate our actions. These laws... presuppose an advanced state of intellectual culture. We must first... have knowledge of metaphysics. But this discipline can only be approached after the study of physics... Therefore, the Almighty commenced Scripture with the descriptions of creation, that is, with physical science.

Our illustration is also reminiscent in a visual way of the Mishna in *Avot* (3:9):

Rabbi Jacob said: One who is reviewing his Torah study while walking on the way, and interrupts his study to say, “What a beautiful tree” or “What a beautiful field,” is regarded by Scripture as if he had endangered his soul.

According to Rav A.I. HaKohen Kook the key word to understanding this mishna is the word “interrupts.” When one looks at nature and sees this as an interruption to one’s Torah learning, as something separate and spiritually inferior and less holy, then, according to the mishna, one incurs the ultimate penalty. Rather we should see the exploration and appreciation of God’s world as a parallel and complimentary path to understanding and loving God. Clearly Ellie and Dov learn this mishna with the help of Rav Kook, as they see their Torah learning in nature, and nature in their Torah learning.

## The Kavanot

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The Upper *Kavana*: What does it mean that the תורה is our “heritage”?

This *kavana* asks the children to connect to the ancient chain of tradition that the Torah represents from their ancestors until today. It is anchored to the verse “תורה צוה לנו משה,” a verse that will most likely be familiar to the children, especially through the popular tune that accompanies it. While the word “heritage” is not one that young children of this age will be familiar with, the concept is not strange to them at all. Heritage is something inherited at birth, whether possessions, characteristics, or status. While this is an appropriate definition for our context and applicable to the Torah, the secondary definition of the word is even more so. That is, something transmitted from the past and handed down as tradition. This *kavana* asks the child to connect to the 4000-year-old unbroken chain of tradition, from his or her ancestors, through grandparents and parents, to the child themselves today. That is the Torah that Dov and Ellie are holding on to in the illustration, and the book they hold in their hand today in the form of their siddur.

The Lower *Kavana*: Hashem said to Avraham, “Through you, all the families of the world will be blessed” (*Bereshit* 12:3).

This *kavana*, anchored to the words “אשר בחר בנו מכל העמים ונתן לנו את תורתו,” asks the child to connect to the concept of chosenness, as found in the blessing for learning Torah. The blessing suggests that we have been chosen as a nation to receive the Torah. The verse from *Bereshit* suggests that Avraham has been chosen to be a blessing to all the families of the world. This blessing together with this verse, can present to us a broad concept of national election. We have been chosen to accept the Torah, and through fulfilling the precepts contained in the Torah, we can become a blessing to the world. The Jewish People can do this by behaving as a model nation, based on Torah values. In the words of Rabbi Jonathan Sacks (*To Heal a Fractured World*):

God asks one individual – eventually a family, a tribe, a collection of tribes, a nation – to serve as an exemplary role model, to be as it were a living case-study in what it is to live closely and continuously in the presence of God.

# מה טוב Ma Tovu

21

**מה-טבו**

אֱלֹהֵיךָ יַעֲקֹב, מִשְׁכְּנֶיךָ יִשְׂרָאֵל:

וְאֲנִי בְּרֹב חֶסֶדְךָ אָבֹא בֵיתְךָ

אֲשֶׁתְּחֹה אֶל־הֵיכָל־קֹדֶשְׁךָ בִּירְאָתְךָ:

יְהוָה אֱהַבְתִּי מְעֹן בֵּיתְךָ

וּמְקוֹם מִשְׁכַּן כְּבוֹדְךָ:

וְאֲנִי אֲשֶׁתְּחֹה

וְאֶכְרַע אֶבְרָכָה לְפָנֶי יְהוָה עֹשִׂי.

וְאֲנִי תִפְלְתִי לְךָ יְהוָה

עַתָּה רְצֹן

אֱלֹהִים בְּרַב־חֶסֶדְךָ

עֲנֵנִי בְּאַמַּת יִשְׁעֶךָ:

20

What makes a building "Jewish"?

"And they shall make a מִשְׁקֵן for Me so that I may live among them" (Shemot 25:8).

## The Tefilla Text

Translation: How goodly are your tents, Jacob, your dwelling places, Israel. As for me, in Your great loving-kindness, I will come into Your House. I will bow down to Your holy Temple in awe of You. LORD, I love the habitation of Your House, the place where Your glory dwells. As for me, I will bow in worship; I will bend the knee before the LORD my Maker. As for me, may my prayer come to You, LORD, at

a time of favor. God, in Your great loving-kindness, answer me with Your faithful salvation.

The words "אֱלֹהֵיךָ יַעֲקֹב מִשְׁכְּנֶיךָ יִשְׂרָאֵל" are highlighted in green to anchor them to the illustration, specifically the large tent, as well as both *kavanot*, which are both exploring the concept of Jewish structures/homes.

Educational Themes contained in the text:

- Tents = tents of learning (*Beit Midrash*)
- Tents = Jewish homes (which should also function as a *Beit Midrash* and *Beit Keneset*)
- What makes your home a Jewish home?
- Parallel to our tent is God's tent = *Beit HaMikdash*

## The Illustration

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This illustration asks the children to reflect on the Jewish values that are expressed in Jewish buildings. It has our two characters traveling back in time (or perhaps they are the ancestors of Dov and Ellie who looked similar to them) and encountering Avraham (or perhaps any other biblical character) performing the mitzva of הכנסת אורחים (welcoming guests). The words of *Ma Tovu* come from the biblical story of Balak, and so the scene in the background of the illustration is reminiscent of a desert encampment, during the period when the Children of Israel were traveling from Egypt to the Land of Israel.

The illustration asks the child to explore the concept of a Jewish home. What does it mean that Jewish homes (tents and dwellings) are “goodly”? This question can be posed to the children using this illustration and is also related and connected to the upper *kavana*, “What makes a building Jewish?” The illustration suggests the answer is that a Jewish home is open to guests and strangers, a home in which the mitzva of הכנסת אורחים is central. Presenting the children in the illustration as visually like Dov and Ellie, but in a biblical context with biblical garb, suggests a continuity from the times of Tanakh until today, in terms of history, values, tradition and peoplehood.

## The Kavanot

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The Upper *Kavana*: *What makes a building “Jewish”?*

This *kavana*, anchored to the text “אֵלֶיךָ יַעֲקֹב מִשְׁכְּנִי, תֵּיךְ יִשְׂרָאֵל” asks the child to reflect on the nature of the Jewish home and community, and perhaps their place within it. There are many directions in which the discussion could go once this question is posed to the children. Is a building considered Jewish from its external structure, what is contained inside it, or from the behavior of the people that frequent it? The answer can be all three. A building that has been designed with Torah values – such as *Kavod HaBeriot*, protecting the environment – in mind can be considered a “Jewish building.” Practically speaking this could include disability access features, energy efficiency, resource conservation or recycling. Or a “Jewish Building” could be one that contains articles of Jewish importance, such as ritual objects, *mezuzot* on every door, books of Jewish knowledge, or a kosher kitchen. But the most profound definition of a “Jewish Building” is one in

which the people who frequent the building act in a “Jewish way,” performing mitzvot, and embodying Jewish values, such as הכנסת אורחים.

The Lower *Kavana*: “*And they will make a משכן for Me so that I may live among them*” (*Shemot 25:8*).

This *kavana* consists of the verse from the Torah instructing the Children of Israel in the desert to construct a tabernacle for God to dwell within. Placing this verse on this page asks the children to consider the similarities between our own “Jewish buildings” and the building created to contain the Divine Presence. What are the similarities between our homes and the *Beit HaMikdash*? Questions that may follow from this discussion include why does God need a dwelling place or is it that we need a place where we can consider ourselves “visiting” Him? Where do we go today to “visit” God? And what do we do when we get there?

# אדון עולם Adon Olam

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## אֲדוֹן עוֹלָם

אֲשֶׁר מֶלֶךְ בְּטָרִם כָּל־יְצִיר נִבְרָא.  
 לַעֲת נַעֲשֶׂה בְּחַפְצוֹ כֹּל אֲזִי מֶלֶךְ שְׁמוֹ נִקְרָא.  
 וְאַחֲרֵי כָכֹל הַכֹּל לְבָדּוֹ יִמְלֹךְ נִוְרָא.  
 וְהוּא הֵיךְ וְהוּא הוּהוּ וְהוּא יִהְיֶה בְּתַפְאָרָה.  
 וְהוּא אֶחָד וְאֵין שֵׁנִי לְהַמְשִׁיל לּוֹ לְהַחֲבִירָה.  
 בְּלִי רֵאשִׁית בְּלִי תְכָלִית וְלֹא הָעוֹ וְהַמְשָׁרָה.  
 וְהוּא אֱלֹהֵי וְחַי גּוֹאֲלֵי וְצוֹר חֲבָלֵי בַעַת צָרָה.  
 וְהוּא נָסִי וּמְנוֹס לִי מִנֶּת בּוֹסֵי בְיוֹם אֶקְרָא.  
 בִּידּוֹ אֶפְקִיד רוּחִי בַעַת אִישׁוֹן וְאֶעֱרָה.  
 וְעַם רוּחִי גּוֹיָתִי יִהְיֶה לִי וְלֹא אֵירָא.

In what ways  
is Hashem like a King?

"Hashem will look after  
my soul and my body.  
Hashem is with me,  
I will not be afraid!"

## The Tefilla Text

Translation: LORD of the universe, who reigned before the birth of any thing – When by His will all things were made then was His name proclaimed King. And when all things shall cease to be He alone will reign in awe. He was, He is, and He shall be glorious for evermore. He is One, there is none else, alone, unique, beyond compare; Without beginning, without end, His might, His rule are everywhere. He is my God; my Redeemer lives. He is the Rock on whom I rely – My banner and my safe retreat, my cup, my portion when I cry. Into His hand my soul I

place, when I awake and when I sleep. The LORD is with me, I shall not fear; body and soul from harm will He keep.

The word “מֶלֶךְ” in the third line of the text is highlighted in light brown, and anchored to the word “King” in the upper kavana. The words of the penultimate line in the text are highlighted in green and anchored to the illustration in the form of the moon, representing Hashem’s protection of Dov while he sleeps. The words of the last line of the text of the tefilla



are highlighted in light brown and anchored to the lower *kavana* which is an adapted translation.

Educational Themes contained in the text:

- God as “King”
- God as Creator of the world

- God of the universe vs. Personal God
- God of History – He is infinite, pre-dates history, but is involved in the history of the universe, world, Jewish people, and our own history
- God protects me (my body and soul) when I sleep and when I wake up

## The Illustration

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This illustration asks the child to connect to Hashem as a King-Protector. The theme of the illustration is God’s protection of our soul when we are asleep and when we are awake, and the child is asked to reflect on this aspect of their relationship with Hashem. In this way, the illustration complements the lower *kavana* which explores further the concept of God’s protection as expressed in the translation of the last two lines of the text. The line of the text from which this concept is taken (בְּיָדוֹ אֶפְקֵיד רוּחִי בַּעַת אִישׁוֹן וְאַעֲיֶדָה) is highlighted in green, and is anchored to the color of the moon on which Dov is sleeping. We can see Dov sleeping safely and soundly in the comforting knowledge that Hashem is looking after him. In the bottom left-hand corner we have a waking Dov, alert and alive and ready

to face the new day, aware of and rejoicing in the love and protection of Hashem.

The rays of light that emanate from the top left-hand corner of the page also represent God’s protection (they are rays of light that deliberately do not emanate from the sun, and are barely perceptible, yet clearly a part of the image and the life of Dov in the illustration). The sun and the moon represent night and day, sleeping and waking, darkness and light. And throughout it all we can be assured that God is with us and protecting us. The musical notes that form the texture of the ground on the right-hand page remind us of the important role of music and song in our *tefilla*, and especially in this *tefilla*. *Adon Olam* may have more tunes associated with it than any other *tefilla* in the siddur.

## The Kavanot

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The Upper *Kavana*: *In what ways is Hashem like a King?*

The upper *kavana* asks the child to reflect on the theme of Kingship in the *tefilla*, designed to encourage the student to try and relate to God as a King. They are asked to do this by first clarifying for themselves what role a king plays in the lives of regular people, and how that may help us to understand and relate to God and the role He plays in our lives. Just as a king (or president) has power over our lives, as well as a responsibility to protect and provide for his subjects, so too, does Hashem. Just as we have a responsibility to show loyalty and respect to a king, so too to Hashem.

The Lower *Kavana*: *“Hashem will look after my soul and my body. Hashem is with me, I will not be afraid!”*

This quote is an adapted translation of the last line of the *tefilla*. This was chosen because it summarizes a central theme to the *tefilla*, and is one to which the child can relate, and may be inspired by. The teacher could simply ask the students to spend a moment reflecting on this line in silence, and then continue with the *tefilla*, or use this as a trigger to begin a discussion on fear in the lives of the students, and how faith in God can help navigate a world that is often scary. This translated line from the *tefilla* can also be related to the upper *kavana* as well as to the message of the illustration.