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KATZ ZICHRONY SARI

CULTIVATING TRADITION IN EARLY CHILDHOOD DANCE EDUCATION IN ISRAEL

Specialty: 531.01 – ***General theory of education***

Doctoral thesis in pedagogical sciences

Scientific supervisor: **Guţu Zoia**,
PhD in pedagogy,
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VALORIFICAREA TRADIŢIEI ÎN EDUCAȚIA PRIN DANS DIN COPILĂRIA TIMPURIE ÎN ISRAEL

Specialitatea 531.01 – ***Teoria generală a educaţiei***

Teza de doctor în ştiinţe pedagogice

Conducător ştiinţific: **Guţu Zoia**,
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CHIŞINĂU, 2016

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ADNOTARE

Autor: Katz Zichrony Sari

Tema: Valorificarea tradiţiei în educaţia prin dans din copilăria timpurie in Israel.

Structura tezei: introducere, 3 capitole, concluzii generale şi recomandări, bibliografie (195 surse), 129 pagini ale conţinutului, 9 tabele, 19 figuri, 5 picturi, 6 anexe, adnotare (în română, rusă şi engleză), lista abrevierilor. Rezultatele obţinute sunt publicate în cadrul a 6 lucrări ştiinţifice şi a 1 articol la conferinţă internaţională.

Cuvinte cheie: dans, instruirea în dans, predarea dansului din copilăria timpurie, pedagogia dansului socio-cultural, curriculumul programului de dansuri socio-culturale, modelul de dans Midrash, tradiţie

Domeniul de cercetare: Teoria şi metodologia educaţiei coregrafice.

Scopul cercetării: Stabilirea reperelor teoretice şi curriculare de valorificare a tradiţiilor prin arta coregrafică în perioada educaţiei timpurii.

Obiectivele cercetării sunt: analiza conceptelor şi abordărilor teoretice ale valorificării/cultivării tradiţiei prin arta coregrafică în perioada educaţiei timpurii; fundamentarea reperelor teoretice ale valorificării/cultivării tradiţiei prin arta coregrafică în perioada educaţiei timpurii; elaborarea metodologiei de valorificare a tradiţiei prin arta coregrafică în perioada educaţiei timpurii; proiectarea curriculumului de predare-învăţare a dansului în baza tradiţiei şi contextului socio-cultural şi educaţional; validarea experimentală a metodologiei de valorificare/cultivare a tradiţiei prin arta coregrafică, precum şi analiza calitativă şi cantitativă a datelor experimentale.

Problema ştiinţifică soluţionată rezidă în conceptualizarea şi elaborarea metodologiei de valorificare a tradiţiei prin arta coregrafică în contextul socio-cultural şi educaţional respectiv asigurând un alt nivel de educaţie coregrafică, dar şi de formare/dezvoltare a copiilor de vârstă timpurie.

Noutatea ştiinţifică şi originalitatea studiului constă în: fundamentarea teoretică a valorificării tradiţiei în procesul educaţiei coregrafice a copiilor de vârstă timpurie din perspective: socio-culturală, axiologică şi experimentală; determinarea valenţelor ale artei coregrafice în vederea valorificării tradiţiei în procesul educaţiei coregrafice a copiilor de vârstă timpurie; fundamentarea unei metodologii de valorificare a tradiţiei în procesul educaţiei coregrafice a copiilor de vârstă timpurie axate pe patru demersuri: codificarea iniţială (separarea în unităţi de sens şi etichetarea lor), extinderea tematică, concentrarea conţinutală, „traducerea” imaginii deduse din conceptele teoretice, şi sensibilizate de abordări etice.

Semnificaţia teoretică a studiului este relevată de: dezvoltarea teoriei generale a educaţiei prin interconexiunea etnopedagogică (tradiţia) şi educaţiei coregrafice (artei coregrafice), creând, în aşa fel, un demers conceptual nou al pedagogiei dansului (coregrafie socio-culturală); conceptualizarea valorificării tradiţiei în procesul educaţiei coregrafice a copiilor de vârstă timpurie în contextul socio-cultural, educaţional şi experimental specific; corelarea dansului şi tradiţiei într-un construct educaţional prin intermediul: utilizării metaforelor şi rimelor din scripturile evreieşti; utilizării operelor de artă axate pe tradiţii; utilizării muzicii tradiţionale ca surse de inspiraţie emotivă; activităţii profesorului purtător de valori şi experienţe; dezvoltarea cadrului metodologic al educaţiei coregrafice a copiilor de vârstă timpurie axată pe valorificare a tradiţiilor constituind parte componentă a pedagogiei dansului (coregrafie socio-culturală); modelare teoretică şi praxiologică a curriculumului de educaţie coregrafică prin valorificare a tradiţiei şi potenţialul dansului „Midraş”.

Valoarea aplăcativă a cercetării constă în: posibilitatea de aplicare în practică a metodologiei de educaţie coregrafică a copiilor de vârstă timpurie la nivel naţional; posibilitatea şi oportunitatea de implementare a curriculumului de predare-învăţare a dansului; aplicarea rezultatelor în formarea cadrelor didactice de coregrafie; extinderea concepţiei respective şi la nivel de învăţământ primar şi general.

Implementarea unor date de ordin ştiinţific: cu privire la dansul didactic şi metodologia prelegerilor a fost demonstrată la Orot (2014-2015). Curriculum a fost implementat în grădiniţa HeMeD de către profesorii în formare, dar şi de cei care au absolvit.

АННОТАЦИЯ

Автор: Кац Зихрони Сари

Тема: Культивирование традиции в процессе хореографического воспитаниядетей раннего возраста в Израиле.

Структура диссертации: введение, 3 главы, общие выводы и рекомендации, библиография (195 источников), 129 страниц основного текста 9 таблиц, 19 графических изображений, 5 рисунков, 6 приложений, аннотация (на румынском, русском и английском языках), список сокращений. Полученные результаты опубликованы в 6 научных работах и 1 доклад на международной конференции.

Ключевые слова: танец, танцевальное образование, танцевальное образование в раннем детстве, социально-культурная танцевальная педагогика, социально-культурная танцевальная учебная программа, танцевальная модель «Мидраш».

Область исследования: Теория и методика хореографического воспитания.

Цель исследования: определение теоретических и учебных основ освоения культурных традиций посредством хореографического искусства на этапе раннего воспитания.

Задачи исследования: анализ теоретических подходов и концепций освоения/насаждения культурных традиций посредством хореографического искусства на этапе раннего воспитания; обоснование теоретических основ освоения/насаждения культурных традиций посредством хореографического искусства на этапе раннего воспитания; разработка методологии освоения культурных традиций посредством хореографического искусства на этапе раннего воспитания; составление учебного плана преподавания и изучения танца на основе культурных традиций, а также социокультурного и образовательного контекстов; экспериментальное применение методологии освоения/насаждения культурных традиций посредством хореографического искусства, а также качественный и количественный анализ данных, полученных в ходе эксперимента.

Разрешенная научная проблема заключается в концептуализации и разработке методологии освоения культурных традиций посредством хореографического искусства в соответствующих социокультурном и образовательном контекстах с целью обеспечить иной уровень хореографического воспитания, а также подготовки и развития детей раннего возраста.

Научная новизна и оригинальность исследования состоит в теоретическом обосновании освоения культурных традиций в процессе хореографического образования детей раннего возраста с социокультурной, аксиологической и экспериментальной точек зрения; определении граней хореографического искусства с целью освоения культурных традиций в процессе хореографического образования детей раннего возраста; обосновании методологии освоения культурных традиций в процессе хореографического образования детей раннего возраста, сосредоточенной на четырех этапах: первоначальное кодирование (разделение на смысловые единицы и их обозначение), расширение тематики, сосредоточение содержания, «перевод» образа, вычлененного из теоретических концепций и донесенного до общества благодаря этическому подходу.

Теоретическое значение исследования определяется развитием общей теории образования посредством взаимосвязи этнопедагогики (культурных традиций) и хореографического образования (хореографического искусства), и, как следствие, формирования концептуально нового этапа в педагогике танца (социокультурной хореографии); концептуализацией освоения культурных традиций в процессе хореографического образования детей раннего возраста в особых социокультурном, образовательном и экспериментальном контекстах; переплетением танца и культурных традиций в образовательной конструкции путем использования метафор и рифм еврейских писаний; использованием произведений искусства, созданных в духе культурных традиций; использованием традиционной музыки в качестве источника эмоционального вдохновения; работой преподавателя, являющегося носителем ценностей и опыта; развитием методологической базы хореографического образования детей раннего возраста, основанного на освоении культурных традиций, как составляющей педагогики танца (социокультурной хореографии); теоретической и практической разработкой учебного плана хореографического образования путем освоения культурных традиций и потенциала танца «Мидраш».

Практическое значение исследования состоит в возможности применения на практике методологии хореографического образования детей раннего возраста на национальном уровне; возможности и целесообразности внедрения учебного плана преподавания и изучения танца; применении полученных результатов при подготовке преподавателей хореографии; распространении данной концепции на уровне начального и общего образования.

Реализация научных результатов: была проведена на лекциях по танцевальной дидактике и танцевальной методологии в Орот (2014-2015 гг.). Учебная программа применялась учителями-практикантами и выпускниками ВУЗов в HeMeD.

ANNOTATION

Author: Katz Zichrony Sari

Theme: Cultivating Tradition in Early Childhood Dance Education in Israel.

Thesis Structure: introduction, 3 chapters, general conclusions and recommendations, bibliography (195 sources), 129 pages of the basic text, 9 tables, 19 figures, 5 pictures, 6 appendixes, annotation (in Romanian, Russian and English), the list of abbreviations. The obtained results are published in 6 scientific works, 1 papers at international conference.

Key words: dance, dance education, early childhood dance education, socio-cultural dance pedagogy, socio-cultural dance curriculum, Midrash Dance Model, tradition, Israel.

The field of the research: Theory and Methodology of Choreographic Education.

The goal of the research: Establishing theoretical and curricular guidelines for valorization/cultivation of traditions through the art of dance in early childhood education.

The objectives of the research: analysis of concepts and theoretical approaches of valorization/cultivation of tradition through the art of dance in early childhood education; substantiation of theoretical guidelines of valorization/cultivation of tradition through the art of dance in early childhood education; development of the methodology for valorization of tradition through the art of dance in early childhood education; designing the dance teaching-learning curriculum based on tradition and the socio-cultural and educational context; experimental validation of the methodology for valorization/cultivation of tradition through the art of dance, as well as qualitative and quantitative analysis of experimental data.

The solved scientific issue lies in conceptualizing and developing the methodology for valorization of tradition through the art of dance in the socio-cultural and educational context accordingly, ensuring another level of dance education, and early child education/development.

The scientific novelty and originality of the study lies in: the theoretical substantiation of valorization of tradition in dance education of young children from the: socio-cultural, axiological and experimental perspectives; determination of strengths of the art of dance in order to put in value tradition in dance education of young children; substantiation of a methodology for valorization of tradition in dance education of young child focused on four dimensions: initial encoding (separation in units of meaning and their labeling), thematic extension, concentration of content, "translation" of the image derived from theoretical concepts and sensitized by ethical approaches.

The theoretical meaning of the study is revealed by: development of general theory of education through ethno-pedagogical interconnection (tradition) and dance education (art of dance), thus creating a new conceptual approach of dance teaching (socio-cultural dance); conceptualization of valorization of tradition in the dance education of children of early age in the socio-cultural, specific educational and experimental context; correlation of dance and tradition in an educational construct through: use of metaphors and rhymes from Hebrew scriptures; use of works of art focused on traditions; use of traditional music as sources of emotive inspiration; activity of teacher as bearer of values and experiences; development of the methodological framework for dance education of young children focused on valorization of traditions constituting a part of dance teaching (socio-cultural dance); theoretical and praxiological modeling of dance curriculum by putting in value the tradition and potential of "Midrash" dance.

The application value of the research consists in: the possibility of putting into practice the methodology of dance education of young children nationally; possibility and opportunity of implementing the dance teaching-learning curriculum; application of results in training of dance teachers; expansion of the relevant concept at the level of primary and general education.

Implementation of the scientific results: was experienced in the dance didactic and dance methodology lectures at Orot (2014-2015). The curriculum was implemented by teachers in training and graduate at HeMeD.

ABBREVIATIONS LIST

DC – Dance Class (plural: DCs)

DE – Dance Education

DSM – Dance Subject matter

EC – Early Childhood

HeMeD – Hinuch=education, Mamlachti= national, Dati=religious

MDM – Midrash Dance Model

MS – Midrash Story (plural:MSs)

NR – National Religious

NRC – National Religious Community

Orot – Orot Israel College of Education

SCDP – Socio Cultural Dance Pedagogy

SCDC – Socio Cultural Dance Curriculum

TT – Traditional Themes

INTRODUCTION

Actuality of the research. The tackling of dance education curriculum is based on three mutual interconnected reasons. (1) Since the adoption of the General Education Law in 1949, dance education in Israel has been included in the school curriculum as part of Physical Education. In 2000, dance has become an independent discipline in the education Plan. Despite this evolution process, the school inspectorate has not provided a joint unique dance curriculum, therefore, each teacher was demanded to draft their own curriculum, according to the cultural traditions of the community in which he/she activated. (2) In the last decade, there has been a significant raise in the request for dance education in national religious schools. (3) There have been observed some flaws in the process of assessment of dance classes offered at Orot College in Israel: while drawing up the dance programs for early childhood development, there hasn't been taken into account the cultural and traditional uniqueness, as well as other particular necessities of the HeMeD.

The teaching of the dance discipline in early childhood in the framework of the HeMeD as a pedagogical and social activity represents a challenge for the national religious teachers who realize the symbiosis between the two cultural systems, traditions and modernity [20]. The higher request for dance and the lack of the required curricula disposes for the drawing up of a dance curriculum according to the goals and requirements of each specific classroom.

Overview of the situation in the research field and identification of the research problem. Unlike tribal civilizations, for whom dance made part of the daily routine, its own goal being transmitting traditions to future tribes and fulfilling the necessary tasks specific for the collective community [19], modern society requires that dance education be introduced in schools as a result of the physical-spiritual dualist education. Recent studies have shown that the goals of dance education differs from one country to another: teaching popular dances (Estonia, Portugal); development of dance techniques, popular dances (Republic of Moldova); development of a performative and cultural appreciation (Canada); production (Jamaica, Slovenia); development of a specific identity residing from historical and cultural origins of different dances(Great Britain); development of esthetical, historical, cultural and social contexts; expressing and creativity(USA, New Zeeland) [26]. A recent study realized by Hanna (2008) presents the research realized by Deasys, where the findings show that K-12 presents a high potential for developing intellectual and social knowledge. Baum's research (1997) mentions that dance students have said that they learn behavioural processes by means of transmitting knowledge through dance [14], according to the view of the national organization of dance education.

The wide analysis of the literature did not allow us to identify any studies in the field of cultivating tradition by means of dance education. Our research is first of this kind in Israel, and analyzes the pedagogical practice of combining dance with teaching tradition with the goal of drawing up and implement a dance curriculum, and of introducing dance education in HeMeD schools.

Research problem: Which are the theoretical and curricular landmarks in the valorification of tradition through the art of dance in early childhood education, thus ensuring the training and development of children in the spirit of national values.

Goal of the research: Establishing the theoretical and curricular landmarks in the valorification of tradition through the art of dance in early childhood education.

Objectives of the research:

1. Analysis of theoretical approaches in the valorification of tradition through the art of dance in early childhood education.
2. Fundamenting of theoretical approaches in the valorification of tradition through the art of dance in early childhood education.
3. Draftinf the methodology for the valorification of tradition through the art of dance in early childhood education.
4. Drafting the curriculum of teaching and learning dance in the spirit of the traditions and in the framework of the socio-cultural and educational context.
5. Experimental validation of the methodology for the valorification of tradition through the art of dance in early childhood education.
6. Qualitative and quantitative analysis of experimental data.

Methodology of research consists in a set of theoretical methods-scientific documenting, theoretical synthesis and analysis, generalization and systematization; hermeneutical methods-interpreting of theoretical sources and experimental data; praxiological methods-interview, questionnaire, study of documents, pedagogical experiment; mathematical methods.

Scientific novelty and originality of research resides in :

- The theoretical fundamenting of valorification of tradition in the process of dance education of children from socio-cultural, axiological and experimental perspectives;
- The determining of dance education aspects aiming at valorification of tradition in the process of earl childhood dance education;
- Fundamenting of a methodology for valorification of tradition in the process of arly childhood dance education focused on four dimensions: initial codification, thematical expansions, content focus, interpreting of images based on theoretical concepts.

The Scientific Problem that has been solved in this research consists of the conceptualization and drafting of a methodology for valorification of tradition through the art of dance in a socio-cultural and educational context, thus ensuring a high elvel of dance education and of training for children.

Theoretical significance of the research:

- Development of a general theory of education through an interconnection of ethnopedagogy and dance education, thus creating a new conceptual dimension for dance pedagogy;
- Conceptualization for valorification of tradition in the process of dance education for early childhood children in a socio-cultural and educational contex;
- Correlating dance and tradition in a single educational structure by means of : using metaphors and rhymes from Jewish religious books; using artworks focused on traditions; using traditional music as a source for emotive inspiration; using activities of observant teachers;
- Development of a methodological framework of dance education in early childhood focused on the valorification of traditions a part of dance pedagogy;
- Theoretical and practical modeling of dance education curriculum through valorification of traditions and the potential of the Midrash dance;

The applicative value of the research resides in the:

- Possibility for applying the methodology for dance education of children at a national level;
- Possibility of implementing the curriculum for teahing-learning dance in educational institutions;
- Application of results in the training of dance teachers;
- Extending the concepts regarind this problem at a primary and general educational level.

Implementing of results: This socio-cultural dance curriculum has been taught to teachers and implemented in 2014/2015 in 6 groups; it has been taught by 16 teachers in the framework of the Orot College. It has also been taught by two teachers graduates of the Orot College.

Approval and validation of the research results: the results, the fundamental principles and the conclusions have been published in 6 scientific works and have been presented at three national and international scientific conferences.

Summary of the thesis chapters:

The introduction presents the actuality and importance of the research. It describes the contour lines of the research dilemmas involved dance teaching-studying in a traditional

community. In formulating the objective of the research and its dimensions, emphasis was placed on aspects of pedagogical practices in early childhood dance education, and on the development of a suitable dance curriculum.

Chapter 1 *„Theoretical approaches of cultivating tradition through dance education in Early childhood"* discusses socio-cultural theories of dance. The literature review covers the following topics: socio-cultural theories that deal with body and dance. Developmental theories at the basic of early childhood. The approaches of dance education in schools and pedagogical practices. Choreography and dance education as factors for cultivating tradition and curriculum theories.

The art of dance is an expressive art form which universally dependent upon the body. The theoretical positioning of the body in socio-cultural anthropology has undergone a number of major stages: during the first decades of the 20th century, the body was a natural background feature of social life; in the early 70s, the body was a specific subject for ethnographic research; during the 80s, the body became an issue that required reflection and had to be intellectually construed due to its tremendous cultural diversity; by the end of the 20th century, the body had become a theoretical site, for thinking about cultural aspects [33].

The second chapter *"The Methodology of Cultivating Tradition Through Early Childhood Dance Education"* was set out to explore the cultivating of tradition in early childhood dance education, a socio-educational phenomenon, in its natural and complex environment, while grounding the theory in the findings. This led to the choice of a constructivist paradigm. The strategy selected for the present research is that of qualitative ethnography [6]. An *Art-based Action Research in Education through Ethnocoreology*. The ethnology of dance, a.k.a. Ethnochoreology, like general ethnology, explores dance as a representation and reflection of society and its culture [1]. Thus, the present research is based on the fundamental assumptions of an ethnographic research in schools as institutions engaged in imparting culture and passing it down to their constituencies [28]. According to ethographic approach the main selected research methods that were observation and interview. To achieve an in-depth understanding of the socio-cultural context of the processes taking place in the dance classes, the *art based model* was embraced and which includes description, analysis and interpretation of the culture sharing group [12, 15, 16].

The third chapter *"Experimental validation of methodology for Cultivating Tradition through Early Childhood Dance Education"* five pedagogical practices have been identified and applied by the teachers to cultivate tradition through dance classes, and in order to bridge the tension between the body-mind perception and the art of dance and to enable dance education at the HeMeD.

Volume and structure of the thesis: Introduction, three chapters, general conclusions and recommendations, bibliography (195 sources), 6 attachments, content text (129 pages), 9 tables, 19 figures, 5 images.

Keywords: dance education, early childhood, socio-cultural pedagogy, dance education curriculum, Midrash dance model, tradition.

1. THEORETICAL APPROACHES OF CULTIVATING TRADITION IN EARLY CHILDHOOD THROUGH DANCE EDUCATION

1.1. Choreography and dance education as factors for cultivating tradition

The literature review covers four topics: Choreography and DE as factors for cultivating tradition; Socio-Cultural theories of body- soul- dance; The approaches of the cultural traditions in the context of DE in EC; Pedagogical practices and curriculum of dance teaching in EC.

This dissertation is ethnographic by nature although its topic and intricate context touch upon a long standing philosophical discussion. Dance is an expressive art form that uses the body. Discussion of the body is almost non-existent in canonical Western philosophy, and where it does exist – it is subject to the dichotomous Cartesian view of body and mind. The dichotomous view that deeply affected the structuring of the concept of body in Western civilization has influenced other knowledge disciplines as well, including sociology, anthropology, art and education.

The theoretical positioning of the body in socio-cultural anthropology has undergone a number of major stages: during the first decades of the 20th century, the body was a natural background feature of social life; in the early 70s, the body was a specific subject for ethnographic research; during the 80s, the body became an issue that required reflection and had to be intellectually construed due to its tremendous cultural diversity; by the end of the 20th century, the body had become a theoretical site, for thinking about cultural aspects [98, 160].

Since the 1980s, the study of the body in the context of society has been at the core of social sciences and cultural studies. However, while the role of the body has been neglected by classical sociology, it has attracted much attention from anthropologists. Cultural anthropologists tended to adopt the relativistic position which determines that physical expression varies across cultures [172, p.27] that the body is an image of society, and that body movements are the source of symbols and other complex structures [160, 173].

Despite the above and despite the knowledge that the body is the primary means for expression and representation in social and performance dancing in Western culture, it seems odd that almost none of the theoreticians dealing with society and culture have explored dance as a topic and as a source for learning about culture. It is possible to identify two main sociological approaches to the body which bear on the research of dance: the post-structuralist approach of the socially constructed body, which assumes that the body is a passive entity, a powerless social symbol, which receives but does not create, and is subject to social dictates [43, 160]. Most prominent in this context is Foucault, who perceived the body as a passive, obedient object which is the result of a discourse of cultural power relationships [160, p.48-54]. Bourdieu

on the other hand, perceived the body in the socio-cultural field as active and as the manufacturer of cultural and physical capital [160, p.60-68]. Merleau-Pontys' phenomenological approach revolves around the concept of Embodiment. This approach perceives physical aspects as the embodiment of expanses full of experiences, thinking, being, and doing. Merleau-Ponty explicitly pointed out the critical division of mind and body that permeated Western thinking and he turned to the body as a ground of all sense-making [159, p.54-60]. Mary Douglas suggested a structuralist analysis of the ways in which cultures symbolize the body. She analyzed the relationship between two "bodies" – the physical body and the social body. She maintained that the body is encoded and determined in terms of culture, and that, consequently, social aspect should also be taken into account, and that a socio-cultural analysis should integrate also the kinesthetic aspects [42, p.64-97]. According to Shilling change in the structure of the capitalist societies in the second half of the twentieth century placed the body's status as a ubiquitous sign in advertising culture [160, p.2] and the body became a marker of commercial value for theorists of consumer culture. Bourdieu claims that the approach to the body as appearance, and promoting it as a form of physical capital oppose the traditional Christian concept of the body as a container of sin [160, p.60-68]. Philosophies of religion that emerged in this time tended to assume that dancing adds nothing to the meaning of religion. Dance appears as a symbolic enactment of what is more clearly represented in verbal forms [109, p.102]. Today the body is a battleground, and is challenged daily, in the streets, in the arts and in the universities [160, p.4].

Dance involves body moving to convey sensations, feelings, thoughts and ideas [84, 85, 118, 181], therefore throughout the history of culture, dance has attracted interest and admiration but at the same time was also a source for concern and fear [7, p.17]. The ability to express oneself by moving the body is perceived as a threat by some establishments, mainly religious ones, which prohibit dance.

The medium of expression is the human body; at times this may lead to situations in which the conventions of a certain cultural context may not be acceptable in another cultural context, (and) that which sends a shiver of religious ecstasy may be seen by another as a gesture conveying sexual promiscuity [81, p.18].

I'll add to Jonas, who sees dance as so deeply connected with cultural identity, that dance is a corollary of time and place.

The body has not been subject to a strong tradition of positive conceptual appropriation within Western thought [60, p.6]. The negative view of the physical flesh dominant in Western thought can be traced to ancient Greece. Plato and Aristotle were the first to tackle the subject and argued that wisdom, which is a faculty of the soul/mind, cannot be tantamount to the physical body or explained in bodily terms. Plato perceived man as made up of two constituents:

the body and its functions and the spirit or the soul/mind and its functions; each one may possibly function separately, although in a living person they coexist and may mutually affect each other. Aristotle on the other hand claimed that "Man's soul is one", the soul is the "shape" of man and its "substance" is the living body [112].

Dualism is the theory that perceives reality as consisting of two unbridgeable elements or modes. During the Middle-Ages, the general view was that dualism is manifest in God's eternality as opposed to the finite nature of mankind. Later, the Protestant Reformation of the 16th century viewed the body as associated with irrationality and sin. In this context, philosophers looked for a path to establish universal trusts to the vagaries of people's bodily dispositions and emotions [159, p.7]. The modern formulation of dualism belongs to Rene Descartes who maintained that "I'm only a thing that thinks [39, p.105] and my mind is entirely and truly distinct from my body and may exist without it" [39, p.156] "My mind, which makes me what I am is capable of existing without the body" [39, p.146]. Descartes' dualism is seen as the source of the body-soul issue in its modern day version. The crux of the matter according to Descartes is the question of how the soul, which is intangible, can influence the body, and vice versa. Since Plato until Descartes' splitting dualism, the body had been described as a conductor of misleading knowledge, whose passionate and spiritual facets need to be controlled. Even the 18th century Enlightenment did not improve the negative approaches to the body. Over the last few decades attempts are made to regenerate the conceptualization of the body as an active partner in various spheres, such as culture research, identity forming modes, and physical activity. However, no current theory can address the body without retracing the beginnings of modern Western thought and its spiritual forefather – Descartes whose method of thinking went along with a dualistic perception that separated between the universal and the particular, nature and culture, body and soul, reason and emotion [98, p.126].

The body-soul dichotomy, which is a central issue in Western discourse, has a "twin-sister", the perception that identifies the body as feminine and the soul as masculine [98, p.134]. Dance has always been perceived as dependent on arts which are associated with the mind, such as music and drama. But while drama and music were associated with reason and spirituality, dance was considered as physical and therefore relatively inferior, and requiring spiritual elevation. This approach to dance was the direct outcome of the dual concept of body and soul, which perceived the body as void of any rational capacity.

The body-mind dichotomy was not found in primitive societies where dancing was part of the ceremonial ritual, part of life. Dancing rituals fulfill the functions needed for the collective community. LaMothe notes that there is evidence that at any point in Christian history, someone somewhere danced his faith, but there was a marked decrease in Christian dance after the

Reformation, where most Christians considered “dance” as a form of entertainment [109, p.105-108]. Romantic ballet also was considered by intellectuals and religious people to be a derivative art - a real of primitive and feminine values [109, p.101]. In the midst of the leap from the nineteenth century, bodily practices were as always a potent barometer of cultural transition. The dancing body, however, whether on stage or in the ballroom, had never been considered much more than a social diversion at best, or an evil distraction at worst [37, p.5]. Isadora Duncan is the first dancer who asserted the intimate connection between body and soul as a fundamental basis from which to legitimize the body in motion as an artistic means of expression [35, 77]. "The dancing body is sacred when it aspires to express the spiritual, but it is profane when it remains at the level of sensuality" [35, p.32], in declaring that, Duncan stared into the face of the long, strong Puritan belief that the spirit is sacred and the body is profane. Cartesian dualism and Christian denial of the body had disqualified dance a priori as a legitimate form of significant expression [35, p.31]. Duncan realized that dancing would never be accepted as a legitimate art as long as the female dancer was considered a fundamentally sexual body [35, p.162]. As a result of these structural concepts, the development of research that explored artistic dance was non-existent until the 1990s. Most studies that were carried out were influenced by post-modernism and feminism which were part of the study of culture, and these studies viewed dance as a text. Only a few scholars perceived dance as an activity which is part of the kinesthetic experience and referred to the social knowledge structured by dance [68, 69].

New Socio-cultural approaches to look at dance can be tracked among 20th century postmodern dance scholars. Roughly speaking four main approaches were identified: (1) Gender-oriented approaches: The feminist approach, The male-gender-oriented approach; (2) Socio-political approaches; (3) Pure movement – dance as a text; (4) dance as a social practice.

Gender-oriented approaches appeared with the rise of feminism in the 1960 which highlighted the body as a means of discriminating against women [160, p.3]. This wave of feminism protested against the traditional philosophers' concept that associated men with the mind and women with the body [98, 160]. According to Kohavi, the body is perceived as the main identity marker signifying the "woman," and as dance is conveyed through the body, dance is perceived as the most womanly form of art [98, p.5]. From her feminist perspective, Davis acknowledges Foucault’s groundbreaking contribution to understanding the body as an object of processes of discipline and normalization and as a metaphor for critical discussions which link power to knowledge, sexuality, and subjectivity [28, p.15]. More gender approaches to dance can be found in the writings of Jowitt who offers a new approach to the role of women in dance, reflecting the feminist perspective which brings a new way to look at cultural phenomena. She claims that the leaders of the Romantic movement in literature and painting "had an excuse for

watching pretty, lightly clad women disporting themselves " [82, p.211]. Ballet was suited to express passion and amorous pursuit but it is passion darkened by the Romantic preoccupation with the dichotomy of body-soul, flesh and spirit. The ways in which the construct of femininity is embodied in dance was central to those visions. The scholar Elizabeth Dempster cites Isadora Duncan as an example of a dancer who dissociated herself from the discourse of classical ballet, in which the body was framed as a rigidly structured object; in doing so, she ushered in a new way of "writing" for the body [173, p.37; 37] .

Burt presents a ***male-gender-oriented*** approach in his discussion of cultural meaning ingrained in the body of the male dancer. He argues that Nijinsky's choreography represented masculinity. Burt quotes Riviera [25, p.228] saying that Nijinsky did away with artificiality in "a return to the body." The re-emerging of the male body in the twentieth century can be seen through the radicalism of early modernism.

Yatin Lin offers a ***socio-political approach***, addressing national politics rather than gender. He seeks to trace the connections between the Cloud Gate Dance Theatre of Taiwan and the changing identity of Taiwan [179, p.251]. Yatin analyzes 7 dances by Lin Hwai-Min and argues that these choreographies signal changes in transition from Chinese identification to Taiwanese identity [180, p.259]. Novak summarizes that dance work becomes a site where national identity is negotiated and refigured [131,p.207].

Novack presents two socio-cultural approaches to look at dance: the first approach maintains the dichotomy between mind and body by emphasizing the body alone, looking at the ***pure movement*** itself as if the body and mind are scarcely connected to social and cultural ideas [131, p.251-168]. Accordingly Roginsky and Rottenberg question whether dance should engage with the field of dance per se as a text, or present it as part of a broad cultural context? [146, p.11-12]. Novak argues that examining movement as a text can reveal a dance technique or structure, but cannot light up society or culture as to detach one aspect from another for analytical purposes can distort results [131, p.251-168]. The second approach Novack suggests leans on social theories such as that of Mary Douglas's, that pays attention to movement only in order to see the mind which lies behind it, and ask how does the concept of the body duplicate the social order? Or what does the movement stand for? As sociologist John O'Neill comments "Society is never a disembodied spectacle" [131, p.22]. "Body and movement are social realities interacting with, and interpreting, other aspects of the culture thus the movement system needs to be viewed as part of the cultural reality" [131, p.170]. Such an approach says Carter is found in the writings produced during the 1990s and 2000s, which look at dance as a ***social practice,*** and therefore understood as an integral part of society [131, p.205]**.**

Although awareness of the interactions between body, society and culture has increased, the study of movement is still being sidelined [173, p.107]. Recently attained insights concerning the body may be rephrased in terms that relate to the moving body. This would enable the formation of an approach that deviates from the Cartesian body-mind dichotomy, providing an antidote to the objectification of the body in the greater part of socio-cultural research [173, p.107-108].

The classical Jewish ethos of **the body-mind approach** was shaped by the dichotomy between spirituality and physicality and it is rooted in Greek and Christian traditions. This dichotomy served as the basis for the glorification of spirituality as a human ideal and the denouncement of physicality, which was perceived as a hurdle or a challenge aimed for testing mankind [45, p. 9]. The Bible's perception seems to be Monistic, body and mind are unified: "for the blood is the life" (Deuteronomy 12, 23). The first evidence of the penetration into Judaism of dualistic perceptions dates back to the time of our Sages, probably under the influence of Platonic philosophy. During the first fifty years of the 2nd century C.E., the biblical perception of a unified entity was gradually changing and assuming the dualistic view that body and soul are separate entities. The fifth generation of the *Tannaim Sages* (Aramaic for "teachers") who gave meaning to specific biblical verses, gave precedence to the soul over the body because they believed that the soul emanates from God. The *Amoraim Sages* (Aramaic for "interpreters") carried it further by accepting the dualistic perception. According to them, it is not the soul that serves the body but rather the opposite - the body serves the soul to reach a much more exalted status compared to the body. The body is responsible for man's evil deeds as well as for the purification of the soul [148, p.55].

On the other hand Maimonides a preeminent medieval Jewish philosopher and one of the most prolific and influential Torah scholars was familiar with the body-soul theories and sided with Aristotle although, seemingly, the Platonic perception of the spiritual soul lodged in the murky material body appears to be closer to the biblical perception [112, p.8]. He explained that faith cannot be limited to cognition and intention; "God's worship must also be exercised through the body" [112, p.15]. The same idea appears in the writings of Rav Kook': "to achieve "mental shining" we need to connect ideas and spirit with the body" [99, A, 49].

The above conceptions stated the dance as a form in tention and created the dilemma of learning and teaching dance in traditional communities. It is central to understanding the status of dance in Judaism, a concept which effects dance teaching in the NRC in Israel.

Dance in Judaism was an existential commandment and central expression of worship [50, 141]. Raskin suggests that when the Israelites reached Canaan, they encountered the worship of the Ba'al – god of rain and fertility. This worship involved the ritual of sacred

prostitution "Qedesha", based on the belief that the male's secretion of semen together with rain symbolized the fertilization of the soil by the god of Ba'al [141, p.84]. This Canaanite ritual was performed in each local temple. Fertility rituals were interwoven with dances which were meant to be erotically stimulating. The Bible prohibited prostitution: "None of the daughters of Israel shall be a cult prostitute, and none of the sons of Israel shall be a cult prostitute" (Deuteronomy 12, 23). The Israelite prophets were all appalled by the Canaanite customs, including the sexual dance, and struggled to eradicate them from Israelite culture. This may have led to the development in Judaism of an all-out opposition to any form of dance which is not purely religious [141, p.84-85]. Documentation of dance in Judaism is found in the Bible, which, for the Jewish people, is the foundation of all cultural developments, including in the field of dance. The Bible cites various types of dances and the occasions on which they were performed, but since the *Torah* mandated that "thou shall not make unto thee any graven image" (Exodus 20, 4) there are no archeological finds of depicted dance elements or props, such as dance forms, dress or accompanying musical instruments [50, 141]. The Bible does mention events in which dancing was part of the program, but these descriptions do not reveal the nature of such dancing or how it was performed [87,p..426]. Such is the case of Miriam, who danced after the division of the Red Sea: she took a timbrel in her hand and all the women went out after her with timbrels and with dances;(Exodus 15, 20) the daughter of Jephthah who came out to meet him with timbrels and with dances (Judges 11, 34); the women who came out of all cities of Israel, singing and dancing, to meet king Saul with tabrets, with joy, and with instruments of music (Samuel I 18, 60). But women were not the only ones who danced. In the story of the molten calf (Exodus, 32,19), when Moses came down from Mount Sinai with the tables of the testimony, all the people were dancing. Finally, King David was "leaping and dancing before the Lord" (Kings1,5:11). To sum up, the Bible cites three socio-cultural motives for dancing: (1) Victory over, or recue from, an enemy. (2) Nature and holidays. (3) Dancing as part of the Temple rituals [87, p. 426-427].

Unlike the Bible, the Mishna and the Talmud, the book of rabbinical writing dated 70 C.E-640 C.E, carry descriptions of festive dancing, particularly that which was linked to holidays celebrated in the Temple especially in the three festivals of pilgrimage to Jerusalem: Passover, the Feast of Tabernacles (Succot) and Pentecost (Shavuot), which are associated with nature and to family celebrations [50, p.93-103]. The aim of these descriptions was to preserve past rituals in the nation's collective memory.

During the period that followed the Mishna-Talmud eras, i.e., the 2^{nd}-5^{th} centuries C.E., dance-related activities can be tracked in the vast corpus of rabbinical literature. Evidence found in the above literature refers mostly to the dancers. In the book of *Ma'assim Livnei Eretz Yisrael*

("the Book of Deeds and Decrees" dates back to around 500 C.E.), we read that mixed dancing of men and women was prohibited [114, p.97]. This approach was echoed by the rabbinical literature which contains brewing opposition not to dancing per se, but to its by-products which were perceived as unseemly. Mixed-sex dancing is not allowed even today. In schools of the HeMeD educational system, mixed classes continue into second grade (age 8), and thereafter dance classes are given only to girls.

In the Middle-Ages, the phrase "*Mehol Mitzva*" (which translates as "good deed dance") was coined, as described in a book that dates back to the 11th century, by Rabbi Simha Ben Shmuel. *Mehol Mitzva* are the dances in honor of a bride and groom in their wedding. [50, p.35].

During the Renaissance, Jewish dancing developed as both a social and an artistic activity.. The development of dancing among the various Jewish communities prompted the need for dance lessons. Indeed, there are quite a few references of dance learning, dance teachers and even dance schools. A document that dates back to the 17th century discussed the question of good education and ordered parents to impart good manners to their children, including the duty to teach the girls dancing, in order to prepare them properly for their role in social events [50, p.34-39].

The above-mentioned of biblical and rabbinical approaches suggest that **the functions of dance** were multifaceted: (a) Dance was a mode of prayer, a means by which man could draw closer to God (b) Dance was a *Mitzva*, (i.e., a good deed) entertaining the bride and groom in their wedding, and as such it was also (c) A mode of expressing joy and having fun (d) Dance was a social component.

The movement contents and the context of dance are part of the cultural heritage of each social community [7, p.11]. It agrees that dance reflects society and culture and this is the perspective applied in my interpretation of dance teaching in EC settings in the NRC.

1.2. The approaches of the cultural traditions in the context of dance education in Early childhood

The status and role of artistic education in EC are subject to debate. The divergent approaches are supported by two different philosophical and educational perceptions. One holds that art as a distinct discipline must be studied as part of the humanities; the other maintains that art should be used as an experiential tool to support cognitive development and the learning of non-artistic disciplines [96, p.16]. As for dance it is now widely recognized that dance in the schools is about much more than just mastery of steps or an art form ; it involve movement concepts within social and cultural contexts [29, 125]. As a consequence of the placement of dance within the arts:

It has the possibility of being seen as a unique area of learning that encompasses all of the traditions, purposes, practices and contexts of dance both past and present as artistic, aesthetic, and cultural education. [Hong-Joe in 152, p.46].

From the perspective of EC, Sanson refers to the kind of dance which is most suited to pre-schoolers as "creative dance" or "creative movement" [151, p.168]. Through dance, children explore and express their cultural heritage sharing their ideas and experiences in ways other than through the spoken and written word [85, 88, 152].

On May 1, 2011, the Director General of Israel's Ministry of Education issued his 9th circular for that year, stating that:

"The art of dance is one of the cornerstones of education, and reflects the sociocultural values of our society. Movement and dance form part of the physical skills and competencies which should be acquired at an early age. When children dance, they learn to see, react, perform and create in the language of dance. Experiencing dance at early childhood generates an opportunity for the creation of interpersonal relationships and sociocultural contexts. These are all vital for the child's emotional and movement development, as well as for the development of aesthetic sensitivity, expressive, cognitive and social capabilities."

The goals of education, the means to achieve them and the methods for assuring that children's ultimate development is achieved, were extensively examined, modified and updated to suit contemporary thought. Approaches to learning value alternative ways of knowing, rooting in the ideologies of philosophers, curriculum theorists and psychologists. A review of the pedagogical approaches to child education since the early 20th century shows great diversity. In the 1960s the research of Piaget, Vygotsky, and the symbolists appeared and the notion that the reality of young children was based on physical and psycho-motor experiences gained ground [46, 95, 181].

The constructivist approach to education is currently embraced by many professionals in the field. The constructivists perceive the learner as an active agent who creates meaning and achieves insights in relation to learning situations [70]. The term Constructivism in relation to learning and personal development is traditionally attributed to Jean Piaget in his later work. In its modern phase, this paradigm, which is called Radical Constructivism, describes a cognitive-developmental theory. Its radicalism lies in the claim that further to the fact that knowledge is structured by the individual, what we call knowledge is not, and cannot be, a representation of an objective reality. It serves the individual for organizing his/her experiences rather than for revealing the actual reality [117, p.13-30]. Alongside the Radical Constructivist approach, there developed another approach, that of Social Constructivism which emphasizes the sociocultural aspect. Lave & Wenger claims that learning and development are social processes, and that the

individual's cognitive functioning is inherently connected to his/her cultural, political, historical and institutional circles, and furthermore, that knowledge is structured through the individual's interaction with his/her sociocultural environment [110, p.54-59]. Further to Social Constructivism there developed another theory of knowledge, which emphasizes the importance of language and the social over the individual aspect. Named "Social Constructionism," this theory views the individual's rationalism as a product of society, and like Social Constructivism, perceives dialog and cooperation between individuals as central to the educational process [117, p.30-40].

The sociocultural approach is deeply rooted in the theories of Lev Vygotsky, and contemporary researchers have built on Vygotsky's ideas about learning as a social process and have developed principles of effective pedagogy based on research in a wide range of classrooms [29, p.27-31]. Vygotsky coined the main metaphor of the socio-cultural approach, according to which children are inherently social creatures, who both influence, and are influenced by their interactions with their socio-cultural environment [27, p.39-41]. Much emphasis within the Vygotskian theoretical tradition has been placed on the role of language in the development of children. According to Vygotsky any cultural tool or symbol system are critical modes for knowing and can be internalized and used by children as a tool for behavioral self-regulation, including the art of music, dance and mathematics [20, 92, 94, 181]. Vygotsky was influenced by Piaget's constructivist theory, and like Piaget, perceived human beings as actively seeking to achieve goals and structuring their understanding of the world on their own. However, some of the issues on which he differed from Piaget were the roles of society and culture, instruction, language and thinking in the individual's development. Nevertheless, the essential difference between Piaget and Vygotsky is apparently their different point of departure. Piaget focused on individual development while Vygotsky explored how human culture has been accumulated throughout history and how it is being passed down the generations.

Scholars consider the arts as key educational agents and important models for learning through experience and integrating physical, intellectual and emotional aspects of learning [44, 53, 54, 69]. John Dewey is now regarded as a main contributor to an epistemology that includes the arts as important educational agents saying that 'Aesthetic experience is to be defined as a mode of knowledge' [40, p.119, 290]. Dewey maintained that children learn concepts not through lectures but rather through experiential education. The theoretical basis for active and experiential learning is Dewey's confrontation with the dualism underlying Western philosophy, which separates human existence in two: material and spirit, body and soul, knowledge and action [23, p.9-10]. Dewey found that this dualism existed in education as well. For instance, in education the child's body is ignored, and focus is placed only on the mind, as if it were a

separate entity. The forms of learning, by and through the body, are discarded once the child enters the institutes of educational systems, where all instruction is entirely directed at the child's reason. Dewey recommended focusing on the child as a whole, including body, emotions, imagination and reason. He pointed out the premises of embodied teaching and learning where he suggested a connected mind and body operation. A persistent theme in educational discourse and practice and the subject of a talk by Dewey focused on the problem of mind/body division. In this manner, embodied teaching and learning connects mind and body [23, p.9]. Like Vygotsky, Dewey too saw arts as a learning tool: "Because objects of arts are expressive, they are a language. Rather they are many languages. For each art has its own medium and that medium is especially fitted for one kind of communication" [40, p.110]. Dewey recognized that "an art form may convey some information better than other languages can" [40, p.106].

Bresler indicates that the arts unlike traditional academic areas are arenas in which body is to constitutes a mode of knowing. This makes dance, drama, music and visual arts education a particularly rich place to explore what embodiment means for educational researchers and practitioners [23, p.7]. In other words, modern genres in dance education, may well be regarded as a typical case of social constructivism, and exemplary in the type of education that builds on socio-cultural ideas.

When determining the content, skills and proficiencies to be imparted to EC age, one must refer to the findings of psychological studies that deal with the child's maturity and developmental stages. Of all modern theories on child development, Piaget's is the one that had the greatest impact on educational ideas and practice. According to Piaget physiological maturity is the sole or crucial factor, and an indispensable condition for mental development, but it is not in itself sufficient to ensure the onset of certain behavior patterns. To boost the maturation process, practice of functional skills is required [138, p.54]. In addition to the physiological maturity and physical experiences, children's development also requires social experiences [138, p.94]; it is crucial for the child's socialization process and for his/her social, and cultural interactions [138, p.122]. *The Intuitive Thought* stage of Piagets' theory is essential to understand the choice of content topics of DC's for this age group. At this stage children start conceptualizing; they are able to compartmentalize and understand relationships, and can also handle numbers [138, p.13]. Their thinking becomes logical, complex and systematic; they start tracking processes. Dance and movement should be taught based on content taken from the children's own world and their immediate surroundings. The themes should be adjusted to the children's developmental stage and be connected to their experiences, and therefore comprehensible to them. The duration of the teaching of such themes should be adjusted also to children's attention span and their varying needs [85, p.30].

The socio-cultural theorists believe that many of the developmental processes are similar in all societies but the specific contents in each society are different: the symbols, the skills and the values. Children are guided towards understanding and knowledge about their environment and culture through language interactions with their teachers [177, p. 244-250]. Learning and understanding can be obtained through different kinds of talk [57, p.272] and, as a genre of talk, dance provides experience which presents events with inner context and has the potential to contribute to children understanding of society and the world. Thus, the marriage of dance teaching and culture is natural, especially for EC, the stage at which children learn best through participation, movement, and constructive practices [120, p.36]. The EC period is a particularly important time for the development of social, traditional and cultural skills. It is at this stage that children begin to expand their social interactions and take on the developmental task of building relationships with the community around them [181, p.503] An EC dance program is a way to open the door to numerous benefits and opportunities. Creating new contexts for learning, enrich young children and offer them different opportunities to understand and negotiate with their community and with the world [96, p.30]. Curricular integration and community participation are important components of a cultural arts experience that deepen the children's repertoire of responses to the community and the world [118, p.25].

The description of **dance as a socio-cultural component of a child's education** can be traced back as early as religious rituals of tribal societies where dance required strict adherence to the tradition's rules and any mistake could impair the magical powers. According to Mary Douglas the group is extremely powerful in traditional societies, and children, who are perceived as the future generation, are assigned with the task of sustaining its culture and values. Therefore, the inculcation of values is accorded top priority in societies of this kind [42, p.8-35]. It was therefore mandatory that all members of the tribe learn and know each and every detail of the dances. "This was the customary rule among primitive peoples. It was the mothers' duty to teach their children the basics of dance from infancy in order for the children to become integrated in their community [183, p.120]. The main aim of these dancing rituals was the instruction of young people about knowledge of the environment, farming and hunting techniques, the group history, the spiritual foundations, and the oral history of the society [76 p.17-18]. Zacks gives the example of a circle dance in Western Malaysia which symbolizes the dance of the sun; the inner circle consists of men, around them is a circle of women, and the outermost circle consists of children who are in the process of learning to dance according to the tribal tradition [183, p.79]. Asante describe the Zimbabwe Dance: "Master dancers and drummers are particular about the learning of the dance exactly as taught. Children must learn the dance exactly as taught without variation. Improvisation or a new variation comes only after

mastering the dance, performing, and receiving the appreciation the sanction of village elders" [5, p.60]. Huet brings the story of the Fon tribe of Western Wooded Savanna in Africa where at the Voodoo ceremonies the children accompany their mothers during the whole period of initiation process, learning the meaning and the representation of the traditional ceremony [76, p.128]. The famous David Livingstone recorded a traditional Bantu greeting between members of different South African groups, which, instead of a question directly referencing a named, tribal affiliation, translated to "what do you dance?" [49, p.403], since one's role in a dance is often based on his/her status in the social hierarchy. Dance as an educational tool was held in high regard by the ancient Greeks. It was viewed by the Spartans as an essential part of a warrior's training. Music and gymnastics were the two main, basic compulsory subjects of study in ancient Athens, where it was considered to be an integral part of children's life [62, p.94]. Choreographer Jiri Kylian drew on Australia's Aboriginal culture of dance. The prologue to his work "Stamping Ground" features the tribe's young children, some of them dancing, the others watching and learning the steps and the underlying significance attributed to the dance by the community and its tradition [194]. In these communities, ritual is the center of life, and educational figures and agents of culture use rituals, among other things, as a medium for conveying traditional knowledge to the younger generations.

In the Biblical sources who mention dance there are no descriptions of young children involved in dancing activities in any of the Jewish sources. The earliest evidence of Jewish children participating in dance dates back to the Middle-Ages. Thus, based on records of community taxes, we know of private places in which dances were held after the Sabbath in the evening and on holidays, in which children and youngsters learned dancing [50, p.26-31].There is also evidence from the later part of the Middle-Ages, of warnings against parents who sent their children to dance schools. Friedhaber cited Rabbi Elhanan Kirchhan's book *Simhat Nefesh* ("Joy of the Soul"): "Those who allow their children to learn at the dance school, this is mischievous, they could use this money for good deeds" [50, p. 35]. During the Renaissance, the religious establishment prohibited dancing. However, a document that dates back to the 17th century discussed the question of good education and ordered parents to impart good manners to their children, including the duty to teach the girls dancing, in order to prepare them properly for their role in social events and dance parties [50, p.34-39].

The dance rituals and ceremonies can be examined as pedagogical practices that serve the purpose of instilling tradition and social norms in the children of the community. Those practices have been changed through the years. For the most of the past century "dance teachers relied on their oral traditions and memories. They had few written methods resources. They adapted strategies from other disciplines. In fact these resources were the basis for developing

dance teaching methods and curriculum." [83, p.22]. Critical pedagogy identifies a range of teaching styles from a command style (authoritarian), in which the teacher makes all the decisions, to a student-centered style, directed by student decision-making [122, p.1].

Literature on current dance education indicates that dance education was based on fixed technique classes where physical skills and developing psychomotor skills was the main practice aim. As well as to learn general movement principles and a specific dance style especially ballet and modern dance styles (Graham, Cunningham, Limon). The most often used method in the technique part of the class is a direct teaching method and a visual model, where the teacher demonstrate tasks which students replicate imitate, while at the creative part students are asked to explore and solve the assignments and where music, setting and performing allows for imagination and creation . Recently criticism on the authoritarian pedagogy used in technique classes is issued by Lakes [106, p.18] and today there is a move towards a more open discourse concerning knowledge in dance styles as well as growth in creativity, emphasizing a "midway model" between a process pedagogy and a product model [170, p.9-12] especially in EC where it is most important to teach the meanings associated with movements and encouraging children to explore their abilities and create meaning [118; 169]. In addition to developing physical skills students are encouraged to develop features related to personally, society and culture, reflect on their learning and increase their critical thinking skills. Besides a direct teaching method literature suggests to use an open-ended problem-solving method, collaborative methods [113, p.228]. Generally it can be seen that, dance pedagogy is effected by Dewey's theory and is shifting from a teacher-centered practice towards a more student-centered approach [113, p.220].

Numerous theories provide insight and knowledge that inform best teaching practices. Fitts and Posner suggested a 3-phase teaching model. The first phase is a cognitive-verbal phase, where the teacher explains to the learner what the principles of the skill are; demonstrates the correct way to perform it and describes possible pitfalls. At this stage the learner listens, is focused on the demonstration and tries to absorb information and process it in order to understand the basic principles for performing; therefore, this phase is called cognitive-verbal. In the second phase the information which has been visually and verbally perceived is being physically felt. At this stage, the main task is choosing the suitable exercise and adapting it to the learner, whose movements will become more efficient through practice. In the final phase of the model the learner is capable of turning his attention elsewhere, i.e., is capable of performing two tasks concurrently; performing the motor task plus another, cognitive or physical task. This is not so during the creative part of the class, where students are asked to express their feelings [48]. Contemporary revisions are not hierarchical and allow for more fluidity between various approaches [122, p.1].

When DE is provided to EC it tends to have an interdisciplinary reach. It has context of social and cultural sciences, as opposed to professional dance training [69, p.11]. It has visual models, oral commentary, metaphors, and students' kinesthetic imagination aid learning [69, p.11]. Significant to dance as an applied art in EC is the ability to transfer knowledge and use it in new situations [69, p.13]. Children can use the processes, skills and concepts they mastered through DE in other academic subjects and aspects of life [69, p.14].

In addition to various teaching styles there are multiple ways to structure a dance class, ranging from classes devoted exclusively to skill acquisition, to classes with a primary focus on developing personal, inter-personal skills and social/cultural components. Class structure is determined by the teacher's expertise and her approach to the class. [122, p.1]

Dance is a theoretical and practical area of knowledge. It enables the development of emotional, physical, aesthetical, intellectual and spiritual world of the student and the society [62; 84; 85]. It reflects socio-cultural values of every society and enables to express the inner world and to strengthen one's faith.

The positive influences and contributions of the study of dance to EC development are noted according to four dimensions (1) Enhancing movement - physical ability, (2) Developing cognitive skills, [120, p.35]. (3) Enhancing emotional development [62; 120; 181] (4) Enhancing social and cultural ability [62; 84; 85; 86; 128; 181].

To date, there has been no comprehensive attempt to integrate the literature from various disciplines to create a model for dance pedagogy. There is no integrated theoretical or evidence-based model for teaching dance that encompasses theories and principles from a broad range of disciplines [122, p.1]. Integrating dance with other subjects often entices students to pursue in depth study of dance. Moreover, dance as solely an aesthetic phenomenon is a narrow western concept. Throughout history dance is a means to educate, praise the gods or celebrate wedding [69, p.12].

In general, dance methods are mostly the consequences of educational philosophies and theories, of interactions with meaningful others and each individual's culture. Lam maintains that educational theories are structurally similar to ideologies. Any ideological text comprises 4 elements: The *Eschatology* of educational ideologies concentrates on the "Ideal Graduate;" *Diagnosis* applies to the actual students; *Strategy* is the didactics; *The collective* is the projected agent of the educational change, i.e., the transformation of the actual students into the ideal graduates [70]. In the HeMeD's ideology of DE, the HeMeD's vision constitutes the eschatological proposition, namely: "*Torah im Derekh-Eretz*" which means "Torah with dignity and respect." The diagnostic proposition is that dance as a school subject is new to the HeMeD curriculum, and is at odds with its religious worldview. The strategy is the integration of Midrash

stories and concepts of Jewish tradition into dance and movement classes. The collective is the early childhood age group in HeMeD schools and preschools.

Education serves society, culture and the individual. Where education serves society, it is called *"Socialization"*. Where education serves the individual it is called *"Individuation"*. Where education serves culture it is called *"Acculturation"* and its aim is to forge the nature and mindset of the individual along the lines of the values and notions of the desired culture [108]. Teaching patterns evolve from the prevailing educational ideology embraced by each educational institute. The HeMeD schools are oriented towards acculturation. Lamm (2002) calls the teaching pattern deriving from acculturation, the "Formative Pattern." Formative teaching is essentially aimed at forging the features that reflect the fundamental values and notions of the desired culture. Under the formative teaching pattern features are acquired through a process of identifying with historical figures, ideas, stories, and with the teacher. Thus, formative teaching is based on modeling and appeal: the teacher and the content imparted represent the desired values and notions. From this point of view, quality dance teaching would manage to stimulate the students' intellect, imagination and emotions, and would arouse not only interest in the content knowledge but even enthusiasm.

Zali Gurevitch in his book, On Israeli and Jewish Place, pointed out that dancing and playing activities are a pedagogical method for imparting ideological education in early childhood; it is a method that connects us to our way of life and facilitates our acknowledgement of rules, dignity, and the freedom to acknowledge ourselves. Dance is a basic existential metaphor connecting us with the past, with our environment, with the knowledge of where we come from and amid what and amongst whom we exist. Dancing combines rhythm and simplicity that respond to the principle of ritual – the ritual of the kindergarten's circle, the family circle, and the circle of life [66, p.163-179].

The DCs serve as a cultural and social environment through which, s/he absorbs the values and customs of the community of which s/he is a member, learns its language, religious beliefs, social norms, and its national and ethnic distinction. This learning enables the child to form a worldview and provides him/her with cultural characteristics. The implications of these interactions for the individual's personality and life are long-term.

In Considering what students should know, understand and be able to do it makes clear that the orientation to curriculum design is constructivist. Piaget’s developmental theory that movement capabilities are age-related and the Vygotskian concept of scaffolding have a strong influence on how curriculum should be structured. Dewey's "learning by doing" [41, p.10] and Gardner's theory all legitimized the incorporation of mandatory art courses into school curricula [20; 40; 53; 54] . Tyler's model introduces the three important elements for

designing a curriculum namely: the students' needs, society's needs, and the scientific subject matter [173, p.34] as the main topics to be considered in writing the curriculum. Similarly, Schwab emphasizes that two types of knowledge are required in order to introduce a curriculum: content knowledge and knowledge concerning the learners and the community-school context, including knowledge of the teachers who will implement the curriculum [154]. Shulman's theory supports both above-mentioned scholars and claims that in addition to being versed in the content knowledge, the curriculum writer should be knowledgeable of the school's academic and social context, and should know the school staff and student body [164; 165]. Bruner concept of the spiral curriculum- the idea of repeated engagements to improve and deepen skills; concepts, attitudes and values (Bruner). Fink, offers an interactive taxonomy rather than hierarchical [47] based on the following:

1. Foundational Knowledge**.** includes all of the content, ideas, and information that you want your students to know at the end.
2. Application- The Application taxon encompasses critical, creative, and practical thinking, as well as additional skill sets that may be beneficial to students.
3. Integration- includes connecting different ideas that might appear in different disciplines or across the lifespan.
4. Human Dimension- Helps assess if students learn more about themselves and others. It stresses the human factor and gives human significance to learning.
5. Caring- Caring is the taxon that provides the motivation and energy for learning by developing new interests, feelings, and values associated with the course material.
6. Learning How to Learn- The Learning How to Learn taxon provides the ability for long-term learning by teaching students to become self-directed learners [47].

Dance currriculum around the world were checked. It was found that the main elements consisting the curriculum are:

Creating : Conceiving and developing new artistic ideas and work.

Performing: Realizing artistic ideas and work through interpretation and presentation

Responding: Understanding and evaluating how the arts convey meaning

Connecting: Relating artistic ideas and work with personal meaning and external context [187; 188; 189; 190; 191; 192; 193].

In addition to developing physical skills students are encouraged to develop features related to personally, society and culture, reflect on their learning and increase their critical thinking skills.

1.3. The approaches of the cultual traditions in the context of Dance Education in the NRC

The term "Community" refers to features that characterize all members of a certain group, which were developed over the years and passed down the generations through a process of socialization [14; 21; 73; 93]. According to Bellah et al. a community is any group, regardless of its size, that seeks its own continuity and preservation, and to this end must examine what are the values and goals that mean to its members [14, p.388]. In line with the above, EC dance teachers in HeMeD may be perceived as a community. This group of teachers pursues specific values, shared goals and shared social representations. Their teaching pedagogy is based on the historical memories of the Jewish nation and its tradition. They work towards goals such as imparting Jewish tradition and the values of their community with the future in mind; their affiliation to their community is brought into play, among other things, through the long-term dance teaching programs that they have developed and which they are implementing at schools. However, the degree of this group's communality was not examined in this study but was, rather, taken for fact, based on the shared features of their practices, as presented above.

The NRC to which the teachers of this research belong is positioned more-or-less midway between the ultra-orthodox and the secular sectors of society. It is a community that seeks to resolve the tension between tradition and modernism by finding the golden mean between traditional values and Halakhic code (the collection of religious rules) on the one hand, and modern universal values and Zionism on the other hand [16; 74; 142; 153].

Modernism penetrated into the traditional Jewish sphere over the past 250 years, as a consequence of processes affecting Western civilization, adding secular dimensions to the culture which was previously mostly dominated by religion [182, p.XV]. Up to this period Jewish traditional education was centered on teaching canonical literature, namely, the *Bible*, the Jewish prayer book *Siddur*, and the *Talmud* - the exegesis of a collection of laws arranged by the Sages. The Enlightenment movement of the 18th century confronted the Jews with a new reality, which 'mixed the cards' with respect to the historical ideology of Jewish identity. A review of the Jewish Enlightenment literature shows that it dealt with the same issues facing the leaders of the NRC today, namely: how can the Halakha laws (A collection of rules observed by practicing Jews) and traditional customs be adapted to the changing world? What are the implications of modern perceptions for practicing Jews who adhere to the laws of the Halakha? How can a modern, westernized lifestyle be reconciled with observance of the commandments and the Jewish customs?

The establishment of the Zionist Movement at the end of the 19th century laid the foundations for the creation of a secular Jewish education. The orthodox blamed the

Enlightenment for legitimizing the liberation from the burden of the commandments and for leading the way to abandoning Judaism [10, p.142]. As a result, the Mizrahi Movement was founded in 1902. emphasizes Jewish-Zionist education [155, p.11-21] which even in its earliest stages was informed by basic conservatism alongside reluctant receptiveness. The Mizrahi Movement contended with two main issues: should general studies be incorporated into school curriculum? And, should it submit its educational institutes to the Zionist Movement's inspection or remain independent? I hold these to be the main educational and organizational dilemmas which had a lasting influence, even to these days, on the shaping of the NR educational system's policies and on the choice of subjects instructed in the schools. Following the founding of the Mizrahi Movement, which opposed the involvement of the Zionist Movement in cultural and educational activities, it was decided that two Zionist educational committees would be formed – a religious and a secular one.

An opposition to the Mizrahi Movement was represented by Rav Kook (1865-1935) who embraced a strategy of inclusion [1, p.208] of pushing the boundaries of *Torah* studies so as to incorporate all areas and levels of general studies as well. Indeed, Rav Kook was one of the founders and legitimizers of incorporating secular, modern-day studies, alongside religious studies into the school curriculum, believing that incorporating general studies into the curriculum would reinforce *Torah* studies [64, p.138]. Rav Kook was binding past and future, tradition and modernity and his ideas are in line with cultural theories of other philosophers.

Jewish perspective of culture was presented by Rabbi Nachman Krochmal (a.k.a. Ranak) (1785-1840) who is considered by most scholars to be the most systematic Jewish philosopher who influenced the Jewish Enlightenment movement. Ranak was influenced by Friedrich Hegel and in line with Hegel's concepts that each cultural period develops based on the preceding cultural period and is more spiritual than the previous one [73, p.105-107], Ranak contended that cultural and religious identity is not fixed and eternal, but rather an historic process which preserves an inner continuity with its source [155, p.178] and, furthermore, that understanding historical developments is fundamental to the understanding of culture, religion and philosophy [155, p.179]. Through the development of a systematic philosophy of history, both Hegel and Ranak represented the transition from a traditional-religious culture to a universal-humanistic culture. The connection between past and future in Jewish culture was broached also by Martin Buber who conceived of culture as being in constant dialog with tradition. Buber contended that each generation must recreate its culture, which is a sum total of all the various ways in which man designs himself using the tradition handed down to him by the society in which he lives. In his book, "The Face of Man" Buber claims that "The dual facets of culture are creation and tradition revolution and conservatism each has a great historical value,

but only together are they culturally worth [22, p.383]. Buber contended that the aim of teaching is to develop in each student the perception that he/she is at the same time a successor and a creator [21, p.405], and the primarily task must be educating the people in the sense of knowledge which forges identity [21, p.282].

In 1948, when the State of Israel was established, the NRC supported "receptiveness to the surrounding world" urged to "create new patterns of life and a broader interpretation of the relevance of religion" [60, p.207]. During the 1960s, a hybrid culture evolved, blending observance of Halakhic rules with modernity in day-to-day matters. This was all converged under the ideological umbrella of Rav Kook. In the 1980s, NRC has been criticized for its position regarding a host of issues. This criticism gave rise to two conflicting reactions on the part of the NR public: on the one hand, a growing religious radicalism which leads to the adoption of ultra-orthodox practices; on the other hand, a moderate group, that supports religious flexibility and seeks to promote a new ideological agenda [74; 93; 158]. The NRC is currently torn on moral, political and societal issues and on Halakhic issues of principle. These contentious issues include the attitude towards Jewish and universal studies are blamed on the dual norms of the NRC [93, p.225-227].

Sociologically, many of the NRC adherents are identified with academia, which accounts for their favorable attitude towards modernity. They support educating towards ideological autonomy, critical thinking and tolerance, increasing the number of those acquiring higher education, introducing scientific research methods into Jewish studies in schools and abolishing the automatic acceptance of the authority underlying religious texts [56, p.56-60]. In addition, in recent years, NRC followers show increasing interest in culture, art and art education [93; 119; 132; 142; 158]. In the context of the art of DE it has been proven to be a meeting point of sensitive issues because of the derive from the approach that perceives dance as a direct outcome of the body-soul dichotomy, which is embedded within the NRC [45, p.12].

The status of the arts and dance education has never been afforded a comprehensive discussion from a Jewish perspective by prominent rabbis. The only exception is Rav Kook who referred to the issue of art in a direct manner, and tackled various relevant aspects [1, p.215-216]. According to Rav Kook, the Jewish faith regards the Temple as the most noble and consummate artistic work ever created. That is to say that the pinnacle of art and aesthetics is found in sanctity; thus, the pursuit of art ought to be integral to sanctity, and artistic works, which convey emotional experiences, are not the objective per se but, rather, are used for embellishing the values of sanctity [1, p.216].

The state-run religious educational system called HeMeD is an autonomous subsystem of the Israeli educational system. It was formed in 1953, as an organizational extension of the

Mizrachi Movement. It was recognized as a distinct subsystem which has its own specific educational ideology. HeMeD is inspired by Rav Kook's texts which are essential for supporting the NR ideology, but are also instrumental in solving the dilemmas involved in selecting non-religious study materials. The HeMeD statement of intent asserts that studies are based on a "comprehensive religious outlook, embracing all spheres of life" [127]. The curriculum is designed to impart in-depth knowledge of the written tradition, aiming to enhance the individual's commitment towards the community's religious culture, and forming a foundation consisting of a common set of values [34, p.32].

Over the years the NRC has undergone various changes and students' needs have changed accordingly. This led the heads of the HeMeD, to modify the curriculum. Mr. Yosef Goldschmidt, one of the founders of the HeMeD, urged the development of an arts curriculum. He drew on the philosophy of Rav Kook, contending that the Jewish Torah encompasses all spheres of life, and that anything we do ought to be conducive to the worship of God. Mr. Yehuda Kiel, who was director of the HeMeD (1967-1977), also drew on Rav Kook's view that "the profane will become sacred and the sacred will be renewed." Thus, Rav Kook became the source of legitimacy for the revolutionary shift in the HeMeD's attitude towards the study of the arts [147, p.265]. Mr. Matityahu Dagan, was the first director of the HeMeD to address the arts in a direct manner, by drafting guidelines, including the principle that "the HeMeD shall impart to its students the foundations of the humanities as well as scientific and artistic education and technological subjects, and shall provide them with skills for dealing with areas of mainstream culture that are contrary to the HeMeD's views" [34, p.22]. In 1997 Rabbi Shimon Adler wrote in an administrative notifications and information circular distributed by the HeMeD that the whole range of artistic creativity is viewed as legitimate by the HeMeD. He quoted Rav Kook's writings: "He who seeks perfection in the worship of God must include contemporary culture and should know its nature… since it is also through this culture that divinity is expressed …" [17]. Accordingly the vision of the HeMeD proclaims, that: "From a socio–cultural perspective, the contents taught in EC institutions should bring into play the **values** (Emphasis added) of the community to which the children belong, and these should be imparted through various means, including **various forms of art**" (Emphasis added) [127].

During the 1990s, several education institutions introduced arts into their curriculum religious schools. Dance teaching in HeMeD generated the need for academically-trained teachers. The Orot Israel College of Education which is a college in the spirit of Rav Kook found the way to reconcile the tension between a religious way of life and dance studies. The college's statement of intent asserts that the traditional, *Torah*-based realm, which is based on holy texts, should be integrated with the world of academic disciplinary knowledge. In line with this motto,

the college opened the Department of Movement and Dance. This newly added artistic curriculum posed an unfamiliar challenge to the college since the department's students are undergoing a professional training process which engages with the general, non-religious parts of society, but at the same time they are expected to sustain their faith and practices. According to Rabbi Professor Neria Gutel, President of Orot Israel College, Orot graduates should become "Educators inspired by faith" [67, p.205]. One derivative of this concept refers to those who are at the receiving end of education: "They shall be educated to lead a life imbued with faith, to observe the Torah and its command [67, p.206-210].

This research deals with the socio-cultural dance curricula that aims to promote the incorporation of tradition and values into EC education.

1.4. Conclusion to the first chapter

During the first years of teaching in the college, when I was appointed to serve as a pedagogical instructor, I perceived myself primarily as a dance teacher. I felt that the content knowledge that I have acquired was valuable and ought to be taught, whether it be dance technique, dance history or the aesthetics of dance. The concept of Dance Pedagogy sounded strange to me. I was not used to thinking as a "dance educator." However, having served as a Pedagogical dance instructor in schools of the HeMeD system, and having read the relevant literature, I have now come to realize that, in addition to grooming dancers, dance teaching influences a wide range of processes, including cognitive-developmental, emotional and social processes that students undergo. This realization was coupled with the understanding that the body is a medium for creating and conveying cultural and social values.

The literature review and the discussions of the body that I opened up to as part of this research, emphasize the importance of dance for the growth of any individual, and the importance of broadening students' creativeness as a critical element for their development. The constructivist theories emphasize the fact that dance allows for new methods of learning and skill development. Dewey and Vygotsky claimed that movement activities can be employed to improve the learning of other disciplines, such as mathematics and history for example. Gardner's Multiple Intelligences theory opened a new pathway for thinking about dance teaching as a tool for imparting other subjects and Jensen at his recent brain research has shown that the best results are achieved through multi-sensory learning .

These perceptions seek to build a basis of dance and movement content knowledge, and add further disciplines of knowledge to the physical-kinesthetic intelligence, thereby creating the concept of dance and education as complementary knowledge arenas.

From the reading material about the culture and society of Israel's NRC I learned that one of its basic tenets is the dichotomous perception of the body. This perception gives rise to a host of issues concerning dance instruction and learning. Nevertheless, demand for DCs in HeMeD schools is high, a phenomenon which is intriguing.

DCs in HeMeD schools are perceived as a microcosm of Israel's NRC at large. Therefore, these DCs are a natural arena for an eventful world; a system that structures a unique, local culture, containing values, learning practices, behavior patterns, and more. To better understand the elements that make up this dance-educational setup, it should be studied while keeping in mind the unique features of this specific community.

On the theoretical level, cognitive and sociocultural constructivism are complementary, and with respect to the pedagogical impact of DE, there is no clear distinction between them either. Dance teaching, like any other teaching, is always an eclectic blend of theoretical approaches. In this research the approach that views the learning process of dance as a simultaneous process was embraced, one which builds and at the same time acculturates thinking and doing habits of a broader society. Based on this concept the subject of Dance Pedagogy can be reframed and rather than viewing it just as ***education of dance***, it can be thought as ***education through dance***.

Thus, the retrospective analysis of cultivating tradition through Dance Education has determined the following research god and objectives.

Goal of the research: Establishing the theoretical and curricular landmarks in the valorification of tradition through the art of dance in early childhood education.

Objectives of the research:

1. Analysis of theoretical approaches in the valorification of tradition through the art of dance in early childhood education.
2. Fundamenting of theoretical approaches in the valorification of tradition through the art of dance in early childhood education.
3. Draftinf the methodology for the valorification of tradition through the art of dance in early childhood education.
4. Drafting the curriculum of teaching and learning dance in the spirit of the traditions and in the framework of the socio-cultural and educational context.
5. Experimental validation of the methodology for the valorification of tradition through the art of dance in early childhood education.
6. Qualitative and quantitative analysis of experimental data.

2. THE METHODOLOGY OF CULTIVATING TRADITION IN EARLY CHILDHOOD THROUGH DANCE EDUCATION

2.1. The concept of cultivatig tradition through early childhood dance education

Speaking of dance educators who aim to instill tradition among their pupils, it is essential to start by defining what we mean by "cultivating tradition." We must be clear about the goals we are aiming to achieve through both the overt and the covert curriculum, and about the role of DCs in cultivating the specific tradition which the teachers are seeking to inculcate in their students. This chapter will start by defining tradition as part of a culture, refer to education and tradition in general terms, and finally, discuss tradition as it is inculcated in the NR educational system in Israel.

From a sociological perspective tradition is a whole set of tenets which is passed down from the past to the present, from generation to generation. It maintains that human beings are shaped by the tradition in which they were born and in which they live, and which they are continuously interpreting [71, p.21]. The concept of tradition has been discussed in the context of various theories. Marx and Freud presented tradition as an illusion, as a narrative about the creation of mankind and the universe, they do not connect past and present. On the contrary Erich Fromm in "You Shall Be as Gods" maintained that what we should look for in tradition are the elements that promote advancement for modern man [51, p.70-125]. Fromm suggests that we should isolate the progressive from the primitive, embrace the former and abolish the latter. Stabilizing the connection between past and future, is most notably represented by Martin Buber who conceived of tradition and modernity as two equal partners in a dialog [22, p.238]. It is the role of agents of education to pass culture and tradition down the generations. Since the studies of Durkheim and Weber, who were among the forefathers of sociology, the educational system as a whole, and kindergartens and schools in particular, are perceived as socialization agents that efficiently convey culture and instill national culture in future generations. This transfer of culture is accomplished through both overt and covert methods [158, p.31-32].

From a cultural point of view, education is the process through which individuals attain an historical bonding with humanity, of which culture is the product [108, p.233]. Societies "tailor" education according to their goals and needs. Therefore, while education prepares children to perform properly according to the expectations of their society, it also at the same time instills the cultural values and teaches the skills required for good performance. According to Buber, while the goal of education is to nurture the child's inner potential, it does so in connection with context, i.e., the community to which the child belongs [22, p.237-261].

It can be clearly seen that the transition from a traditional to a modern way of life entails a change in the legitimacy attached to education. In traditional societies, the legitimacy of education is mainly ritual. When traditional societies started to decline, the ritual legitimacy of education gave way to freedom in education and to the license given to people to choose the type of education that suited them. This marked the beginning of an era of modern education [108, p.217-220]. During the 20th century, the status of education was transformed: the legitimacy attached to education by virtue of history and tradition turned into an ideological legitimacy [108, p.217-220].

Education in general is based on the apprentice's knowledge of his/her community's culture, on the need to develop the learner's independent, individual personality, and at the same time, on socialization and acculturation. In other words, education is based on adapting to society and to its values, symbols, customs, etc. This requires the teacher's involvement or even deep knowledge of the relevant culture. In the case of the present research, knowledge of two fields is required: the field of Jewish culture and tradition, and the field of the art of dance.

The Jewish sense of tradition refers to the Bible and its rabbinical exegesis, as seen in practices and customs. The perception of tradition in the NRC is based on a continuous dialog between the present and the past. This approach is characterized by receptiveness to the inflow of knowledge, values and culture from outside into the religious, personal and communal world [93, p.225-227]. It is reflected by modern Jewish culture which emanated from the Jewish Enlightenment movement, the *Haskala*, embracing "autonomy, freedom, the importance of the present over the past, critical thinking, dynamism, a sense of "open expanse" and the positioning of the individual at the center as the primary driving force in each person's own life" [147, p.2]. Havlin points out that these views of culture and tradition do not refer to the traditional content or to the processes whereby such traditional content is passed down and accepted, but rather to the inheritance aspect of tradition and its continuity [71, p.2].

A system based on a clear ideological orientation such as the HeMeD, instills absolute values; in such a system, teachers constitute the fundamental agents for conveying its values and ideological messages, and in general, for teaching the curriculum in the spirit of the system's declared values. When dealing with an intended social or ideological pedagogy, "values" are the benchmark for assessing the pedagogical process. Values are the common cultural standard among individuals, consisting of moral and aesthetic aspects or of needs, which are evaluated in accordance with the stances, wishes and needs of society and can be judged accordingly [8; 13; 103]. Values are the patterns of behavior that are accepted and believed by the society.

Although most of the guiding values of the HeMeD are based on the Jewish context, the latter also promotes values pertaining to a shared national responsibility and democracy. The

HeMeD has its own set of values, reflecting its own pedagogical priorities. Bar-Lev listed the main "declared values" of the HeMeD. These values derive from the central values of Judaism [9, p.35]:

(1) *Theological values*: Faith in God; Strive for Truth; Sanctity of Life; Observance of the Sabbath; Delving into the Torah.

(2) *Social values*: Sanctity of Life ; Education; Charity; Tolerance; Work ; Humility; Justice; Respect of Parents.

(3) *National values*: Dedication to the Land of Israel; Heroism; Work; Peace.

The HeMeD focuses on the fulfillment of the practical commandments, the nurturing of piety, the teaching of sacred scriptures, and the fostering of a national identity [34, p.16-19]. In their role as educational agents, teachers are in charge of forging and navigating the communicated content knowledge in a professional, pedagogical manner. Their task is to nurture tradition among their pupils through hands-on activities based on the children's world and daily life. Drawing on such experiences and expanding them will lead to their elevation to a conscious level at a later stage.

The HeMeD's curriculum for EC determines that "tradition should be imparted through all academic disciplines, not only through the teaching of Jewish studies" [34, p.39]. Complying with this directive, DCs provide an opportunity for dealing with tradition observance through artistic means. Dance activities in the HeMeD conduct a dialogic discourse between two content areas. Alongside the teaching of movement concepts, dance activities are expected to inculcate the consummate traditional way of life and to nurture tradition. Thus, the question now posed to the teachers is what the method would enable them to teach dance along the lines of the NR ideology. They must decide not only what the children will learn but also what atmosphere they as teachers would create. They must devise a method that would enable them to inculcate comprehensive commitments and a traditional pattern of life that are grounded in the Halakha; this is imperative for enhancing the children's attachment to tradition, thereby connecting them to their historical heritage which would then become part of their identity.

It is a well-known fact that childhood experiences, and the knowledge acquired at EC have a great impact throughout life, and affect one's views regarding fundamental issues in life even as an adult [118; 138; 172]. Man's roots are embedded in impressions taken in during childhood, and educators are therefore responsible for planting in the infant's young soul the seeds that would grow and develop into a religiously observant outlook. Dance teachers working in this setting are expected to create lesson plans with a solid footing in the tradition that set tangible goals in terms of imparting traditional values. The content of the DC integrates experiences, events and activities, aiming to address the child's need to acquaint him-/herself with his/her

community and broaden his/her knowledge and experience. The DC content should be adapted to the children's age and developmental stage, and should take into consideration their store of past experience and knowledge. The class should include practice and experimenting, dance, creative expression, ongoing discussions and concluding discussions. The DC is actually a proposal for activity, revolving around a subject that has movement, educational and social aspects, and its aim is to impart and enhance tradition.

Meital managed to express it by saying:"… I need a plan … I need to know what to teach … my school requires teaching according to the HeMeD values… the principal requests that I submit a curriculum." Meital has just graduated, but in my capacity as head of pedagogical instruction, I keep on receiving similar requests for guidance. These requests refer explicitly to the connection between dance and tradition , and is a subject which should be explored.

This is what prompted the decision to explore how teachers who graduated from the college's dance teaching track present their pupils with the art of dance. The research is set out to explore the pedagogy implemented on the ground and to conceptualize it, to detect teaching practices employed in DCs, label them, and provide them with "operating instructions," and finally, to draw up a curriculum with guiding notes that would allow for nurturing tradition through DE. Though it aims to find an answer to a practical question, this study examines the question using theoretical tools. These are adopted mainly from the ethnographic approach, which concentrates on the study of features of social relationships, patterns and norms comprising the cultural-sharing group [33, p.68]. The researcher's goal was to remain as close as possible to the unique formation of the participant's world and obtain a picture based on observations and evidence, that enables to examine and assess teaching practices using practice-based evidence. In the next section, some of the specific perspectives that have informed this work will be discussed.

2.2. The methodology of cultivating tradition through early childhood dance education

The desire to investigate a socio-educational phenomenon in a holistic manner in its natural and complex environment while anchoring theory in the findings, led to the choice of a constructivist paradigm [65; 162; 163; 166]. The study is based on a qualitative constructivist paradigm, which emphasizes the holistic understanding of phenomena. The holistic perception assumes that an understanding of the context of the phenomenon is essential in order to understand its reality [32, p.182]. Therefore, the social and cultural reality of the NRC was studied, to understand the reality and the phenomenon that occurs in DCs and built by teachers from that community.

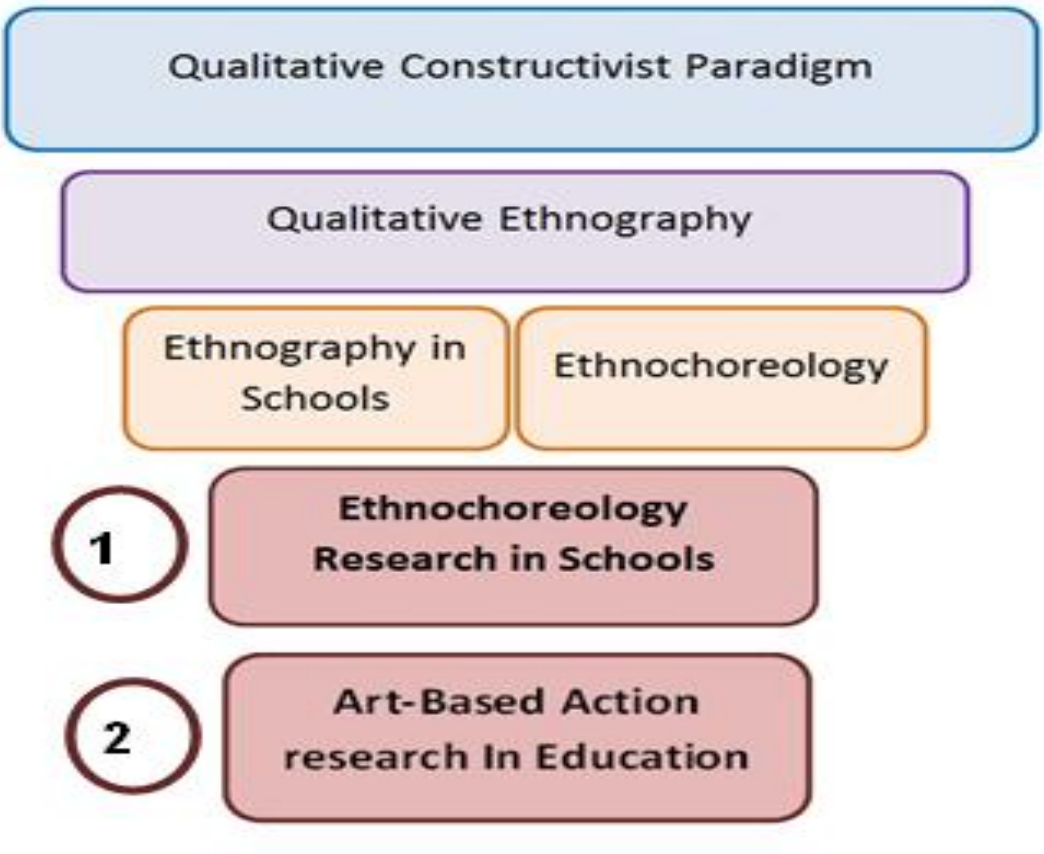


Fig.2.1. The Research Approach

The constructivist paradigm is based on subjective epistemology, according to which the "reality" which we attribute to the world in which we live is created by the structuring of knowledge [33, p.20-21]. Qualitative-constructivist researchers seek to understand the studied phenomena as structured by the participants of these phenomena. The researcher's goal was, therefore, to reach as close as possible to the participants' world, as experienced by them [135; 162; 163]. From the methodological aspect, the researcher, acting on the basis of the constructivist paradigm, seeks to reach a construction of the studied reality based on interpretative negotiations with those studies, at the end of which an agreed structure will be formed, richer in knowledge than that which preceded it.

Qualitative Research is the surname, so to speak, of the methodologies that apply an inquiry process that entails understanding through various techniques with the aim of exposing and describing a social or human phenomenon. It consists of "a set of interpretive, material practices that turn the world into a series of represantations, including field notes, interviews, conversations, photographs, and recording for the self." [38, p.3]. This qualitative research is a multi-layer interdisciplinary, and transdisciplinary field [171, p.7] it consists of social, cultural, tradition and art studies. The research is located in the world of traditional dance teachers in their natural settings, i.e., the DC.

The strategy selected for the present research is that of **qualitative ethnography** in which the researcher "describes and interprets the shared and learned patterns of values, behavior, beliefs and language of a cultural-sharing group" [33, p.68]. It is the direct, first-hand observation of the day-to-day behavior of a society or group of people who share some common ground. The researcher participated in the process, in the role of participant and observer. Ethnography is the practice of research which is entirely based on fieldwork, where the ethnographer seeks to record phenomena while they occur, and to record the researched subjects' perceptions of their daily life, their society and the phenomena surrounding them. One of the claims against ethnographic research is that the researcher's presence in the field in real time may lead or contribute to deflecting the results, as such presence may cause the research subjects to behave other than in their normal behavior. The critics therefore conclude that, since the research subjects' behavior is not their normal behavior, the results emerging from the study may be false, and might not reflect the subjects' authentic behavior at the time that the phenomenon occurs [149, p.30]. Ethnographers are therefore required, among other things, to incorporate into their studies their own narrative, and their dissertations are expected to include, among other things, their own opinions, standpoints and viewpoints concerning the issues under research [33, p.46-47. The researcher's narrative may constitute part of the descriptions of the field and the research process, or it may take the form of reflections recorded in the field notebook.

Ethnographic research is presently undergoing modifications: instead of exploring the cultures of "other" far societies, the current tendency is for the researcher to look at phenomena and practices that characterize groups familiar to the researcher [3, p.32]. As a result of post-modern awareness, over the past few decades ethnography tends to deal with the study of groups, sub-cultures and indigenous communities. Recently, scientific approaches to ethnography have expanded to include "schools" or subtypes [3; 124]. Schools and educational institutes are a main source of ethnographic literature today since they have their own unique culture which is rife with symbols [3; 124]. This research is based on ethnography in schools as institutions engaged in imparting culture and passing it down to their constituencies.

The ethnology of dance, a.k.a. **Ethnochoreology**, like general ethnology, explores dance as a component of contemporary cultures. Ethnochoreologists study dance as a representation and reflection of society and its culture [7, p.25]. To document, understand and explain the observed movement skills, the style, structure and form of the dance, its significance and role in the life and culture of the society which is being studied, the Ethnochoreologist must be a professional in the field of dance. Such professional knowledge provides the researcher with tools for unlocking the aesthetic codes of the dance and its artistic rules and implications, and as such, it is the key to discerning the whole array of contexts and their meaning [7; 166; 167; 171].

Ethnochoreologists document and describe both the observed dance and the event in which it is staged, as one whole. They perceive dance as a comprehensive set of human-social-cultural-artistic activity. Thus, the present Ethnochoreological research will be based on the fundamental assumptions of an ethnographic research in schools, and will be implemented by observing the subject matter that serves as dance content, the morphological aspect of movement language, the movement style and the aesthetics of movement. By observing these aspects, interpretation of teaching practices may be gleaned, enabling to learn about the group's culture, values, and identity. This Ethnochoreological research at school targets the community of dance teachers for early childhood in the HeMeD. This group is a sub-group of dance teachers working in the HeMeD, and since it has not yet been explored, there is very little information about this sub-society. The motivation to explore and understand dance teaching in a traditional community originated from my personal history which starts at my grandparents' religious home. It is rooted in my professional experience as a dancer and a dance teacher, and in the various capacities I have fulfilled in the field of dance education. The decision to explore dance teaching amid the NRC is associated with the crossroads in which I am situated today: a non-religious dance teacher with strong ties to her past, and presently a teacher of dance teachers in a religious college.

Theoretically, by researching a "nearby" field, I am doing exactly what current ethnographic practice calls for, namely, a research of one's native culture rather than that of remote, foreign societies. Indeed, I carried out my ethnographic study as an "insider" in a field which is like home to me, unlike research processes carried out by "outsiders," as was formerly common.

As common in qualitative research, **the framing of the primary and secondary research questions** was finalized during the course of the research process. The questions guiding the research had changed and became more refined during the research process reflecting deeper understanding of the phenomenon. These questions arise from the research data and refer to the research literature. In the beginning of the research, the focus was on a general question: What do the teachers do in their DCs? Thus, the point of departure did not ensue from any assumptions regarding the teachers' conduct or views in areas that are determined in advance as a series of variables. The focus was on the typical processes and patterns of a DC and its socio-cultural context.

In line with the research approach concerning the broad, comprehensive question of the meaning of the experience for the participants, the central question of this study is:

How do the dance teachers of the NRC create dance pedagogy that reconciles the tension between Jewish tradition and dance, while addressing both the requirements of dance subject matter and the socio-cultural agenda of Israel's NRC?

This general question involves further, secondary questions, which are interrelated:

- How do the teachers structure a DC in order to tackle the challenges presented by modernity and secularism?
- Can we identify styles of teaching and learning that optimize tradition acquisition and the development of personal growth in dance?
- How is Jewish tradition seeped into the DC, and how is it framed as pedagogical content knowledge?
- Are there methods for designing and delivering dance class that can simultaneously enhance mastery of skills while promoting tradition?
- In what way the curriculum implemented in the classroom impart values of tradition on the one hand, and instill universal values on the other hand, thereby preparing the students to become integrated in Israel's modern society?

Although the above questions deal with the manner in which the DC is presented, they clearly refer to matters of communal identity and tradition, pedagogy and modernity, i.e., matters which are framed using concepts employed in socio-cultural theories as well as in dance education theories.

The research describes the pedagogical practices chosen by the teachers for bridging the divide between tradition and the art of dance. The teaching of dance in an early childhood education setting within the NRC is a relatively new phenomenon in Israeli society. The dance learning space within this community is innovative in itself, and naturally, therefore, sparks various reactions. This has aroused the need to examine the methods of imparting tradition through dance with reference to the inherent conflicts affecting the agenda of the NRC.

The number of Participants in qualitative constructivist research is usually limited to those who would produce the ultimate reflection of the population which they represent, and the participants selected for the research are those who can best contribute to the researcher's understanding of the phenomenon which is being explored and not necessarily a representative sample [59, p.45-60]. The search for participants started by reviewing the results of a survey conducted by the Orot College. This survey is being conducted every year in order to find out where the graduates of Orot Dance Department are employed and who their pupil populations are. Based on the data provided by this survey, a ***snowball*** technique was used. An e-mail was sent to 3 teachers working with early childhood. These teachers introduced me to their colleagues, and eventually, the sample of suitable study subjects emerged. Snowball sampling as

a technique for identifying subjects for a research is effective when looking for participants from a unique population characterized by defined features which are usually known only to individuals in that population [4, p.8; 136].

Between the years 2013-2014 a research was performed among 14 early childhood dance teachers in various communities in the center and north of Israel. The teachers were aged between 27 and 36. I had been previously acquainted with them through my position as a lecturer in the college in which they had studied to become dance teachers.

In order to avoid random, meaningless descriptions a decision was made to select the teachers that would be observed according to clear criteria. The assumption was that the more the teachers met such criteria, the more meaningful the findings would be.

The main criteria for selecting the subjects for this research were the following: (a) A dance teacher who is socially and culturally affiliated with the NRC; (b) A graduate of the Orot college dance department; (c) Early childhood dance teacher with at least 3 years of professional experience; (d) Teaches working in educational institutes belonging to the HeMeD. Some additional criteria were the following: the teachers' willingness and consent to having their classes observed throughout a long period, as required for the research, and willingness to be interviewed and to share their experiences and practice. Although clear criteria were laid down, there was one "slight" deviation regarding one of the teachers' years of seniority on the job. The decision to include her all the same in the observations and as an interviewee was supported by Kuzel's opinion namely that although the criteria in qualitative research are predetermined, the research process as it proceeds, has its own dynamics, and therefore some flexibility is allowed [104, p.31-44].

During the course of the research, observation was made, among others, several DCs of an utterly secular nature, and the teacher accounted for it by saying that she teaches "purely professional dance." As the aim of the research is exploring the integrative practice, and therefore, the observations of this specific teacher did not continue.

The study employed a number of tools: Observations, interviews and examination of artifacts which are the most common methods of qualitative research [170, p.20]. Patton clarifies that what people say is a major source of data, whether what they say is obtained through an interview or in written form (but) there are limitations to how much can be learned from what people say (therefore a) direct participation in and observation of the phenomena may be the best research method [135, p.21].

Increasingly, researchers have a story to tell about themselves as well as their work [33, p.46], I too, share a concern for situating myself as a researcher-who I am, what I believe, what experiences I have had all impact what, how, and why I research, so as customary in qualitative

research, I was the main research instrument being part of the observations, the interviews as well as of the analysis and based on the idea that a human researcher can interpret, grasp and assess the significance of the various interactions observed, i.e., capable of unlocking latent knowledge [171, p.20]. I elected to voice my viewpoint only in the present chapter by way of presenting my auto-ethnographic view and describing how my involvement in the field played out.

My interest in the relationship between dance and tradition in an EC setting emerged from my personal and professional position in the field. The motivation to enhance my understanding of the contents of DCs in the traditional community is rooted long ago in my childhood. I loved the bus rides to Jerusalem, going uphill along the narrow, winding road heading to my grandparents' house. I liked to spend the end of the summer vacation at their house, which was an old house built of Jerusalem stone. In that neighborhood, the synagogue *Gabay* (a synagogue functionary) would go from door to door in the early morning hours and summon the residents to the prayer services held during that part of the year: pleading for forgiveness in the days preceding the Jewish New Year. Looking through the window and watching my grandfather going to the synagogue I was filled with a blend of thrill and awe. When he returned, my grandfather went into "his room." He would sit at his large desk piled with books of holy writs, a picture of Rabbi Kook hanging on the wall behind him. This picture signified that my grandfather belonged to the National religious orthodox section of society, which embraced Zionism and a modern way of life. My paternal grandparents led a religious life and observed the commandments along *Halakhic* lines. My grandfather was an orthodox rabbi, rooted in Hassidism, and my grandmother as his partner raised the children and ran the household. My mother, on the other hand, came from a "lightly" observant home. My own parents observed the Jewish tradition but were open to modernity. We preserved traditional customs but only as long as they did not interfere with our convenience. When I was five, my mother enrolled me to ballet classes, an act which was not readily accepted by my father's orthodox family. I was enchanted by ballet. At the age of 16 I was admitted to the classical ballet group directed by Mia Arbatova, a teacher and choreographer who worked at the Marinsky Theater before immigrating to Israel. In 1968, during the War of Attrition, when I was 17, I was injured by a mine which left me paralyzed in one leg. My dream of becoming a dancer was crashed. After three years of recovery, I was admitted to the Jerusalem Academy of Music and Dance. This was a turning point in my orthodox family's attitude towards dance, and my grandfather gave me his blessing for my studies. This study reflects my history, culture and personal experiences . The motivation to explore and understand dance teaching in the traditional community of Israeli society originated from my personal history, from my professional

experience and from the various capacities I have fulfilled in the field of dance education. I witnessed processes which have been taking place over the past recent years in the sphere of dance education, and I am curious to unlock them.

When I came to the field as a researcher I was equipped with all the ethnographic research tools, and my role was that of an (allegedly) non-participant observer. In terms of my personal history, I belonged in both sides of a social divide – that of Jewish tradition and that of modernity. The present study carried me back to my childhood "field" where tradition and dance coexisted. My decision to explore dance teaching amid the NRC is associated with the crossroads in which I am situated: a dance student and dancer in the past, later a non-religious dance teacher with strong ties to her past, and presently a teacher of dance teachers in a religious college. I made my observations of DCs, interviewed teachers, and although I did not include my own experiences and my workplace in this study, my presence in the research field was in more than one way a continuation of my own personal field, which is composed of dance and Jewish tradition.

The fact that I belong in, and identify with the research field on various levels created some tension during the course of the research process, and I found it difficult at times to separate my personal perspective from the researcher's professional one. On the one hand, my traditional background and my longstanding pedagogical experience were at play, while on the other hand I was required to apply a fresh, objective and analytical approach. For moderns like me, secular culture and contemporary art had a great deal to offer and need not to be scorned and rejected. Coming out of such background surely must have played a role in my observations. So my nostalgia framed the NRC in the rosy light of the past while the patterns of my life saw them as grey. This certainly colors everything I have written, no matter how disciplined I have tried to be in both my observations and writing. In qualitative research, the researcher is an instrument, observing action and contexts, often intentionally playing a subjective role in the study, using his or her own personal experience in making interpretations; s/he is the primary instrument of data collection [33, p.182]. The researcher's personal experiences and insight are an important part of the inquiry and critical to understanding the phenomenon [135, p.40]. Getting close to the researched subject matter, and drawing on her own experiences, from her childhood as well as her daily life as an adult, illustrate the all-encompassing and ultimate personal nature of in-depth qualitative inquiry [135, p.50].

Thanks to my position as a teacher educator, I had access to the teachers and could attend their classes. Many of the graduates keep in touch with me. The conversations with them are like a large mirror through which I gain a view of DCs that take place on the ground; they enable me to perceive the distinction between "mainstream" DCs and those directed by teachers of the

NRC. In my conversations with teachers of the latter community, I learn about associations between tradition and dance that, being personally non-religious, strike me as remarkably original ideas, and at the same time evoke my own childhood memories from my grandparents' home.

Observations were the first tool of the research. The objects of the observations were the research subjects – the teachers, and the classes observed took place in the classrooms, i.e., the natural environment of the teaching process. Participant observation demands a delicate balance of subjectivity and objectivity. The era when the ethnographer was allowed to remain invisible is over [72, p. XV]. As is now recognized, those whose observation is, like mine, mixed with actual participation in the culture observed, are deeply implicated in the world they describe. Creswell highlights that the qualitative researcher goes to the site of the participants which enables him/her to develop a level of detail about the individual and to be highly involved in the actual experience [32, p.200-201].

The interest in these teachers was affected not only by the search for my own roots and my experience in teaching. It was also influenced by the fact that I was raised in a tradition-observing home and still love this tradition. But my personal "shade" of tradition is different from that of the teachers whom I observed as an ethnographer. My "light" version of tradition is a modern-secular one.

"As a process, ethnography involves extended observations of the group, most often through participant observation, in which the researcher is immersed in the day to day lives of the people and observes and interviews the group participants" [33, p.68]. The observations were intended to reveal the pedagogical tools used by the teachers in order to convey – through the language of dance - traditional and ideological messages which cultivate a sense of communal belonging and shape the identity of the student, thereby bridging the tension between modern dance and the way it is perceived by traditional Judaism. The methods and pedagogical practices will serve as the foundations for designing a curriculum. Two academic years (September through June) were spent observing weekly classes taught by two teachers. One was a dance teacher of first-graders, the other was a dance teacher at a kindergarten. Observations of 12 other teachers randomly, by prior coordination. Some of the observations were held ahead of Jewish holidays and festivals, as it was assumed the classes would be dedicated to these topics. In addition, I intentionally chose to observe classes on ordinary weekdays, to find out whether DCs on such days also incorporate elements of tradition and values.

The first observations of the DCs were *non-participant observations*. I was sitting quietly at the back of the classroom, without taking notes, intending to access the "research field"

gradually and acquire the teachers' and pupils' trust. Silverman maintains that gradual access into the "field" may facilitate the researcher's integration within the subjects' social-cultural world and their natural environment, without worrying that his/her presence might cause them to behave unnaturally [166, p.33]. In fact, this was actually proven to be true: thanks to my initial "low-profile" I was later more easily accepted in the classrooms, and could take notes of my observations without causing participants to feel awkward or causing digression from the original lesson plan. After a while, I switched to *participant observation* mode which usually spans a long period of time and is a particularly suitable strategy in ethnographic qualitative research [33; 162; 163]. I learned to speak and understand the language of the teacher who was being observed. This evoked memories of the discourse employed at my grandfather's home and I gradually regained my sense of home through the insider phrases. I tried to maintain the position of an inexperienced member of the DC. Developing this position of "novice" was particularly difficult as dance teaching is what I have been doing for most of my adult life.

The observations enabled to see, hear and experience the reality in the field. Throughout the observation stage of the research "thick field notes" were kept recording the process in minute details. *Thick Description* is a term coined by Clifford Geertz [55; 171, p.48] in the context of his reflection on the idea that all the materials explored in ethnographical studies should be elaborately described in order to unlock the structures of meaning, which are the building blocks of cultures. Therefore, according to Geertz, the researcher should provide a minute description of the various frames of meaning implied by incidents, and distinguish between instinctive and intentional actions, the latter being actions that carry a message and are socially-dependent [55, p.3-33]. The thick description indicated to me what actually determined the dance culture in the classroom and what its unique features were.

The gradual entry into the classrooms and my presence during classes earned me the trust of teachers and pupils alike. Thus, following our initial introduction and my continued observations of the classes, I was invited to observe also the preparations and rehearsals for performances which were staged on Jewish holidays and ceremonies, and was also allowed to interview the teachers afterwards, in a pleasant and friendly atmosphere. The observation of the classes enabled me to better understand the teachers' conduct and the way in which they incorporated aspects of tradition into their class plans.

Ethnography places the emphasis on holistic viewing – a comprehensive description of phenomena and of the culture which is being explored. In this process, filming and audio recording are invaluable. It is important to note that in the Jewish tradition women are fully covered, wearing long skirts, long sleeves and when married, they also wear head coverings. The whole issue of using or exposing the body in public is challenging, and in fact, no photos or

videos are allowed of either classes or performances. Therefore, making written records is essential. Field notes were taken during the course of the observations. The notes included all the verbal and movement activities that took place during the classes, as well as insights and reflections that helped in understanding and interpreting the data. Field notes were used to glean knowledge on the meaning of the process which was being created in the educational sphere.

The next stage following the observations was making **open interviews** with the teachers in order to understand their perception of dance teaching and focus on some of the unclear points I had noted down in my observations. Of the 3 main methods of interview: the open ethnographic interview, the standard structured interview and the guided focused interview [149, p.63-71], I chose the first method, that of the *open ethnographic interview*. Through this type of interview, much like in friendly conversations, my questions were spontaneous and I encouraged the interviewees to talk about their experiences, describe events they consider to be important, and state their opinions and views.

However, this tool has its limitations including the following: warns that the researcher has his/her own views and orientations, and the interactions between him/her and the research subjects affects the information generated from them. In order to avoid stilted situations as a result of my sheer presence in the classroom, I employed a strategy whereby I had a conversation with the teachers before coming to their classes and when I came, it was at the teachers' invitation. Proceeding in this manner, I made sure that the interviews were conducted more comfortably, and I was not perceived as a foreboding researcher but rather as a trustworthy guest, and later even as the teachers' confidante. The interviews conducted after the classes, for clarification purposes, sounded authentic and reliable.

Tuval-Mashiach discusses that the interviewees' motivation to always present a positive image of themselves, and notes that this is a natural and normative phenomenon [175]. In order to avoid what Tuval-Mashiach calls "business card narrative," I adopted a friendly manner, and opened each conversation with a compliment of some aspect of the class I had observed. This signaled the teachers that they could speak freely. To ensure that the teachers' accounts are true to reality, I employed another strategy, namely the triangulation technique which, according to Stake, increases confidence that the researcher had correctly interpreted how things work [171, p.37]. The three sides of the research were: (1) A preliminary conversation with the teacher about the class plan; (2) Observation of the teacher during the class; (3) Interview with the teacher after the class with the aim of making sense of, and interpreting, the phenomena in terms of the meanings the teachers attach to them [171, p.7].

The interviews were usually an hour or an hour and a half long; most of them were held right after classes. The place of the interview was selected by the teachers: in the classroom after the class or in a quiet corner of the school or kindergarten yard. Two interviews were held at teachers' homes. Since I had been previously acquainted with my research subjects, our interview sessions usually started out much like a "visit," where we talked freely about personal matters, school, etc. Following these friendly preludes, I always reiterated the purpose of my visit and that of the observation/interview, emphasizing the fact that this was part of my academic studies. Only then did I turn on the recorder. While the interviews were being recorded, I also noted down some comments.

The teachers willingly opened up to me and explained their teaching practices; communication was free and easy. My opening question was general or as formulated by Sabar Ben-Yehoshua, a "storytelling question." [149, p.67] I asked them to tell me about themselves. As mentioned in my literature review, the NRC is not homogeneous. I therefore made a point of asking what the religious background was from which each one of the teachers came and what led each of them to study and teach dance. Only then did I proceed to ask about their teaching process and experiences. This enabled me to identify the underlying approach that they apply in order to accomplish the pedagogical goals of the NRC; in other words, how do they go about imparting Jewish tradition and structuring national affiliation.

Large parts of the interviews were conducted in the form of a ***Reflective Interview***, which is a tool for understanding the observed phenomenon from the participants' point of view and so the interviews provided me with information beyond that which was gleaned through my observations. They made for another layer of my study, enabling me to grasp the significance attributed by the teachers to the movement activities and to their job as a whole.

Data collection through supplementary research tools was the main source of information used in this qualitative research. Observations, which were my main primary source, enabled me to become part of the studied environment, to see, hear and experience the researched reality in its authentic location, and then emerge from the classroom with an understanding of the process that had taken place in there. The interviews enabled me to describe and explain the teachers' behavior and perceptions from their own perspective. As for myself, my meetings with the teachers in the role of researcher, revived my own connection to the Jewish tradition, and led me to a fresh understanding and perception of Jewish tradition and the religious society. I came face to face with the teachers' traditional way of life, which evoked pleasant memories of my own childhood with its traditional ambience. However, at the same time, the differences between us posed a challenge. The research tools that I used, place at center stage the teachers' subjective interpretations of the socio-cultural reality in which they live and

the values which they seek to impart to their pupils using the language of dance. I believe that the gradual access of the classroom by the researcher, the creation of a friendly, informal atmosphere during interviews and the triangulation technique all justify the attribution of internal validity to the observations and interpretation and to the subsequent generalized explanations.

The data analysis method selected for this qualitative research is that of *Thematic Analysis* which translates the observation of the teachers' DCs and their descriptions and explanations in the interviews into a conceptual system. Thematic Analysis refers to observations and interviews as mirrors of the participants' practices, emotions, thoughts, beliefs, experiences and knowledge. The data emanated inductively from the study of the phenomenon [31, p.23] [59, p.76], and was formed based on data collected from the participants while observing them, and while listening to their own explanations.

Rather than statements, I chose episodes, whether movement and/or verbal ones, which took place during classes as analysis units, since these contain more substance. This enables the reader to gain an impression of what went on in the classroom and of the meaning derived from the movement activities. In other instances I analyzed the occurrences in the classroom verbally as part of the description of the dance episode. Participants' accounts and explanations were the "building blocks" extracted from the field of the researched phenomenon, and these were used for building the DC model and identifying pedagogical practices. The research data generated concepts whose inter-relationships were revealed, and were then examined time and again until a model was built, which is true to the research field [33, p.191-193]. The content analysis process was performed by arranging and structuring the data collected; it entailed the classification of the data and the reorganization of its separate parts in an analytical order. Each part of the data was identified through careful rereading, and constituted a unit of meaning attributed to one of the categories. Analysis was performed systematically, in a fully transparent manner it was done in four consecutive stages, the last one being the theoretical stage, in which the conceptual descriptions and explanations of the researched phenomenon were structured [31, p.263-270].

In the data analysis, each observation report and each interview were typed out separately and I made an effort to identify recurring patterns and themes.

The first stage was *the initial encoding* in which the observations and interviews were separated into units of meaning, and labeled, reflecting the thematic potential embodied by each one of them. Those were the *Primary themes***.**

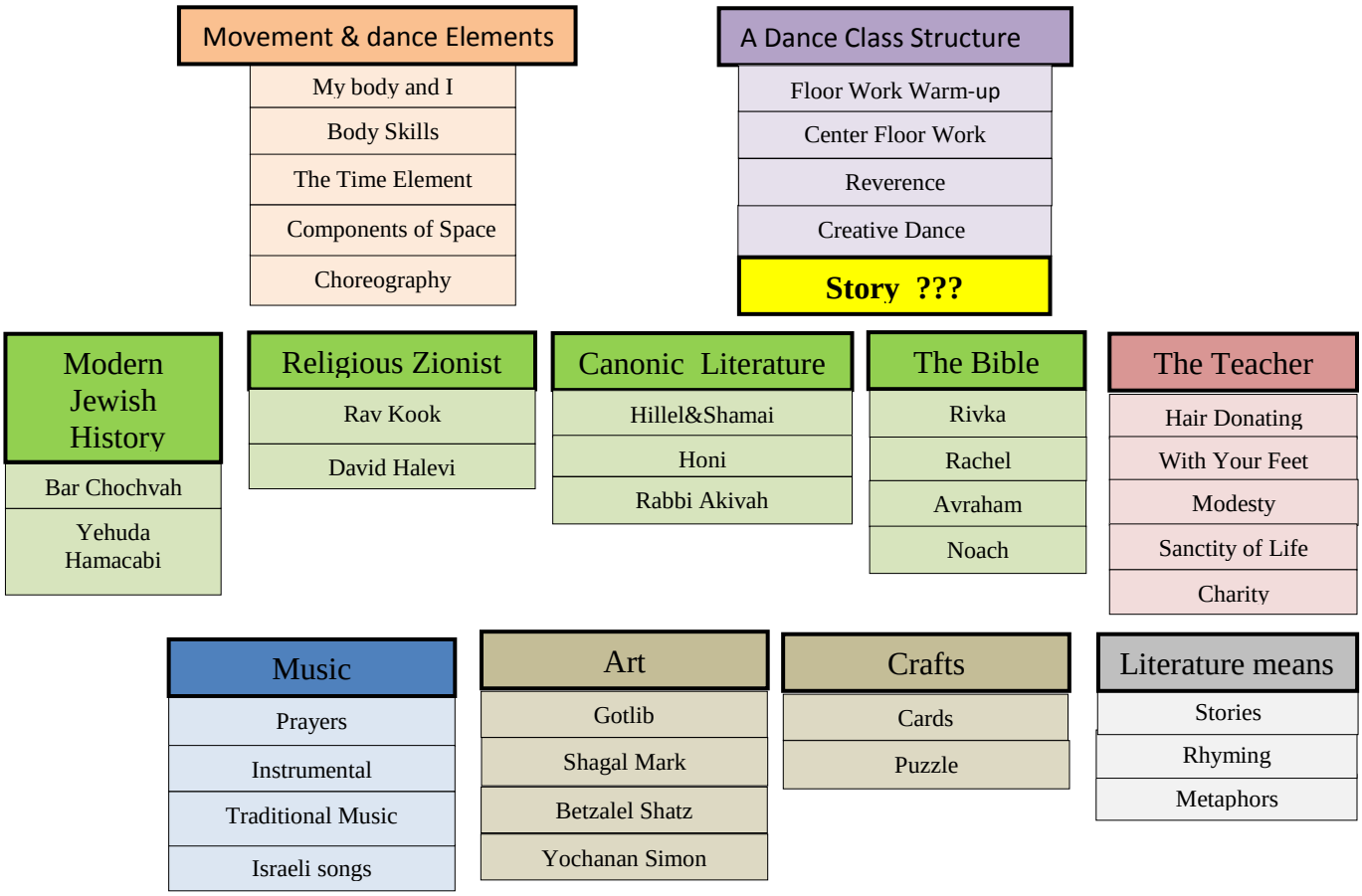


Fig.2.2. Primary theme

In **the second stage** *a mapping analysis* was performed and *Extended Themes* where found. Segments of meaning were classified under thematic categories that have a common ground or are parallel to each other, so as to emphasize both the commonalities between all teachers, and the unique characteristics of each one of them. The principle categories were arranged on a horizontal coordinate marked by the parallel themes while the secondary categories were marked along the vertical coordinate. The mapping analysis revealed the relationships between the categories and reflected the full potential of the data collected

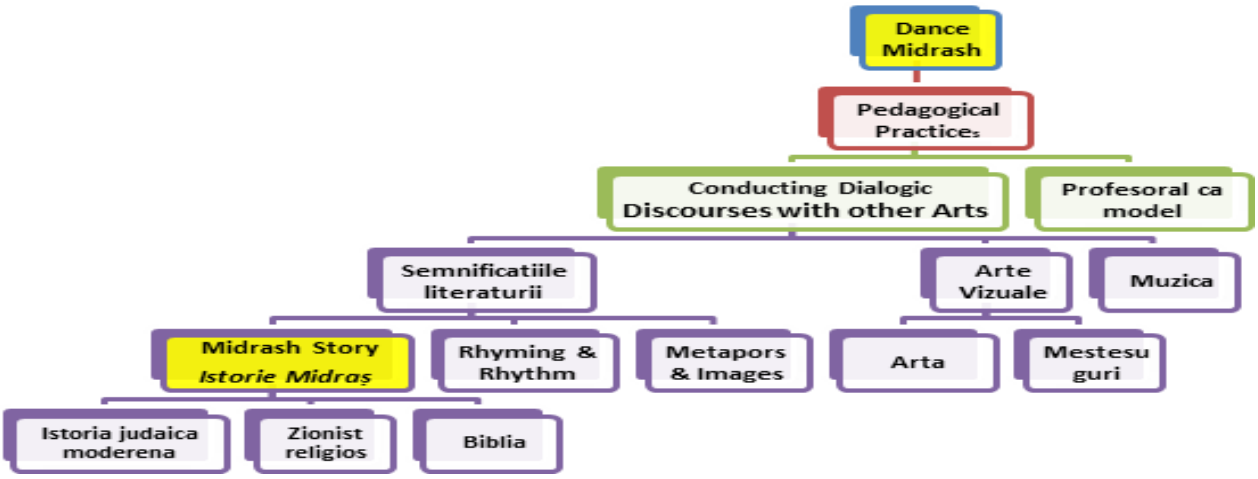


Fig.2.3. Extended Themes

In **the third**, *focusing stage***,** several categories featured in the mapping were identified and selected as the major ones. These were the categories which had the most blatant data, they were tangential to other categories and contributed significantly to the explication of the researched phenomenon, i.e., the pedagogical practices employed by the teachers. These categories were examined through a continuous process of convergence between the data, the conceptual perspective, and the researcher's own experience, and were then remapped in a focused design.

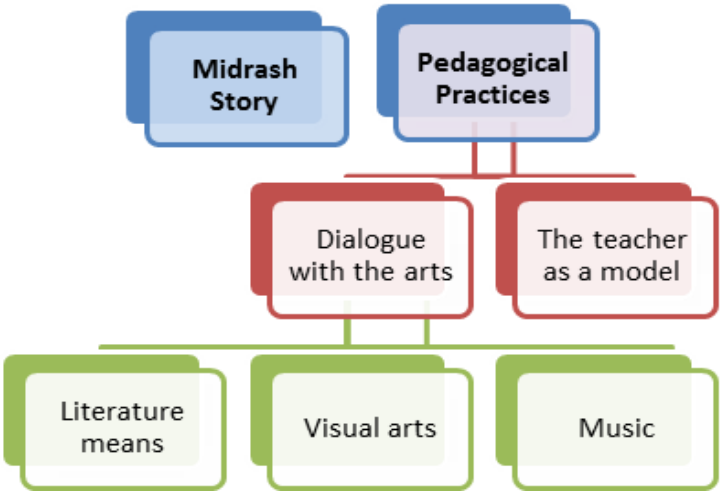


Fig.2.4. Focusing stage

The fourth stage consisted of *"translating"* the picture emerging from the categories into theoretical concepts, and the labels of the categories were changed accordingly. The data were reexamined with the research literature in mind, and the interrelationships between the data and their theoretical translation were identified [163, p.386 -440].

Based on the theoretical interpretations formed by "translating" the categories emerging from the data, a data-grounded theory was formed concerning the teaching practices of religious dance teachers. Among the categories, approaches to teaching were identified; all of them refer to the same set of categories and are distinct from each other based on the same set of categories. (Fig.2.5.)

Throughout all phases of the research process I tried to be sensitive to **ethical consideration.** Qualitative research creates some built-in ethical problems. Research subjects are asked to share with researchers certain aspects of the subjects' lives or work, which the researchers then use as they see fit; this practice requires researchers to be aware of ethical aspects [32; 33]. This is all the more true where the community under research is small and it is likely that the identity of the research subjects would be recognized. The fact that I chose to explore a "field" in which I am professionally involved required extra sensitivity to the ethical aspect of my research. From the outset, at the stage I selected my subjects, I disregarded our

acquaintance from the time they studied at the college in which I was a lecturer, and approached also those who had not been on close terms with me, although I knew this could spell difficulty.

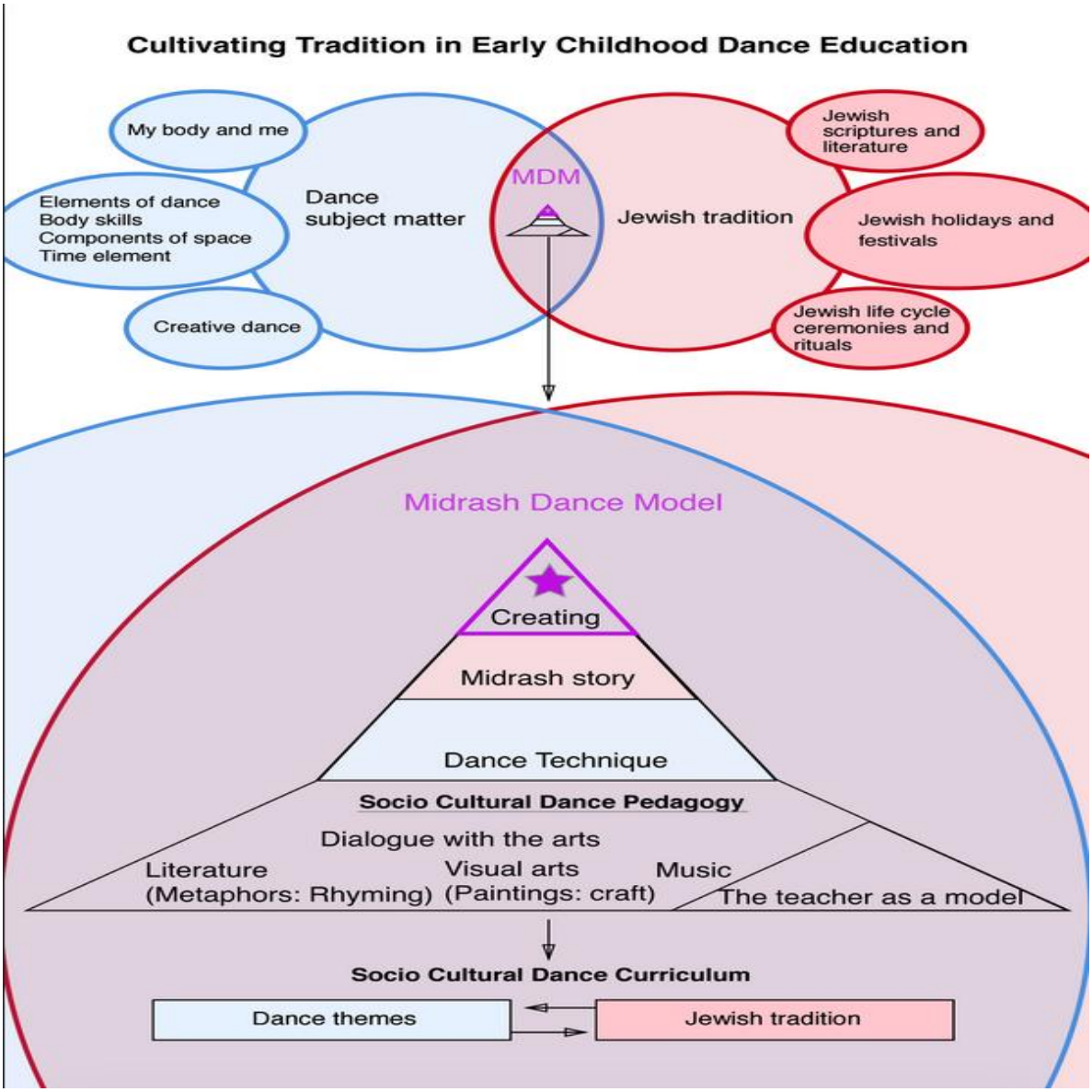


Fig.2.5. Model of Cultivating Tradition Through Early Childhood Dance Education

It is emphasized that, in the present case, the ethical aspect applies not only to the relationship between researcher and subjects, but also to the researcher vis-à-vis her workplace. Examining the nature of the teachers' teaching practices could certainly place me at high risk for lack of objectivity. This explains the fact that I refrained from turning to the College for any assistance which could have facilitated procedures for me, but would have increased the risk that the product of my research would be seen as the institute's mouthpiece.

I followed the guidelines of research ethics and was careful not only to obtain the teachers' consent to participate in the study, but also to respect their privacy and anonymity. The teachers' input is reported in their own words, but I changed their names and those of the schools

and localities in which they are situated. No piece of information that could reveal the teachers' identity is disclosed. Descriptions are authentic but are not attributed to the teachers who actually gave them, and some of the details were interpolated into the stories of other teachers, all aimed at protecting the privacy of my research subjects. The quotations were actually spoken by the teachers, but their framing and the description of the classes were affected by my subjective perspective, my life experiences, my values and beliefs – all of which forged my worldview as a secular Israeli woman.

The interviews were dialogs with a certain degree of reciprocity. The participants were asked to examine, explain and agree or disagree with my interpretations. They were allowed to detract or omit sections that they did not want to leave in the audio-recordings. This ensured their autonomy to decide when to stop the interview or redirect the conversation.

All of the research subjects were interested in the subject and were happy to cooperate with me. Many of them noted that my observations of their classes and the interviews that followed contributed to their own insights concerning their teaching.

Research of teaching is a channel for teachers to make their unique voice known. Thus, for example, in the present study, each one of the 14 teachers represents the authentic voice of teachers working within the confines of a religious community, and while not breaking its rules, they are certainly making a breakthrough. This study enables teachers who read it to learn about theoretical issues associated with their profession and to conduct a virtual dialog with the case studies described. The drawback of this research approach is the fact that it is inherently dependent on place, time and specific individuals, and does not, therefore, allow for broad social generalizations to be drawn from it. In this study, the classes and teaching were not examined per se but rather as a means for reaching further insights on the subject. The participants represent a broad, systemic phenomenon, and can therefore provide insight that transcends the specific classes cited, and can structure further generalizations.

The pursuit of research **validity and Reliability** in and of itself induces uneasiness among some qualitative researchers. In other words, where this approach is consistently implemented, the validation issue should also be viewed in light of the special nature of qualitative research. This is why some of the scholars attempt to avoid the terminology of quantitative research and replace it by parallel terms. Among them are who apply a naturalistic approach and use the terms, *confirmability, dependability, transferability* and *credibility* to replace *reliability, external validity, internal validity* and *objectivity*. In order to apply these terms throughout the research process, they suggest long stays in the field and data triangulation [32, p.195-197].

In the present study credibility was achieved through the repeated use of the same research tools over and over again. To bolster credibility, during the course of a whole year many repeat observations were performed of the same research subjects and repeat interviews reinforced and confirmed the data. In addition, all the data were fully recorded; detailed field notes were taken, and the stages of building the categories were each accurately recorded and stored in digital format; conformity between occurrences and their reporting was secured through accurate logging and reporting. Audio-recordings of the interviews followed by their accurate transcription were also performed. This was all done despite the possibility of filming the classes. The atmosphere during the interviews was pleasant and informal, and the interviewees trusted the researcher, with whom they were acquainted during their studies at the college in which she teaches. All of these factors also contributed to the credibility of this study.

To achieve the cooperation of participants in the field, the researcher should be part of the field, and once participants' trust is obtained, the researcher can become their confidant and glean information of which not even insiders may be aware [149, p.47-48]. Credibility was also bolstered by the researcher's interpretation, which was based on the fact that I'm well versed in the verbal and dance codes, as well as in the adjustment of the conclusions and the interpretation elicited from participants by asking clarifying questions and sharing during the repeat interviews.

During and after each observation a report was drawn up, describing participants' teaching practices. The next stage consisted of data analysis and continuous comparison of the data for the purpose of encoding and classification of the data collected from all 14 research subjects. The data were thematically encoded. In addition, analysis was made for each observation and interview separately, and only two years into the research process were the categories integrated and generalization was performed. The formal analysis ended when all observations and interviews were completed.

The teachers who were the subjects of my research received the analysis and interpretation for review. They all agreed with the interpretation, which reinforces the validity of both the analysis and the ethics.

The issue of representation is the main limitation of this study, which was performed using a snowball sample. Convenience samples are usually by definition non-random and non-representative and therefore often result in selection bias and limited external and internal validity. Contrary to the expectation from a representative sample, in snowball sampling the study subjects are not randomly elected. Researchers rely on references obtained from referents who were initially accessible, as well as on the willingness of potential research subjects to participate in the study. This gives rise to the claim, frequently brought up in research literature, that most of the snowball samples are biased and therefore do not enable generalization. Despite

all of the above drawbacks, Petersen and Valdez have managed to prove that snowball sampling may yield valid results if the research is performed with commitment, applying robust processes [136, p.160-167]. In accordance with the above, the credibility and validity requirements for qualitative research seem to have been met in the present study.

Generalizing in a research such as the present takes the form of transferability, i.e., the extent to which the specific findings are relevant to other contexts as well. Unlike quantitative researchers, their qualitative counterparts are not bearers of the generalization banner: they humbly suggest that the findings of their studies might be applicable to other contexts as well. It remains for the readers of the present study to compare its findings and implications to their own experiences, personal encounter with, and knowledge of the world of dance teaching. However, it is the duty of the researcher to support the process by providing thick and elaborate descriptions. This study explored a group of dance teachers who are graduates of a religious college. This is not a representative population, and if there are any teaching practices that are typically employed in EC DE, these practices are not necessarily the ones employed by religious dance teachers who graduated from a non-religious college. On the other hand, if similar teaching practices were to be found among some "other" religious populations, we could claim that the findings of the present study are valid and can be generalized.

During the years of the observations, research and writing, I witnessed the early stages of an emerging revolution in the making. The main claim of my study is that dance teaching at EC in Israel's NRC, a phenomenon which is gaining ground, is a revolutionary development which might gradually lead to cultural transformation. My present study is an account of this transition, as viewed from a limited vantage point and restricted by time. It is therefore a partial view of the issue at hand, which is an inherent trait of ethnographic studies. And the research sample does not represent any other group apart from itself. The research therefore does not seek to generalize beyond the population of the participants.

2.3. Conclusions to the second chapter

A few days after I finished writing the Methodology chapter of this study, I was invited to watch a classical ballet class of a professional dance company. When I entered the studio, I saw three female dancers who were putting on their ballet shoes in preparation for the class that was about to begin. It looked like one of Degas' paintings: one dancer was sitting on the floor cross-legged, another leaned her leg on a bench at a corner of the studio, and a third lifted one leg and placed it on the bar. All three were lacing their long pink silk ribbons, and when they were done, the picture came to life. Each dancer started out with a small etude of her own, just to get the feel of the shoes, and then off they danced, each on her own dancing journey. And

together they created a Divertissement – a suite of dances, each complete in itself, inserted into a full-length ballet to display the talent of various members of the company. In my eyes this episode in the studio was like an image of the cases studied in my research: dance teachers as individuals, creating the narrative of the DC and the culture of the community.

This chapter dealt with the applying of the qualitative research process to produce knowhow that evolves into knowledge and transforms into wisdom. The chapter has presented the details of a research design which sought to examine a particular phenomenon. It describes a methodological approach for understanding separate, but interrelated, DCs which illuminated a particular approach to teaching and learning about tradition through dance.

The ethno-choreographic research enabled me to bring into the analysis process my subjectivity, my idiosyncratic movement style and my creative freedom. I attained a rich and complex understanding of reality, and drawing on the sociocultural context and various sources of inspiration, I created a new version of reality.

The analysis juxtaposed the dance episodes next to the texts, and the convergence of both elements led to the emergence of meaning. This convergence extended and enriched my understanding of the investigated phenomenon. My understanding grew as I proceeded with my research, the contributing factors being my encounters with the subjects, i.e., the teachers; reviewing the data and reading the relevant literature on the basis of which concepts and meanings surfaced and were examined. The protracted process of the analysis, i.e., the "back and forth" process enabled me to view the texts from various perspectives and incorporate my own voice in my role as researcher.

Working on the analysis, created a fabric of mutual interaction with the subjects of my research. I was therefore required to ask if they agreed with my analysis. By supporting my analysis they reinforced both the validity of the analysis and the ethics of my research, since this means that the subjects participated in the analysis processes and created the interpretation together with the researcher, i.e., with me.

The three dancers mentioned above metaphorically represent the method in which educational activities and teaching should be analyzed. The ultimate point is not whether or not the educational program was a success but rather the understanding that each individual has her personal, intuitive knowledge, from which they set out to "dance." The feel of the shoes drove each dancer to a different web of knowhow, knowledge and wisdom. But together they form a socio – cultural dance pedagogy.

3. EXPERIMENTAL VALIDATION OF METHODOLOGY FOR CULTIVATING TRADITION THROUGH EARLY CHILDHOOD DANCE EDUCATION

3.1. Diagnosis of the level of cultivating tradition through dance education of early childhood

The findings will be analyzed in accordance with the various categories that have been found in the research. The questions were: How do the teachers forge methods for imparting tradition through dance education? How do values perceptions make their way into DCs, and how are they structured as pedagogical content knowledge? How do religious dance teachers cope with the challenges posed by modernity and a non-religious art discipline? These questions will be answered through a discussion of the pedagogical practices that teachers use to achieve the goals defined by the NR establishment and the HeMeD. and will serve as foundations to design an appropriate curriculum.

In recent years arts-based research, in education, has gained recognition as a legitimate and useful methodological approach [63, p.2]. This research is an art-based Action Research [63; 78; 79] where the art of dance processes are used for collecting data, of social and educational practices for analyzing it, and for presenting findings. The cases examined in this research of the dance processes are deliberately used to study identity and culture.

To achieve an in-depth understanding of the socio-cultural context of the processes taking place in the classroom, I embraced the tool developed by Huss, who proposes a hands-on analysis model for interpreting socio-cultural contexts. In the analysis, the goal was to conceive of the DC not as being an independent artwork by aesthetic measures, but rather as the teacher's/creator's way of representing meanings and content [79, p.15]. Art-based research is based on the view that the creator's explanation is the key to understanding his/her work [78, p.317]. A DC is a piece of art, and as such it enables the viewer to interpret the teacher's subjective experience within a complex context of society and culture.

Huss proposes a model for art-based research analysis that seeks to address both the subject's experience and the subject's life context. The model combines two views: the humanistic view which conceives of the art work as an inherent expression – the 'inside' on the one hand; and the critical view, which conceives of the art work in terms of discursive structures and power systems [78, p.318]. The model consists of three stages:

(1) The personal – the artist's artwork;

(2) The collective – the explanation process in the group's space;

(3) The researcher's social analysis.

The model enables us to perceive a cultural structuring in the DC, but also a structuring which opposes this culture, as implied by symbolic and indirect methods. I will examine the teacher's artwork within its context and along the lines of Rav Kook's philosophy, with reference also to how the NRC structures its discourse.

The DC constitutes the dance teacher's personal "territory." The first stage of the three-dimensional model is the artwork created by the teacher using a "vocabulary" of movements and traditional content arranged in a fixed structure. Teaching the class is the second layer of the model, in which the teacher explains to the pupils her credo and the culture of her community within the space of the classroom. The third layer connects with me, the researcher, who seeks to unlock the DC's meaning, as it constitutes a social and cultural microcosm of the NRC.

Sklar's model, which combines movement description and cultural analysis [167, p.7-10] was also applied. Her model is based on the assumption that descriptions of dance should be anchored in cultural contexts, social values, faith systems and symbolic codes. In other words, Sklar's approach is similar to Geertz's Thick Description [55, p.3-33].

It is worth noting that the analysis of a DC, unlike that of verbal material, was performed simultaneously, during the course of collecting data and observing the classes. This is accounted for by the fact that the actual class both reflects and interprets reality, just as the interview that followed the DC provided an expansion and an interpretation of the lesson's content.

Note: As a linear medium, writing is in and of itself limited, and therefore I had no choice but to present the stages of the findings' analysis as if they are successive, while in practice they may actually sometimes be concurrent, and may sometimes be intermingled or occur in a different order than that presented below. Moreover, each teaching practice reappears at various points throughout the analysis, as part of the process named Inductive Spiral [116, p.391].

The next step will be a presentation of pedagogical practices that indicate the intertwining of dance and religious tradition. The interpretation was framed within the theoretical framework suggested by the scholarly literature.

The main finding is the integration of a ***Midrash Story*** in the DC. *Midrash* is a form of exegesis, legend or story from ancient Jewish canonical scriptures, seeking to unlock the texts of the Bible. In Hebrew it derives from the word "Drash" which means "to seek," or "to search." The word later took on the meaning of learning and erudition "Drasha". Therefore, "*Midrash Dance*" refers to the Midrash stories that inspire the teachers' movement compositions, and at the same time, implies a search for dance, a search for the interpretation of dance and the study of dance.

The DCs observed adapted and followed the basic structure of a modern DC adding a *Midrash story* and creating a dance accordingly. This addition changes the nature of the class

that combines traditional and moral values, turning it into a unique structure that follows the requirements of Rav Kook and the HeMeD.

A typical class and one lesson were chosen to illustrate the general structure of a dance teaching class applied by HeMeD dance teachers. The presentation of the DC is not in itself the objective; it is used rather as a means for conveying insights that have emerged throughout the research as a whole. Since it is typical of the other DCs I have observed, this DC is instrumental for generalizing a broader phenomenon. The findings from this specific sample class were chosen in order to make a connection with general concepts. Thus, the understanding of an individual instance leads to the cultural context of dance teaching in the NR setting.

The movement repertoire of any DC includes fundamental elements such as basic concepts, structured exercises, series of exercises, structured procedures and sequences, and combinations of dance phrase. These basic concepts are a mainstay of DCs, and each genre of dance has its own fixed structure of basic concepts.

In an early childhood DC (except ballet) no structure is dictated but it is accepted that the structure "is approached gradually from its rough, schematic form to the expressive dance" [175, p.11]. It consists of the following parts: Floor Work Warm-ups; Center Floor Work; Creative Dance, and Reverence.

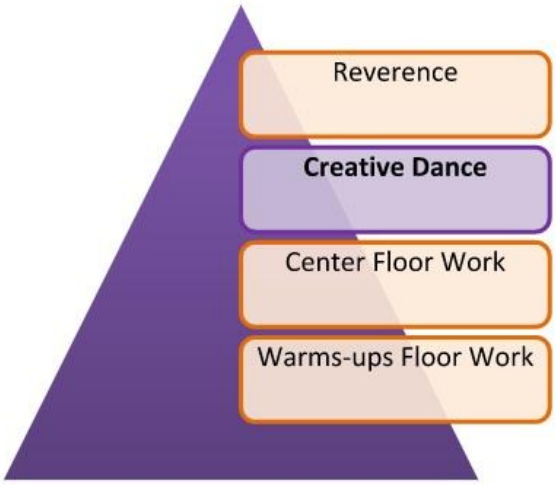


Fig.3.1. Structure of an EC DC

Floor Work Warm-up - consists of exercises that aim to strengthen the back and the limbs and improve the functioning of the joints [91].

Center Floor Work – this is a continuation of the warm up exercises, and adds a concentration on proper posture which is the basis for strengthening feet, legs and back. It enhances the capability to cope with the shifting of weight, fronts, bases, pathways and heights.

New dance phrases (Combinations) are combined within the center floor work in order 'to dance' and express the acquired technique [91].

Creative Dance - the core of the DC. Creative Dance is defined as "the interpretation of the child's ideas, feelings and sensory impression expressed symbolically in movement forms through unique uses of his/her body" [181, p.503]. Here the teacher suggests particular ideas or feelings she wants her students to express through movement. She may provide a stimulus such as a piece of music, a poem, or a painting which she wants the students to interpret and express through the medium of movement and dance. Improvisation or choreography are applied in order to develop the students' creativity [91].

Reverence – consists of a dance phrase that ends the class; a thank you curtsey to the teacher and pianist [91].

The Warm-Up Floor Work of Haya's DC took place in the first month of the Hebrew year when the High Holy Days occur. The students sat down on the floor; they recited the instructions and performed the movement:

"Stretching and stretching y-a-w-n-i-n-g
Stretching and stretching y-a-w-n-i-n-g
'MODEH ANI' we say, and quickly get up
We wash our hands, and are ready to start."

Haya whispered in my ear: "This is how we start each class, a repetitive exercise that marks the beginning of the class, stretching the back, curving it and bending." I identified a dance phrase that corresponded to the laws of the regular DC warm-up, but, unlike and in addition to them, this was an exercise applied as a pedagogical practice based on the integration of the material world (the body) and the holy (knowledge of the commandments). The movement phrase enacted by the body reflected the sequence of actions that take place upon waking up in the morning. In Hebrew: ***Modeh Ani*** means 'I am thankful.' These are the first words of a Jewish prayer that observant Jews humbly recite every morning upon waking up, while still in bed, and then they wash their hands as a symbol of purifying before starting another day of work in the service of God. Indeed, the teacher's instruction targeted two goals at one and the same time: referring to knowledge, namely, the sequence of actions that observant Jews must perform when waking up in the morning, and achieving it through the movement of the body.

Amos Oz, a writer , in his book, *The Story Begins: Essays on Literature*, says that every beginning is a contract; every beginning implies an intention and has a method embedded in it; every beginning ushers in something which is unique while at the same time drawing on that which already exists and is familiar [134, p.12]. Here the DC started with a "contract." The teacher started with the "personal" which is the first stage. From the outset she structured a

movement phrase that warms up the back and large joints, as common in any DC. However, the content of the rhymes recited adds a traditional touch – the idea that we fulfill ourselves by adhering to the rules of the Lord, and recite a little prayer of thanks for waking up in the morning. This kind of opening presented by the teacher guides the pupils towards their own personal experience of dance and tradition. On the one hand, this is a standard opening of any DC, but in addition to warming up the back, it also warms up the soul that lies within the body. The images are not the standard aesthetics commonly evoked in DCs; they reflect the teacher's role as the creator of a new set of symbols within the traditional context.

The Center Floor Work is the continuation of the warm-up exercise: Haya presented a new exercise. The movement motif was "height levels" which would then become part of the creative dance segment and the dance tradition. The text recited is the following;

Stand up straight
Now bow your head
Listen to words of wisdom
Get up and go
To your beloved land
Return to your home
And listen to words of Torah

Here the teacher used metaphors as a customary teaching tool but in this case it served the purpose of bringing the values and traditional customs of the NRC into the DC. In this class, the movement phrase drew on the connection between the worldly, i.e., the body - 'Hello Back stand up straight', and the heavenly - 'Listen to words of wisdom.' It combined movement, rhymes and the instruction to listen to Torah teachings with humility - 'Now bow your head.'

It should be emphasized that the teacher drew on common pedagogical practices such as the use of rhyming and metaphors for teaching movement phrases, but at the same time she built on top of them another layer, that of imparting tradition. Thus, she created a dance lesson consisting of a multi-level text. Derrida [184, p.437] and Barthes [11, p.17] interpreted text as consisting of layers; an abstract state which covers previous knowledge and rediscovers it. Text as fabric can be woven by warp and woof threads, and can be unraveled and rewoven differently. This explains why any text is multifaceted and conveys its overt significance on the surface level, and its profound content in its deeper levels, and there can be an infinite number of ways to interpret or restructure it.

The teacher worked on both the personal and the collective levels. Using images and metaphors she continued her explanations, interpreted elements from her own life and that of her pupils, and continued towards the collective. By personal the teacher referred not only to her

own experience but also to that of her pupils. Each girl in the classroom was directed to express the collective idea of serving God through her personal body and space. Beyond the personal and the collective levels, there was the level of dance as a secular, artistic pursuit, covered with the patina of tradition. Multi-layer is one of the methods applied by the teacher for coping with her dilemma, which she tried to resolve within the bounds of the class. Baudelaire referred to artists, who are inherently creative individuals, as "men of imagination." Indeed those teachers who employ their imagination in order to create symbols and metaphors that express and convey their inner voice are "women of imagination" [12].

At this point the class diverged from the typical structure. **A Midrash Story is told**. Haya structured the class so that it was built upon a previously introduced Midrash story and a "*Pas de Deux"* of Tradition and Dance is seen.

She made the pupils sit down in a circle and told them: "According to one of the halakhic rules concerning Yom Kippur [Appendix 1 p.134], the atonement achieved during Yom Kippur absolves all offenses perpetrated by man against God, such as profaning the Sabbath. However, offenses committed against a fellow man, such as shaming someone in public, slandering, gossiping or causing someone a bodily damage, cannot be absolved unless by offering apologies and reconciliation, in the absence of which, not even an abundance of prayers would do. This halakhic rule is the source of the You Kippur custom of repenting and telling whoever we have hurt that we are sorry."

When the teacher introduced the Midrash, it aroused the pupils' interest in learning about the tradition and exploring it through dance. It provided opportunities for the pupils to learn, develop and express awareness of both tradition and body movements [90]. The story was told in order to lend a religious meaning to the next part of the class, that of the pupils' creativity. We can see that in terms of tradition, Midrash Story, as another level of explaining texts, was related to learning customs and commandments and imparting the values of charity between fellow human beings. As for the class structure, the Midrash story was introduced after the warm-up technique, and leading up to the lesson's climax; based on the Midrash story, creative movement and an expressive dance emerged. In the interview right after the class, Haya explained: "Every month I choose a major event that occurs during that month and use it as a theme for expressive movement. This way I combine a biblical-historical event or Midrash with a modern theme and the body". This statement reflects the perception of all the teachers whose classes I have observed. Using the multi-layer text they bridge the gap between the physical body and religious norms. This is their way of abiding by Rav Kook's philosophy and the halakhic rules. Their teaching practices and their explanations during the DC are aimed at exalting God, teaching the commandments and instilling personal and social values, including the bond with the Land of

Israel. This is the way in which the teacher grounds her DC in the NR socio-cultural context. She uses the Midrash story to channel the meaning of dance towards the collective, the community, the nation. She operates within the bounds of the discourse structure laid down by Rav Kook and the NRC .

By incorporating the Midrash Story into the DC structure, the teacher is not just employing pedagogical techniques, she is changing them. But it is precisely through this process that she is able to carve out a breakthrough within the bounds of her community, using a non-verbal medium [90].

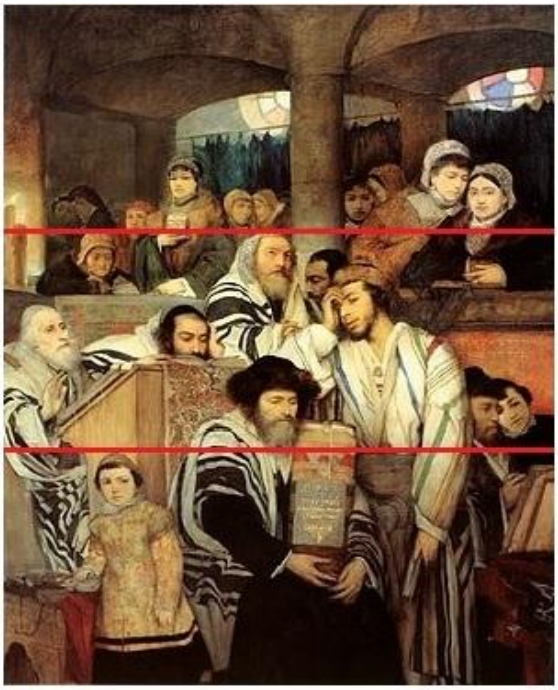
Once the children have developed internal and external awareness, they can begin to use movement as a way to express ideas or feelings in the next part of the DC – their own creative dance: ***Creative Dance - Creating Tradition.***

The creative process creates vocabulary and it is sequenced to form phrases that impart meaning, mood or abstract design … later the phrases are reworked to make a polished product [94, p.40]. Movements taken from the first parts of the DC form the basis of the Creative Dance part. The creative movements represent the Midrash story and the expressive dance movement becomes a medium for encouraging and imparting tradition, a sense of community, and awareness through movement.

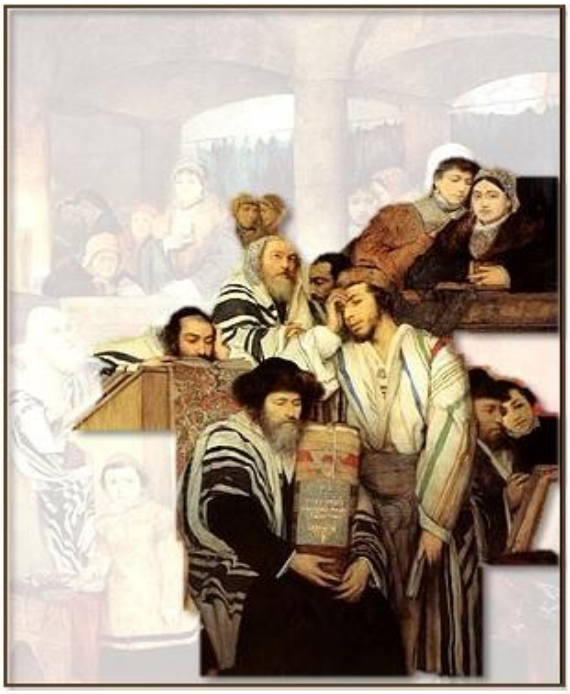
At this point, Haya introduced a movement theme involving height levels learned during the center floor work, alongside the Midrash story. To enhance the emotional experience and the movements performed, and in order to draw the girls into the proper mood for dancing and faith, Haya used a dialogic discourse with visual arts which stimulates sensual, emotive, aesthetical and intellectual experiences, and allows for broad latitude of interpretation [121; 157; 172]. She explained: "In order to convey the quality of the movement required for the dance we take a close look at the 'Yom Kippur' painting". The girls were facing a reproduction of a painting titled *"Jews at Prayer in the Synagogue on Yom Kippur"* (the Jewish holiday of the Day of Atonement painted by Maurycy Gottlieb (1878), which was hung on the wall. Haya reminded them: "The subject of the ceremony is repentance and prayer; the yearning for God and the wish to be closer to Him. This painting concretizes in what way the dance should spring from a close bond with prayer … Look at the supplicating eyes, the gesture of leaning back – we all need to lean on God Almighty, we all need to pray with all our hearts."

Haya continued: "We can see in the painting three height levels, which is important to note since we drew on them in structuring the choreography…. On the lowest level of the painting we see the boys who are not yet 13 years old [13 is the coming of age of Jewish boys, their transition from childhood to adulthood]. The mid-level shows the men who are Torah

scholars. The women, who are separated from the men, appear nonetheless on the highest level of the painting.



Pic.3.1. Three height levels



Pic.3.2. Leaning positions

The girls then prepared for rehearsing the dance. The dance opened with six girl-dancers entering the 'stage', wearing white dresses, each decorated with an ornament that looked like a Tallit. (The Tallit is a prayer shawl traditionally worn by Jewish men over the outer clothes during the morning prayers and during all prayers on Yom Kippur.) Haya explained that "the pose of each girl is at a different height level, and they symbolize prayer and yearning," and indeed, the three levels shown in the painting were reflected in the choreography which started with low level poses, went on to mid-level poses and ended with the highest level, full-body poses. The rest of the girl dancers entered: they raised their heads and their hands, looked up, bowed and leaned back – abstract movements that convey flowing and softness. The text of the prayer was 'translated' through body language.

Haya used the painting in order to strengthen the children's adherence to the commandments and bolster their faith and their leaning on God. From this point, the content of the painting was translated into movements: Balance and off-balance, leaning, rocking, swaying and drawing pathways in space, movements that symbolize supplication and plea, of searching and prayer. Vaganova defines dances that are inspired by paintings as 'plastic' dance. "They were practiced on a particularly wide scale in the 1920s, under the influence of Isadora Duncan. The 'plastic' dances represented a basic styling of the pictures" [176, p.162]. In this example, Haya presented the visual art component to encourage the girls to dance according to the aesthetic and

emotional elements found in the painting, and incorporate it into the choreography. This kind of reflection which does not distinguish between the kingdom of Heaven and the world of art conforms to the views of Rav Kook who maintained that engagement in art should be rooted in the foundations of holiness, and the role of artistic creativity is to add beauty to holy values.

The structure of the DC with its built-in Midrash story makes for a new piece of art generated by the tension between traditional values and halakhic code on the one hand, and modern universal values on the other hand. The use of the Midrash story serves both levels of this unique teaching method. On the one hand, the teacher instructed the embodiment of the Midrash story through the body, thereby instilling knowledge of the Midrash and its social results (acquiring knowledge of the Jewish tradition); on the other hand, the teacher used tradition in order to "legalize" the teaching of dance at school. This woven text is the teacher's own creation, forged from her inner self, which is then transmitted to the collective.

Reverence is the elaborate curtsey performed at the end of the DC, to show the respectful admiration of the pupils for their teacher. It is usually a short dance phrase that concludes the class with bows. In Haya's class, Reverence diverges from its original, usual purpose, curtsey is not directed at the teacher: "Let the *Shekhina* dwell in the work of our hands and in our dances. *Shekhina* is the dwelling of the Divine Presence of God in this world. We ask God to bless us and inspire us not only in the big moments, but also as we navigate through the seemingly worldly parts of life."

Haya is taking advantage of this part of the DC in order to teach Torah, to glorify and thank the Lord. Reverence is the final sealing of the "contract" signed in the beginning of the class.

The *Midrash* is a superb source of knowledge about Jewish tradition. These stories about Jewish sages represent Jewish culture and convey didactic messages. The teachers drew such stories for expressing the text through images created by body movements.

While listening to the Midrash story, the learners absorb the values conveyed, i.e., the message, is structured through movement activity by the teacher and the children themselves, in accordance with what they understand, their stage of moral development, their social experience and the explicit and implied messages conveyed to them throughout the DC.

Hutchins notes the important role of canonical literature, suggesting that every culture uses its own masterpieces and canonical works to intensify basic life experiences and structure the values and worldviews of the people of that culture. Through their canonical works, cultures structure formal and informal mindsets, associations and tools for expressing emotions. Hutchins suggests that canonical literature be examined along the lines of "Contemporary significance…re-readability…extensive relevance to the great ideas…" [187, p.25-26]. He

emphasizes the importance of canonical texts for education, as they confront the individual with one's own morality [187, p.25-26]. Blum joins Hutchins' theory, adding that canonical works are the key to social memory, they are the foundation of social and cultural thought [19, p.29-30]; therefore, in a DC, canonical texts create a social basis for a cultural and intergenerational discussion, and dance works constitute the basis for a social perception and for the culture's thinking mode. The Midrash stories are relevant and meaningful even today, and, as we can see, they are relevant to contemporary classroom and social contexts.

To illustrate the different ways in which the Midrash stories are employed, three episodes will be described that took place in the classroom – the Midrash story and it embodiment in dance.

(1) ***"Palm raised to heaven, pleading for rain":*** **Becoming Members of the Community**

Shira's class took place right after the Succot holiday [Appendix 1 p.134], the season of year that coincides with the first recitals of the prayer for rain. The movement theme was circle pathways, and, to convey it, the teacher drew on the story of Honi HaMe'agel (which translates as "Honi the circle maker"). As an introduction to expressive movement Shira told the Midrash story of Honi: "There was a year in which there was no rain in the Land of Israel. The people of Jerusalem came to Honi and asked him to pray to God for rain, and Honi prayed. But no rain came down. Honi drew a circle on the ground, stepped into the circle where he prayed and said: 'I shall not leave this circle until you have mercy for your children and let the rain fall!' Whereupon blessed rain started falling." [Mishna Ta'anit 3:8]

This Midrash story is translated into abstract dance language. At the teacher's instructions and in correspondence with the music, the children form circular shapes with various body limbs and draw imaginary circles on the studio floor; they step "into" these circles, and the teacher says: "palm raised to heaven, pleading for rain in small circles; the second palm joins slowly, relentlessly pleading for rain." The teacher then explains to the children that "Honi's story teaches us the power of prayer" and suggests that they now recite with their entire body the prayer in which appeal is made to God to prosper us for the year's needs; "this is the 9th blessing included in the Jewish prayer named Blessing of the Year, which is a plea to God to water the earth with dew and rain."

The teacher and the Midrash story invite the children to embark on a journey through imagination and metaphors. The circular body movements in space generate inner movement on the energetic, emotional and rational levels, and allows for expanding and diversifying, dreaming, inventing and creating. By using the Midrash story and its symbolism, the children go through an emotional experience which is related to a historical event but has contemporary significance for the time of the year. Succot occurs at the end of the summer when the plea for

rain is prayed. This is part of their process of **becoming members of the community** in which they live, and establishing the value of faith in God and the power of prayer. It is the collective stage – the explanation of the process in the group's space [78, p.319].

(2) ***"Thou shalt love thy neighbor as thyself"*** (Leviticus 19:18): **Learning rules and values**:

During Naama's class, some of the girls did not want to pair up. Naama instructed the girls to hop freely around the classroom. She ordered: "The minute the music stops – each girl will stand still facing the girl standing next to her." This was repeated several times, and the girls experienced hopping and stopping. Naama said: "'Thou shalt love thy neighbor as thyself,' that's a very important rule prescribed by Torah, so each one of you continues dancing as a pair with the girl facing her."

Naama analyzed the variables relevant to the disciplinary incident, and resorted to the Midrash story which she found to be the proper way for dealing with the problem on the short run, and preventing the development of the problem on the long-run. Unlike the previous class, where the Midrash was evoked as a pedagogical practice in order to teach rules of behavior towards God, in Naama's class the Midrash was cited during the class in order to teach rules and values of interpersonal relationships, and of respect towards each other.

The telling of a Midrash story was based on an informed teaching strategy enabled by the teacher's self-awareness and her familiarity with her pupils; she associated the disciplinary problem with a fundamental Jewish tenet, which was another topic on her teaching agenda. Thus, a classroom disciplinary incident motivated an exercise involving the body, and provided an opportunity for instilling a Jewish value which is also a social value, namely, that of showing care and respect to fellow human beings.

Shira inculcated Jewish values, and Naama linked class management to the Jewish scriptures. Both of them used the Midrash to reconcile the mind-body dichotomy, and thereby taught movement content knowledge while at the same time showing the relevance of Jewish tradition to issues of daily life. Employing this practice, both teachers fulfilled the requirements of the HeMeD.

(3) ***"Lighting bonfires…by physically reaching out to each other"*** – **Communicating national identity**

The month of Iyar (May). Rachel's class has just finished the warm up exercises. At this point Rachel tells the girls to sit down. She then tells them a Midrash story: "Many years ago, the Land of Israel was ruled by a Roman Emperor who wanted to build a pagan temple in Jerusalem, inciting a rebellion of the local Jewish population. According to the Midrash, notice of the beginning of the rebellion was communicated by lighting bonfires on the hilltops. This is the

origin of the custom of lighting bonfires on the festival of Lag Ba'Omer [Appendix 1,p.134]. In our dance today will also communicate - by physically reaching out to each other."

Rachel gives improvisation instructions: "One hand spirals up, … it reaches the head and rests there … the head takes over, with spiraling movements it seeks to touch the elbow of the other hand … " and so on, the improvisation exercise aims to make various parts of the body meet. The teacher stops the process and from this point a group process begins. One by one, each girl reaches out to another. This goes on until every girl in the classroom has taken her turn reaching out to another girl.

In the early 20th century, the Zionist movement started emphasizing the historical connection between the festival of Lag Ba'Omer, the Bar Kokhba rebellion, and the struggle for national freedom. Rachel's DC, which consisted of communication transmitted through physical touch among the participants in the circle, was analogous to the historical story, and facilitated the pupils' understanding of the national identity concepts conveyed by this class. The introduction of the Midrash story helped the pupils to develop their social bonding skills while expanding their movement vocabulary as a group and not as individual dancers, as we have seen in the Honi Hame'agel Midrash dance.

The Midrash contains a wealth of knowledge about Jewish tradition. These stories about Jewish sages represent Jewish culture and convey didactic messages. The teachers drew on these stories for conveying the text through images created by body movements.

The classes that has been observed were all similar in structure like that described above, but differed in the manner in which they used the Midrash stories. As for the DC structure, the Midrash stories were introduced at different points of the class.

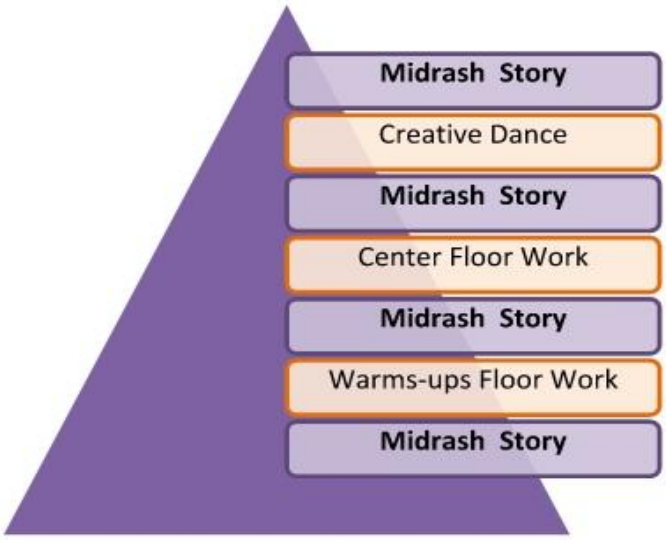


Fig.3.2. Distribution of Midrash story in the DCs

Based on these Midrash stories, creative movement and an expressive dance emerged. In other classes, the Midrash stories were introduced towards the end of the class, as a blessing, and did not involve any movement activity, while in a third kind of class structure, the Midrash story was triggered by an incident that had just happened in the classroom, and the teachers used the story for "classroom management" and for instructing socio-cultural values.

Using the Midrash stories, the teachers implemented the guidelines laid down by the state religious educational system: "Children should learn about protagonists from Torah stories and from among Our Sages, and also from contemporary spiritual leaders, in order to nurture identification that fuses emotions, conduct and knowledge. This would lay the foundations for faith based on cognizance" [34, p.36-37]. "When teaching the Torah stories, the aspects that reinforce faith in God should be emphasized …stories about the life and personalities of Our Sages should be mediated to the children with the aim of strengthening their faith in God" [34, p.39].

The Unique DC structure is supported by **Pedagogical Practices.**

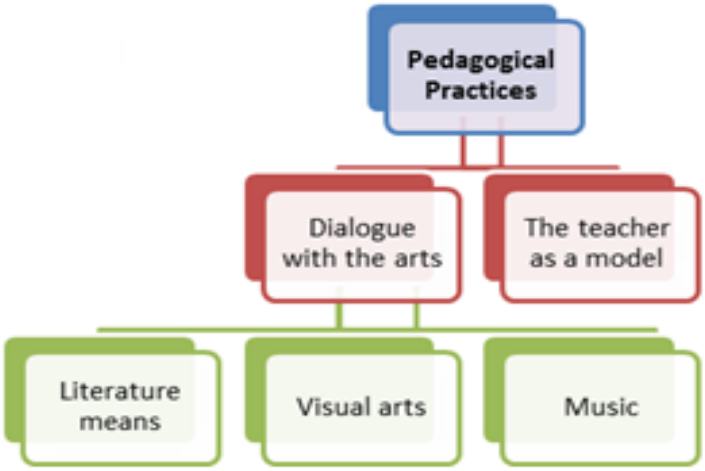


Fig.3.3. Pedagogical Practices

Rhyming & Rhythm are a pedagogical practice used by the teachers**.**

In an article published in Haaretz (Israeli daily newspaper) on September 12, 2010, the author and poet Yehuda Atlas wrote: "…The main function of rhymes is mnemonic. You hear a prose text and forget it instantly. You hear a rhymed text – and within minutes it's tucked in a 'box' of your brain. And this was initially the function of rhymes in ancient times: a tool for memorizing and rote learning of texts used in religious rituals. Another aspect is the beauty ingrained in repeated sounds, which lends a magical touch to rhymes. This implies the assumption that words contain magic, and when they rhyme – their force and effect are reinforced. Folktales in all cultures are studded with rhyming like precious gems. Good rhyming is enchanting. A good rhyme makes for a stronger impact."

Zali Gurevitch in his book, *On Israeli and Jewish Place*, pointed out that dancing and playing activities are a pedagogical method for imparting ideological education in early childhood; it is a method that connects us to our way of life and facilitates our acknowledgement of rules, dignity, and the freedom to acknowledge ourselves. Dance is a basic existential metaphor connecting us with the past, with our environment, with the knowledge of where we come from and amid what and amongst whom we exist. Dancing combines rhythm and simplicity that respond to the principle of ritual – the ritual of the kindergarten's circle, the family circle, and the circle of life [7, p.163-179]. The movements' rhythm and tempo are created by the rhyming, and contribute to a sense of familiarity and control within the represented imaginary world of movement, thus helping the children to connect to it quickly and enjoy it [80, p.45-52]. In her definition of the concept of rhythm, Doris Humphrey did not refer only to the breathing pace and the function of the thorax, but, rather, to other body parts as well. She maintained that breathing is found in our knees, our hands, in our entire body [77, p.107]. Breathing pace is also one of the fundamental tools of Martha Graham's technique, where breathing is regarded as an integral part of the body [75, p.3]. According to Kornei Chukovsky, the great Russian author of children's poetry, the customary meter of nursery rhymes is rooted in the rhythm of walking and breathing [30]. Rhythm in words as in dancing engages kinetic sensibilities. The vibrations moves through the floor to the foot organizing the heart beat into a sympathetic pulse, leading the body into the production of words in rhythmic form [30, p.65-70].

In the classes observed rhythm and rhyme provide a musical accompaniment, and together they provide movement punctuation. Blending with rhythm creates unity. The unified use of rhythm contributes to the sense that the group is greater than the sum of its individual members, pointing to the close connection between individual and group rhythms, and the power of the rhythm as a pedagogical tool, a means of control, and a unifying tool.

Here is how Shulamit used rhyme to bring Jewish tradition into her DC:

Shulamit recited a warm-up exercise for the spinal cord at the beginning of the DC. The text recited was the following:

We raise our heads in prayer and pleaing
Hands go up diagonal to the ceiling
Slowly they return crossing to the knees
Bow our heads with humility and pleas.

In Hebrew all the above text is rhymed, and this helps the children to identify the referenced commandment and memorize it. In this rhymed recitation, traditional content is implicit. This movement exercise draws on the connection between the mundane (the body) and

the holy (knowledge of the commandments); it combines movement, rhymes and the instruction to listen to Torah teachings with humility.

Shulamit added: "The rhymed text expresses verbally the body's concurrent movements." The rhymes in this case were simple and lively, and the use of rhymes enabled the children to absorb information not only through the teacher's demonstration but also through the musical rhythm of the rhymes and through the conveyed verbal instructions. This is an example of knowledge imparted through multiple intelligences [54, p.158-187].

In most of the DCs observed, the movement exercises were performed by following verbal instructions recited with meter, rhythm and rhyme and combined with metaphors or images taken from Jewish tradition. The exercise instructions were articulated with varying degrees of accentuation, speed and volume throughout the sequence; in this manner the verbal text controlled the performance of the exercise in terms of its essence and quality. The verbal instructions, which emphasized the movement content (i.e., they told the pupils what they should do), also contained theoretical concepts related to movement content, such as parts of the body and spatial concepts, as well as content related to Jewish tradition. When the pupils performed the exercise smoothly, music accompaniment was added. This is an experiential teaching method that involves the hearing and kinesthetic senses, as well as knowledge of Jewish tradition, all presented in harmony between form and meaningful content.

The use of rhymes appeared throughout most of the DCs: during the technical warm-up exercises, and at the end of the lessons. The use of rhymes is common and acceptable in early childhood dance teaching, and is not unique to the NRC. However, in the classes that I have observed, rhymes were used as a customary teaching tool for bringing the values and traditional customs of the NRC into the DC.

Metaphors and Images can be instrumental for pedagogical purposes in DC. In the present context, the teacher used metaphors to interweave dance with Jewish tradition. If metaphor is seen as a perceptual transfer, it follows that new knowledge emerges from old knowledge. This idea provides and explanation of the processes that transform old into new knowledge, and as such it was welcomed by all scholars who theorized on cognitive development, from Piaget to Vygotsky to present day scientists researching cognition, We can therefore affirm that metaphorical transfer is a mechanism whereby culture continuously duplicates within a system of concepts which is constantly expanding.

Metaphors are a stylistic device that consists in presenting one entity and associating it with the qualities of a different entity [130, p.153]. They are a kind of cultural syntax which adapts itself, while applying the necessary controls, to a certain time and place. Hence, when analyzing metaphors, we need to bear in mind the socio-cultural background and the (con)text

[130, p.155]. Ritchi explains that the metaphors serve to connect the themes within the social context [143, p.159].

The Theory of Embodied Cognition which was developed by Lakoff and Johnson (1980) maintains that there is a reciprocal relationship between the thinking processes and the body, including the physical environment in which the body is found. According to this theory, the brain's functioning is not isolated from the experiences which the body undergoes, and the foundation of our conceptual system is the individual's interaction with the world [107, p.27]. Exposure to metaphors in early childhood facilitates the acquisition of new knowledge and the understanding of new phenomena; it enables the transfer of familiar knowledge, and serves as a mechanism for acquiring new knowledge [92, p. 263-305].

With reference to metaphoric intelligence in education, Gardner claimed that "at preschool age children can easily identify the connections between different areas and create uncommon connections between words, colors, or dance movements; they can describe the similarity between a tune played by the piano and a set of colors, or the similarity between dance and the motion of an airplane." [54, p.237], and further on: "the ability to envisage metaphors or spatial images is essential for scientists (and teachers) who search for new connections between language and music, dance and social relationships, the personal and the spatial." [54, p.236].
Let's see now how the teachers observed used their metaphors in their DCs.

"I use metaphor to connect between body and tradition" says Tamar during a DC that was held during the month of Shvat (corresponding to January/February): "Tu BiShvat [Appendix 1, p.134] is a holiday not mentioned in the Bible. It is called the 'New Year of the Trees.' According to Our Sages, this day marks the beginning of the fruitful trees' New Year. When Jews were beginning to return to the Land of Israel, they dedicated this day to the commandment of planting trees in the Land of Israel, as ordered in the book of Leviticus. Thus, Tu Bishvat became a festive day of planting in addition to its halakhic, agricultural significance."

Tamar went on to the creative part of the DC: "Each girl will create with her body the form of a small seed planted in the earth. You will each think about the seven species of the Land of Israel (Deuteronomy, 8:8), and choose one which you will represent and show through your body movements."

While the music was playing "Nigunim" [Appendix 2, p.137], Tamar gave the girls movement instructions: "…the seed is now sending out roots. Your body limbs are the roots and they advance by spiraling and winding around…" The girls' improvised movements remained on a low level. "It grows a stalk and starts rising; then the leaves come out." The improvised movements displayed growth from a low to medium height, to a tall height. "When it reaches its maximum height, the plant you represent stops growing and settles in a pose."

Tamar used literary artistic means: image and metaphor. To my question as to why she used metaphors and images Tamar replied: "Because they are a vital mechanism for understanding and learning; they help pupils to acquire new knowledge by analogy with previously acquired knowledge. Metaphors 'enchant' the reality so to speak; they transform human features into inanimate entities and infuse life into plants and inanimate entities, making the abstract tangible. I use metaphor to connect between body and tradition."

As mentioned, this improvisation exercise was accompanied by the song Nigunim by Fanya Bergstein, which revolves around the metaphor of planting. The development of the metaphor throughout the poem is analogous to the plant that grows, from the planting of the seed to the full-fledged plant that sends offshoots and deepens its roots in the ground. Tradition is not just "planted" or embedded in the poet, it flows through her blood: "Their roots entangled with my blood vessels"; in other words, tradition is an integral part of her personality, the part that infuses her with life, received from her mother and father. Understanding the poem at face value is an option, but the figurative, metaphorical value is also present: that which flows in her blood are the values and spiritual ideas that had been "planted" in her.

Following Haya's classes throughout the year, emerged that as for the movement component of the DC, the warm-up exercise for the back was always in the beginning of the DC, but the accompanying verbal text changed according to the coinciding holidays. Rhyming and metaphors were part of the DC of the other teachers too, and they reported that they prepared their DCs plans together, and composed the rhymes in preparation for the holidays.

Table 3.1. Dance Rhymes

Hanukkah	**Tu-Bishvat**	**Pessach**	**Lag BaOmer**
Hello, back! Straight as the central candle! Now you are burning bright, Melting so slowly, into a liquid puddle on the floor Let's gather up the wax, And light another candle,	Hello, back! Upright as a huge cypress tree, Now you're tired, The trunk bends over. Branches bend earthwards, Quickly gathering, And once again, Straightening up. Perhaps it smiles a bit. A branch sways in the	There's some dust up there. Mommy's tired, She's washing the floor Under the cabinet with more and more soap. She straightens up once again, Looking for the floor rag,	Hello, back! Burning like a golden flame, But the bonfire Subsides, almost into the ground. Children rush around Finding more branches With some dry wood We can't wait to see sparks.

Honoring the festival of Hannukah. The light bends sideways, then back, and back again, Now to the other side, Rising up towards the ceiling, Rounding the spine, Like a Hannukah candle, Now to the other side, And back, once again.	wind, Returns to the treetop, Now to the other side, The wind sings, as it Blows through the leaves. The leaves circle around Among the branches.	Bowing her head, Looking at the shelf. She's hiding some leavened bread Which we'll search for with Daddy On the night before the holiday, Holding a candle and feather, Then we'll burn it together, The next morning.	The flame sways From side to side, The wind is strong Sparks rise up to the sky, Then we look back. It's very late. But look, among the coals – I see a baked potato.

The teachers adopted the tree metaphor to characterize the back's 3-dimensional movement and growth. They put ideas into words, and let their pupils express these ideas through their bodies.

The tree was a recurrent leitmotif in all DCs. I wondered why all the teachers chose specifically this metaphor, and Shir told me that the tree symbolizes our bond with the land of Israel, that we are, so to speak, planted in it like a tree, and as it written in the Bible "The righteous man will flourish like the palm tree" (Psalms 92:13).

The metaphor of a tree is an ornamental rhetorical device expressed through the body. The metaphor is based on real sensations related to the body, the cardinal directions and the space. These bodily sensations make up the children's conceptual world view; they enhance the immediate, initial experience imparted by the metaphor. Symbols and metaphors activate our imagination and emotions bring back memories of experiences, and express personal and national meanings. The metaphor of the tree expresses central themes of the Israeli cultural and traditional discourse.

Metaphors appeared in the DCs of all the teachers observed. They served a variety of purposes, always connected to the triple bond of dance-body-tradition. The movement theme of one DC was various ways of moving around in space. To let the pupils experience various ways of moving in space, the teacher Gitit told them a Midrash story that describes the movement styles of different animals:

Be strong as the leopard,

Swift as the eagle,

Fleet as the gazelle,

And brave as the lion

To do the will of your Father in Heaven. (Mishnah, Avot 5:20)

The Midrash emphasizes that everything we do is directed towards fulfilling God's commandments. Gitit composed a rhymed sequence to accompany a movement phrase. Here is an unrhymed translation of Gitit text she composed:

Let's walk sideways like a crab

Strolling on the beach,

Let's leap forward joyfully

Like a green frog,

Now let's crawl on our belly

Like the snake in the Garden of Eden,

And now let's walk upright in the room

And let us not forget the message."

In the movement phrase composed by the teacher, she added movement forms of more animals, but insisted on reminding her pupils in the last line: "And let us not forget the message," meaning that the whole class is directed towards "doing the will of our Father in Heaven."

In other DCs, movement quality was achieved through metaphors of nature phenomena such as the wind (flowing movement), the sea (wave movement), rain and storm (disrupted movement, irregular rhythms). Nature metaphors exalt God's formidable power. Metaphors were used for the purpose of presenting such topics as the relationship between students, social bonding, Jewish identity building, and tradition building. Some metaphors were elaborated on in detail, repeated and exchanged between the teachers

The metaphorical language as used in DCs frames reality as it is perceived by the teacher and her pupils. In the context of this study, the teachers implement the perception that the metaphor is a mental capability that enables people to understand themselves and the world through a conceptual mapping of knowledge which is transferred from one domain to another

In the DC, the metaphors are used as a valuable educational medium, a creative cognitive tool which enables the dancers to understand viewpoints and beliefs which are present on various levels of the DC. Metaphorical language and the movement activities inspired by it, serve as a tool that mediates the understanding of socio-cultural realities, and helps unlocking perceptions and beliefs. Metaphors activate a meaningful learning process, whereby religious traditional values are mediated through dance. These metaphors create a comprehensive representational

paradigm in which the physical, emotional and conceptual aspects and traditional communal knowledge all come together. The interpretation demonstrates the use of metaphors as a strategic pedagogical practice to reproduce specific ideologies, and as a means of perpetuating traditional beliefs.

Visual Arts are used by teachers as a means of fostering embodiment of tradition and creating and as a mode of knowledge. The use of a visual text, will be demonstrated as implemented by two teachers in their DCs, for their respective specific purposes. In one DC the visual text was used for imparting fine motor skills alongside a Jewish commandment; the other teacher was inspired by the painting in composing a dance piece, and at the same time inculcating the Jewish value of devotion to the land of Israel.

"When we read words we envisage images, and when we look at a picture we think about it with words. The building blocks of our culture are pictures and words; therefore, only the merging of both can reflect our culture with all its depth" – Shalita quotes the poet Meir Wieseltier [157, p.7] and emphasizes the contribution of visual art to the development of both aesthetic appreciation and to socio-cultural worldviews. Visual texts include images that reflect cultural perceptions, and as such they play a major role in the way we all forge our socio-cultural worldviews and our moral values [157, p.28-29]. Machter, regards visual text as a source of meaning and reality rather than an artwork [121, p.271]. Dewey pointed out that "[Art] quickens us from the slackness of routine and enables us to forget ourselves by finding ourselves in the delight of experiencing the world about us in its varied qualities and forms [40, p.110] The power of the arts then beside increasing cognitive ability, critical thinking, and emotional feelings of the individual, forge social bonds and community cohesion.

In the field of education scholars consider the arts as key educational agents for learning through experience and integrating physical, intellectual and emotional aspects of learning [53; 68; 185]. Vygotsky maintain that any cultural tool can be internalized and used by children as a tool for behavioral self-regulation [20].

The power of art in educating is accentuated by Dewey who suggest that learning through art contributes to learning in other disciplines and that ‘Aesthetic experience is to be defined as a mode of knowledge’ [40, p.119; 290]. Gardner's idea of multiple intelligences has influenced the recognition of various learning styles explaining that adding visual and movement aspects to verbal learning may deepen the understanding of the learning process in many content areas [53; 54]. The United Nations Educational, Scientific and Cultural Organization declared that the “learning through the arts/culture” demonstrates how we can utilize artistic expressions and cultural resources and practices, contemporary and traditional, as a learning tool [194]. In this context, the Ministry of Education in Israel distributed a circular that deals with meaningful

learning in which it is emphasized that analyzing and interpreting artworks helps children develop a solid individual identity on the one hand, and a sense of belonging in their own society and culture on the other hand [128]. The visual discourse facilitates the understanding of social, historical and cultural contexts [54, p.29].

Teachers use art to stimulate sensual, emotive, aesthetical and intellectual experiences art allows for a broad latitude of interpretation, reflecting the subject's perception of the work of art, its symbols and its implicit and explicit meanings [172, p.46]. The human truths experienced when one encounters a work of art, drives him/her to meet their own self and inner world [172, p.47]. Experiencing existential insights through art may enable students to gain a fresh view of reality and to define themselves within that reality using the meaning and significance that they assign to it by themselves. Eisner believes that the distinctive forms of thinking needed to create artistically crafted work are relevant to virtually all aspects of what we do, from the design of curricula, to the practice of teaching, to the features of the environment in which we live [44]. Experiencing diverse forms of thinking contributes to the development of children's sense of belonging in their community.

The visual language consists of symbols, but it also consists of strings of signs, and as such it is representative of reality, conveys messages and reveals meanings that are anchored in culture and space. However, alongside words, the body is also an instrument of cultural performance and physical actions are a literal embodiment of culture [157, p.13]. Movement and dance can be seen as a visual text.

Let us follow the example of Hava's DC to see how the painting presented to the pupils was translated into a language of dance and tradition content. Hava chose the traditional custom of ***Lighting Shabbath candles*** **– Halakhic Topic**

Friday in a religious kindergarten is the day on which a reception ceremony for the Sabbath takes place. The DC observed was conducted in the beginning of the school year, when the ritual of the Sabbath ceremony was just starting to take shape, and the children were not yet thoroughly familiar with the Sabbath commandment.

For observant Jewish households, the Sabbath reception ceremony is above all a halakhic matter. Lighting the Sabbath candles, which symbolizes the transition from the mundane to the holy, is the mother's role. *Kiddush*, which is the blessing of the wine and the two loaves of Sabbath bread, is recited by the father. Hava hung on the classroom board a painting by Mark Chagall featuring the Sabbath reception. She started teaching the blessings in Hebrew sign language for the deaf.

Pic.3.3. Marc Chagall Candlestick, from the Jerusalem windows.

After the DC, Hava was asked to explain why she had chosen specifically his painting. She replied that "one must not regard art as a value per se because overestimating art in and of itself is actually equivalent to paganism. We are not supposed to value artistic imagination and physical aesthetics unless they serve spiritual purposes. It follows that I would present a painting only if it expresses sanctity, and therefore, I will choose only paintings by Jewish artists, which represent a traditional, Jewish theme, and will rule out any artwork that represents aestheticism per se."

Hava was then asked to explain why she had chosen to teach the commandment using the sign language of the deaf. Hava explained: "Being an observant Jew working in a kindergarten for children from observant families, I use the DC for teaching the commandments and the Jewish tradition and for strengthening my pupils' Jewish faith and values." She could not explain the use of the sign language

The visual information of Chagall's Sabbath painting was the basis from which she departed to teach the commandments of lighting the candles and blessing the wine and the bread on Fridays, to welcome Sabbath. Teaching the blessings in sign language, as I interpret, served three purposes at the same time:

(a) The development of fine motor skills: sign language requires fine motor skills, i.e., control of the small muscles which are required for achieving accurate movement and eye-hand coordination together with the strengthening of the shoulder belt they are the main factors responsible for the child's ability to perform fine-tuned activities, and the ability to write;

(b) Knowledge of the blessings recited in every Jewish home on Friday nights;

(c) Cultivating the value of respect for the Other and the different (the deaf). Thus, the painting and its symbols created an emotional impact that blended the world of religion,

the language of movement and the value of respecting and the Other, thereby imparting a sense of communality with fellow human beings and with fellow members of the community.

Another DC purpose to strengthen the "New Jew" image through the embodiment of visual art

Pic.3.4. Yochanan Simon: Young Kibbutzniks, 1954
(Photographed by Chaim Gil, Kibutz Gan-Shmoel, Israel)

is seen in Hanna's class. The children were presented with this painting by Yohanan Simon. The painting portrays young Kibbutzniks, and features the whole array of youth activities on a Kibbutz: work in the orchards and fields, studying, playing music, engaging in sports, dancing, attending ceremonies and celebrating the holidays.

A group of dancers is seen in the center of the painting, representing optimism and zest of life which symbolize the spirit of the young state of Israel. In contrast to the Yom Kippur and the Sabbath visual texts presented earlier, which were used for inculcating traditional religious values, the emphasis in this visual text is on national values.

Hanna, the teacher, used this painting as inspiration for a dance composition. During her DC, the class was divided into four groups, corresponding to the four motifs featured in the painting. Each group illustrated the motif assigned to it, such as farming, leisure activities, etc., through body poses that abstractly symbolize these activities.

The composition with its four foci enabled the teacher to stage a polyphonic dance, i.e., four different group pieces occurring simultaneously, each of them being at the same time independent, codependent and complementary of the other groups. The concurrent dances interact with one another through their shared time and space, as well as their shared social values. The piece ends with a powerful unison of the whole group dancing the 5th frame in the painting.

In this case, the visual text served the purpose of teaching choreographic principles and inculcating national values at one and the same time. Thoughts and feelings were transformed into physical movement activity, aimed at teaching the children about the community's culture and values. By choosing this painting, the teacher introduced Rav Kook's Zionist ethos, which rejected the image of the diaspora Jew and aspired to create a "New Jew," the pioneer devoted to the building of the Jewish state. These images were used for proliferating Zionist values, education and propaganda, and presented an ideal model and ideal personages to serve the pupils as role models.

Watching this dance piece, the first scene of Nijinsky's "*Rite of Spring*" inescapably spring to mind. Indeed, in her interview after the DC, the teacher said she was familiar with this work from her college studies and that she was highly impressed by it, and tried to remake it in her class, with obvious adaptations. It would be interesting to explore to what extent modern works affect these religious dance teachers, beyond the structure of the composition. Do they actually, though indirectly, introduce their pupils to yet another culture and tradition?

Using visual art, analyzing and interpreting art works and images enable children to develop a solid identity as individuals on the one hand, and to view themselves as members of their socio-cultural group on the other hand [89]. The dialog between the visual and movement texts is instrumental in leading the pupils to search for new ideas, organize knowledge which has already been acquired, and find new links between ideas [89].

A second type of visual texts are **craft and flash cards** created by the teachers. They lead ***from Visual symbolism to two traditions*.**

Keeping in mind that many children are visual learners, Orah used flashcards. Holiday symbols served her as objects of commemoration, and the trajectories served as movement notation. The class took place a week before Hanukkah ,the 8-day festival commemorating the rededication of the 2nd Temple in Jerusalem in the 2nd century B.C.E [Appendix 1, p.134]. A sheet of paper and a pencil were handed out to each girl. On one side of the paper was a drawing of the oil cruse and on the other side a drawing of the lighted candelabrum [the 9-branched *menorah*]. Orah told the story of the Hanukkah miracle – that of the oil cruse which lighted the Temple for 8 whole days. She asked the girls to draw a winding line leading from the oil cruse to the candelabrum. These symbols evoke the holiday and its rituals as a source of inspiration and at the same time lead to movement activity.

The classroom was full of whispered conversations:

Let's draw the pathway with arrows.

Instead of arrows we can draw candles.

How about drops of oil instead of arrows? The drops would lead to the candelabrum and light it.

This discourse, which represents a hands-on learning method about the holiday has another, secondary role in this case – that of movement notation. Instead of content it represents form and the evocation of content, time and place. The text printed on the cards is a symbolic evocation of the holiday symbols and the creation of a cultural context by connecting the intellectual cognition and the movement experience which is filled with emotion. All of this is suggested by the sheer graphics of the page. The movement activity that accompanies the movement "maps" started with just one limb that pursued the pathway and then more limbs joined and all moved in coordination with one another resulting in movement that filled the whole space of the classroom.

Pic.3.5. Dance pathways

Movement notation and dance pathways date back to the 16th and 17th centuries, in relation to court dances. These were developed by the court dancing masters (Guglielmo Ebreo da Pesaro, Fabritio Caroso, Thoinot Arbeau). Their aim was to transcribe dances mainly to satisfy a social need of the nobility by teaching court dancing, since the members of the noble classes were expected to be versed in these dances. The dancing masters' movement notation included various forms of feet positions, hand movements and drawings of movement pathways. Later on, other movement notation systems were developed such as the Laban, the Beneš and the Eshkol-Wachman movement notation systems.

Psychological, philosophical and pedagogical approaches emphasize the importance of symbolic visual representations [133, p.278]. A visual-symbolic language may serve as a foundation for learning movement and conceptualizing it as part of the experiences of choreographers and movement performers [133, p.277]. In Orah's class I observed the process of visual symbolism which brings together cultural, traditional and movement conventions – a process which was also affirmed by her own account: "I try to connect the dance learning

process with a social-traditional context; through these processes I want my pupils to acquire knowledge and physical-cultural values in the sense of the art of dance as well as the community's cultural values."

It should be pointed out that in this DC, the girls also learn about traditions other than the Jewish tradition. Through the existence of movement notation systems in a social-Jewish context as well as in other social contexts, they may be introduced to other traditions, even if "dressed" in Jewish garb. This may possibly take them yet another step further, towards modernity. Ruth increases the national knowledge and passes***: From Cartography to Geography***

A week before Independence Day [Appendix 1, p.134] Ruth came to the classroom with cards, each representing a segment of the Israel Trail. The Israel National Trail is a trek that goes from the northern-most tip of Israel down to it southern end. Along the way one comes across nature, history, heritage and culture, passing through places and landscapes mentioned in the Bible, and, of course, becoming acquainted with Israel as it is today. The back of each card was marked by a number. Ruth gave the girls instructions: Each girl will 'draw' its segment of the trail by moving the body part that she will choose you will each walk along the segment of the trail represented on your cards pair up according to the numbers marked on your cards. You will teach each other your parts of the trail"

The DCs climax occurred when, to the sound of an Israeli song, the whole group was dancing in celebration of the Israel Trail.

This was the dance activity that Ruth chose in order to instill the value of devotion to the Land of Israel which was part of the Rav Kook's philosophy. In this class the girls became acquainted with Israel's geography and at the same time also with pathways in their body and in space. The visual text in this instruction was discussed from several perspectives: that of composition as an Accumulation Choreography (Trisha Brown); that of Rav Kook's ideology concerning the devotion to the land of Israel; and that of the interdisciplinary learning of both geography and dance.

The dance teachers that has been observed did not use painting just as a mirror of reality, but rather as an element that enabled them to create a new, NR reality [89]. Rav Kook, Martin Buber and the rabbis Reines and Yavetz, each realized his Zionist creed by immigrating to Israel and each fulfilled his Zionist vision by participating in and supporting the fledgling educational system which was being developed in pre-State Israel. All four of them, whose profiles are described in the theoretical chapter of this study, grew up in scholarly, orthodox families, and managed to leave the diaspora behind while never ceasing to tap into the wealth of Jewish culture as their source of inspiration. The teachers selected for the sample of this study represent the religious state educational system which was established by the State of Israel shortly after its

inception. These teachers are the image of Jewish education in Israel today. Noteworthy information can be gleaned from their personal accounts, as each one of them represents a link in the cycle of educators and students seeking to generate a "New Israeli Jew" [64, p.41] [58 ,p. 28], one whose identity consists of his/her connection to Jewish roots, the Land of Israel and Israeli nationality.

They blended visual and movement elements, which, put together, can be instrumental for the instruction of tradition and values. These dance pieces represent the teachers' interpretation of the cultural and traditional values of their contemporary religious communities. Movement themes and physical practices are associated with ideological notions of the NRC, and the visual text conveys a cultural message. Thus, art becomes a way of life, and life is filled with art.

The paintings are a visual art expressing a traditional concept or value, and "veiling" thoughts, imagination and dance like garments that cover the body.

Teaching practices that use visual means connect the outer and inner worlds, creating a dialog between the world mirrored in the painting and the Self as a whole. The interpretation of the painting will lead to the structuring of basic paradigms in the student's perception of the world and the proper ways of conduct in it. Therefore, employing visual materials enables the teacher to mediate the painting to the children and, through movement and dance, connect the children to the world seen in the picture and help them to forge a worldview.

The choice of music played during the classes is another pedagogical practice that must be noted. Most of the teachers avoid contemporary music and prefer Jewish traditional or religious tunes, Israeli songs or classical music with no words.

During the 20th century, three major approaches were developed to the research of Jewish music. The first approach viewed Jewish folk melodies as authentic Jewish music. The second, sociological approach, determined music as being Jewish if the composer was a member of a Jewish community or the Jewish sovereign state. The third approach was the genetic-psychological approach, which identified certain musical features which stem from the "inner Jewish soul." The musician Menachem Weinberg once said that Jewish music does have typical features, but all genres of Jewish music stem from the biblical cantillation notes. Jensen explained that music can be used to convey content knowledge which we wish to impart and the value of absorbing the tune is that it triggers an emotional response [80, p.45-52]. Songs and tunes can potentially integrate content knowledge of various areas, and facilitate the learning process by making it a hands-on experience [80, p.69-76].

In Haya's class the song "Avinu Malkenu" ("Our Father, Our King") accompanied the dance. Haya explained: "I chose this version of the song because it addresses children. Other

versions are very slow and the girls with their tiny bodies have a hard time filling up the music with movement." This explanation reflects a teaching rationale that resembles that of secular teachers. In the choice of music she is accounting for her pupils' physical and developmental stage. However, she added: "This prayer includes a lot of pleas that all open with the words *'Avinu Malkenu.'* It is part of the traditional repertoire which is a 'must,' that all our children must be familiar with" as it written "And with my song will I praise Him" Psalm 28 which is the source of the above phrase is a prayer that one says when he or she finds themselves in dire straits. The poet prays to God, and when his prayer is accepted he starts singing. Klaus suggested that it may have been sung in public in the temple, in which case the individual's prayer was transformed into a collective, national hymn, in fitting with Jewish liturgy [102, p.45]. The teacher, symbolically, and perhaps intentionally, connected her individual self, or that of each one of her pupils, with the collective.

It was indeed evident while the girls were dancing that the rhythm of the melody enabled them to "fill it up" with movement. The girls managed to easily coordinate the duration of the tune with that of the movement. The praying expressed by the melody was reflected in the girls' eyes which conveyed pious pleading.

The teacher chose music that fit her concept to create movement that will interpret the score and the meaning. The chosen music influenced and even dictate how the movements are constructed based on the various qualities and characteristics of the musical structure: rhythm, tempo, dynamics, mood and melody.

Avinu Malkenu opens various possibilities for expanded and in-depth inculcating of knowledge related to tradition, as well as knowledge pertaining to physical expression through dance. The verbal aspect emphasizes and shapes the message conveyed by the prayer; it enables the use of movement images and a unique, expressive language through movement. The tune of the prayer and the movements that go with it are a concrete symbol of the inner spiritual world, that of tradition.

The dance piece started with the dancers standing upright, facing the East; then they lay on their backs raising their hands upwards. The change from vertical to horizontal orientation emphasized the fact that when praying, Jews traditionally face the East, while the idea of the prayer is based on the deep seated intention of the heart, which is directed upwards, to Heaven.

In many of the DCs observed, the music chosen to accompany the warm-up section was Hassidic music, which is usually without words and yet expressive of a wide range of emotions. This type of music, which was usually accompanied by rhythmic movements, created an atmosphere of exaltation and even ecstasy. Apparently, the use of Hassidic melodies in the DCs

stems from the idea that a spiritual, i.e., higher state of mind, can be attained through spiritual means, such as certain types of music.

Interaction between the arts is not a novelty or a new genre not previously known. It can be found in relation to all the arts and in some cases, such as dance and painting, this pair has a time honored reciprocal relationship. The marriage of dance with other arts provides an opportunity for examining the quality of such synergies. It may come into being when one of the participating arts either preserves or loses some of its unique features or when one of the arts is more dominant than the other. Such synergies give rise to questions as to whether the blending of different arts is at all feasible where the essential "ingredients" of the separate constituents are totally different; and also, as to whether such synergies differ in nuance, and if so, what exactly are the differences.

Artistic hybridization has not received much scholarly attention to date. Stephen Davies in his book, *Musical Meaning and Expression* maintains that program music is an artistic hybridization between music and words [36, p.6-25]. It follows that an artwork presenting interaction between dance and some other art may be classified under the genre of artistic hybridization. The significance of hybrid art forms lies in the conscientious convergence of various materials which together produce a new creation, not previously known. Levinson classifies hybrid art under three unique forms of synergy: (a) Synthesis which means blending or merging; (b) Transformation – a change in form; (c) Juxtaposition – placing one next to the other [115, p.5-13]. Further to Levinson's classification, adding Integration may be suggested as a fourth unique form of synergy, which is where the objects of the arts are joined in layers, one on top of the other, presenting one whole which is larger and more complex than the separate components individually. In this form, the constituent parts are weaved together while still preserving their individual identity and their original form can still be recognized. This kind of synergy contributes to the understanding of historical and cultural contexts in which the artwork (in the present case – the DCs) came into being. Going back to the DCs, based on the analysis of their constituent elements we can infer about the aesthetical and cultural influences that affected them. In addition, the synergy which was brought into play in the DCs evokes ideas, fields of discourse, and cultural theories that enrich and expend the discourse on the art of dance. Therefore, the joining and integration of the art of dance with tradition is not merely a convergence of two forms of art, it is a genre onto itself.

The teacher is the main "agent" working to integrate both contexts, and serves **as a role model** for observant behavior and the instructor of NRC values. As it written: "*Make for yourself a rabbi*" (Mishna, chapter 1:6a). Scholars cites teachers, parents and the media as agents and sources for the purpose of imparting values to the younger generation with the aim of preserving

the desired culture [9; 144]. They conceive of schools as a principle source of socialization [124, p.2-5]. In the scholarly literature, school is regarded as the institute which directs students towards the main values of the society in which they live. The teacher is the main figure responsible for imparting values, and this is done not by preaching but rather through modeling by the teachers themselves [9, p.18-20].Educating through modeling can be achieved within a communal setting. In Aristotle's view, merely by belonging in a community one acquires understanding of virtue, and the standards for evaluating the community. The community enables its individual members to forge their personal characters in light of the values of the community in which they grow up.

Let us see how Rina's behavior sets an example in terms of the community's values, and how she embodies these values through the dance piece that she has created.

Rina is proud of her beautiful long hair that reaches down to her waist. Since she is unmarried, she is not obligated to cover her head according to the rules prevailing among religious Jews. I came to watch her DC for the second time right after the summer vacation.

The girls were silently sitting in a circle. Rina was seated in between them, she wore a short haircut. She addressed the girls: "The present season of the year is autumn and 12 days before Rosh HaShana ,the Jewish New Year's holiday [Appendix 1, p.134] we are encouraged to do a lot of charitable acts. You see my hair? I cut it and donated it to women who lost their hair to illness, and need a wig until their own hair grows again." Then, swiftly changing the subject, Rina asked the girls: "Who knows what species of nomadic birds arrive in our country in the autumn?" The girls responded, calling out bird names. Rina said: "Stork is the bird I was waiting to hear! Do you know why her (Hebrew) name is *Khassida*? Rashi explained that the *Khassida* (Stork) acts with *Khessed* (Hebrew word for charity) towards her fellow storks by sharing her food with them, but she is charitable only towards the other storks of her own flock, not to those of other flocks, and therefore is not considered a pure bird. What we can learn from this is that in order to be true and pure, *Khessed* (charity) and kindness ought to be directed not only at friends and family members but also at strangers.

From this point, the content of the Midrash and the metaphor of the stork were translated into movement, and since one of the features of storks is their balance while standing on one leg, the class concentrated on balance, starting with exercises performed according to rhymed instructions, and ending with a dance created through the learning process.

Right after the class, Rina explained that as a teacher, it is her duty to instill the values of her community, and cited the teaching found in Midrash Rabbah on Leviticus which says: “find yourself a teacher,” hinting that each person should become a teacher, to spread Torah

knowledge to others, for there is nothing more meaningless than gaining Torah knowledge and not teaching others (*Lev. Rabbah* 22:4-5, based on *Avot* 1:6).

On rereading the sequence of the DC, it is evident that the message was conveyed through a personal anecdote which was evoked in order to arouse the girls' empathy, and serve the purpose of a role model in relation to the observance of Jewish traditional values. By telling her personal anecdote, the teacher became a "wandering text" [140, p.505]; the teacher's willingness to sacrifice her own hair for the sake of charity, is the source of her strength, and her happiness is the result of the sacrifice she made.

The studies of Elbaz-Luwisch suggest that the connection between the professional and personal spheres is one of the hallmarks of the educational practice [43, p.143-150]. In this study, the reciprocal impact between the teachers' personal and professional spheres was evident through the DCs observed. While Elbaz-Luwisch discusses the fact that teachers tend to separate their private lives from their professional duties, in this study I revealed the teachers' difficulty to apply this separation. Their teaching practices are a fusion of dance content knowledge, Jewish tradition and their own individual personalities.

3.2. The modeling of cultivating tradition through early childhood dance educattion

It is an Art-based research in education [63; 78; 79] project in several stages: curriculum design according to the findings of the research, teacher training, teachers' and pedagogical instructors' feedback and evaluation; the final stage was drawing up **a *Teacher's manual*.**

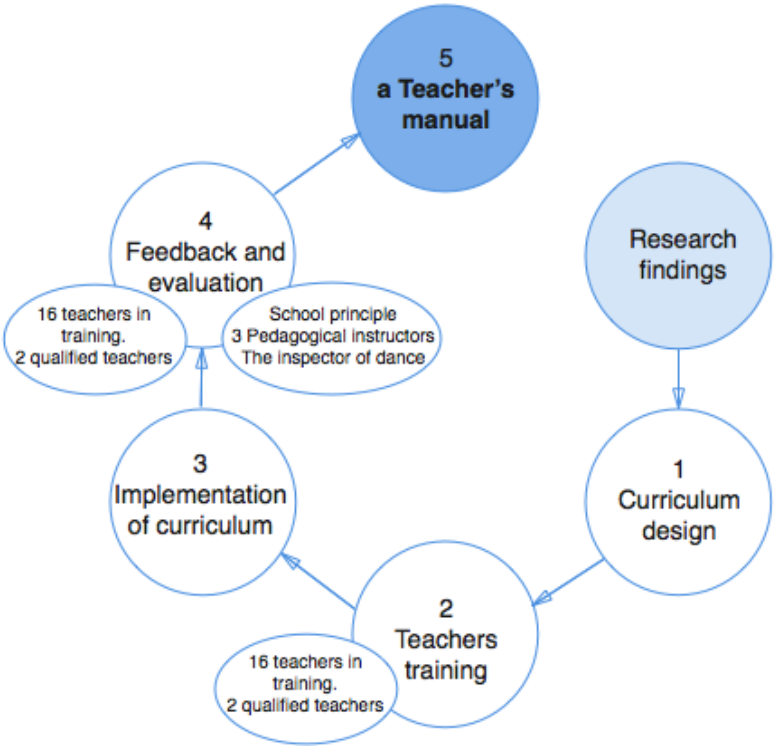


Fig.3.4. The intervention program process

The curriculum presented is based on the data collected during the course of observations of 14 dance teachers who teach in HeMeD schools. The goals were to find how the teachers adjusted dance subject matter to HeMeD schools, and organize these adjustments into a coherent curriculum. The classes observed were unrelated and extensive work was done to take the ideas from these teachers and the knowledge they have created, and organized it into a coherent curriculum adjusted to age, society, culture, dance and tradition.

Based on these findings, a curriculum was drawn up combining knowledge of EC dance education with the theoretical literature and the knowledge created by the teachers that was gathered to create a coherent curriculum based on the needs of dance subject matter and the NRC.

The curriculum was taught to 16 teachers in training who learned it in their methodology and didactics courses at the college, as a lesson demonstration can give teachers practical examples of a new curriculum in action and encouraged them to try out the new methodologies being introduced [26, p.96-108]. In addition, the curriculum was handed over to two teachers who are graduates of Orot. The curriculum was implemented by the teachers in training at a HeMeD school during the school year 2014/2015. At the end of the teaching the teachers were interviewed and gave their input. The semi-structured interview took approximately one hour for each teacher, resulting in 18 interviews in total. Teachers were asked to respond to a sequence of questions regarding curriculum material design and use [Appendix 2 p.137].

Having received the teachers' feedback, the curriculum was revised and adjusted, in order to facilitate its implementation.

Theoretical Background of the curriculum presented lies in current educational concepts which widely recognize the fact that dance teaching in schools is about much more than just mastery of steps or an art form; it involves movement concepts within social and cultural contexts [28; 29; 83]. These perceptions are based on Vygotsky's theory, Influenced by Dewey's theory and Gardner's multiple intelligences theory , they legitimized the incorporation of mandatory art courses into school curricula [90].

The proposed curriculum sets forth from Tyler's, Schwab's Shulman's Bruner's and Fink's theories of curriculum design [90].

In writing the curriculum, the pedagogical practices implemented by the teachers were taken into account. As well as the open-ended problem-solving method and collaborative methods [113, p.228], the cognitive-verbal phase that lends meaning to the performance [48], and the "Midway Model" which mediates between the Process Pedagogy Model and the Product Model [170, p.9-12].

Based on these theories, this curriculum started out with the adaptation of dance content knowledge to learning materials for EC. At first, decisions were made regarding the appropriate ideas, principles and dance concepts for this purpose. Some of the questions raised were: what are the substantial topics for the students and the community that may be addressed by using the selected content? In what way does the material selected facilitate development on the cognitive, emotive and motor levels, and in what way does it convey values of tradition? The second step was adapting tradition's content knowledge and values to EC and to school content. The third step was the planning of concrete learning exercises

In choosing the appropriate dance themes, the findings of psychological studies that deal with the child's maturity and developmental stages, and particularly Piaget's developmental theory were considered. Based on those, the curriculum should enable the learning of terminology used for comprehending dance; give a clear sense of embodying dance; discover the expressive elements of dance; and enable the learner to reflect, critique, and connect personal and communal experience to dance [84; 185].

The dance themes included in the curriculum are based on content taken from the children's own world and their immediate surroundings. Recommended themes are, for example, Me and My Body, The Family, Me and My Environment, Seasons, Holidays, My Nation and the World [85, p.32].

The traditional content knowledge of the curriculum is structured based on the cultural views of the NRC, and that it outlines the values of this community. The above is in line with the Israeli Ministry of Education guideline which requires meaningful learning and the teaching of values and skills which bear relevance to the students' life [34, p.34]. In weaving the two threads of dance and tradition the curriculum reflects the HeMeD's rationale that "faith and tradition should be imparted through all academic disciplines, not only through the teaching of Jewish studies" [34, p.39]. The decision to incorporate Midrash stories as integral parts of the dance curriculum was made with a view to systematize the structure of the classes that were observed. It is supported by Hutchins' theory [187, p.25-26], by The Netherlands Institute for Curriculum Development that distinguishes four quality criteria for the curriculum: relevance, consistency, practicality and effectiveness [24, p.133]. Complying with this directive, the curriculum provides an opportunity for dealing with tradition observance through artistic means.

The main idea underpinning this curriculum is that the written learning materials should present the teachers with a broad "curricular potential" [15, p.8], in line with the objectives and requirements of the social and classroom situation. The curriculum should serve as a point of departure, to which each teacher may introduce adaptations, innovations and alterations in the classroom [15, p.6]. The curriculum should be perceived as a source of potential raw material,

"ingredients" and ideas which the teachers can use to create and design their own lesson-plans [15, p.7].

Written in the form of a **Teacher's Manual**, a multilayer structure was laid, arranged around: (1) a significant class pattern (2) dance subject matters (3) traditional themes (4) The student's needs (5) the community's needs, and (5) the teacher role

(1) Significant Class Pattern

The curriculum is organized around the unique class pattern "***Midrash Dance model"*** which is a dance class that adapted and followed the basic structure of a modern dance class with the addition of a ***Midrash story***. This follows the values and education requirements laid down by the HeMeD. According to these guidelines, from a socio–cultural perspective, the content taught in early childhood programs should bring into play the values of the community to which the children belong, and these should be imparted through various means, including **various forms of art** (emphasis added) [127].

(2) Dance subject matter

The movement and dance themes for early childhood are grouped under the following interrelated curriculum organizers:

A. My body and I : parts of the body; joints; forms; direction; relationship; movement capacity; bases

B. Elements of Dance:

1. body skills: postural stability; equilibrium; coordination; Regulation of force
2. Components of space: Personal space & Shared space; directions; Pathways; Height levels
3. time element: Rhythm; Intensity – dynamics; Patterns

C. Creating and Performing: Improvisation; Composition & Choreography [90].

(3) Traditional themes

The HeMeD curriculum guidelines require teachers to reinforce faith through experiential, hands-on activities that arise from the children's own world in their day-to-day life. Teachers are expected to embed the prayers and blessings in the children's routine repertory, and introduce the children to protagonists of Torah stories and to the Jewish Sages and other Jewish spiritual leaders, both past and present [34, p. 42]. The curriculum suggested offers that, alongside its physical and creative goals, dance education will serve the purpose of imparting the values of an observant community and will include the:

(a) Teaching of Jewish scriptures and literature;

(b) Teaching about the Jewish holidays and festivals in accordance with the Hebrew calendar;

(c) Teaching Jewish life cycle ceremonies and rituals [90].

(4) The student's needs

Dance enables the development of emotional, physical, aesthetical, intellectual and spiritual world of the student and the society [62]. The curriculum should reflect the positive influences and contributions of the study of dance to early childhood development which are noted according to four dimensions (1) Enhancing movement - physical ability, (2) Developing cognitive skills, (3) Enhancing emotional development (4) Enhancing social and cultural ability [90]. Lutz & Kuhlman cite Purcel that dance benefits a child in three major areas of development: psychomotor development, affective development and cognitive development [120, p.35]

(5) The community's needs

The curriculum as a representative of the community should reflect socio-cultural values of the society, express the inner world of the group and strengthen one's obligation to society [90] .

(6) The teacher role

The perception of the teacher as a creative artist leads to the following essential guidelines for writing the curriculum:

a. The curriculum should be rich in teaching material that enables the teacher to link tradition and dance in multiple ways.
b. The teacher should have autonomous leeway in her decisions on how to implement the curriculum.
c. The teacher should be allowed to adapt the curriculum to specific educational circumstances and to her personal approach, and is welcome to interpret the curriculum and to recreate and restructure it in order to adjust it to her specific target population [90].

At this stage the curriculum was arranged hierarchic according to dance appropriate themes for EC. Tradition and Midrash Stories were added accordingly.

The classes were observed weekly and reflected by the teachers and by the pedagogical counselors who accompanied the project. Comments and suggestions were taken into account by the week. **Evaluation of the curriculum** was performed sometime after the teaching process was completed, as a retrospective reflection. ***A semi-structured interview*** [149; 162; 163] was conducted for receiving opinions of the teachers about the curriculum [Appendix 3, p.138]. 16 teachers in training and two teachers who implemented the curriculum without close supervision were interviewed. Opinions of 2 pedagogical instructors [Appendix 6, p.205-210] and a school principal who escort the process gave their input. A pedagogical instructor who read the curriculum expressed her opinion [Appendix 6, p.205]. The curriculum was sent to the dance

supervisor of dance at the ministry of education and her response is attached [Appendix 6, p.205]. About participation to interview, it's emphasized that the identities of the participants who attend to interviews is hidden. The Pedagogical instructors and the supervisor asked to be named. The interviews last for 30 to 60 minutes. Notes were taking down along the interview and the data is recorded by the researcher. The main purpose of the interview analysis is to reach the concept that can clarify the curriculum. The data is conceptualized, with reference to the emerging concepts, it is arranged rationally and the themes which clarify the data are stated as it is crucial for validity to give place to direct quotations from the participants and clarify the outcome based on this.

In the interview, the teachers were asked questions in the various categories; they freely explained their answers and then rated them on a scale of:

1. Not at all 2. To some extent 3. To great extent

Table 3.2. Research Group and Features

Teacher	**Department**	**Seniority**
T1	Kindergarten: 1st grade ; 2nd grade	Teacher in training (4 years of unofficial experience)
T2	1st grade	Teacher in training
T3	2nd grade	Teacher in training
T4	2nd grade	Teacher in training
T5	2nd grade	Teacher in training
T6	1st grade : 2nd grade	Teacher in training
T7	1st grade	Teacher in training
T8	1st grade	Teacher in training
T9	2nd grade	Teacher in training
T10	Kindergarten; 1st grade	Teacher in training
T11	2nd grade	Teacher in training
T12	2nd grade	Teacher in training
T13	2nd grade	Teacher in training
T14	Kindergarten; 1st grade	Teacher in training
T15	1st grade	Teacher in training
T16	1st grade	Teacher in training
T17	Kindergarten;1st & 2nd grades	5 years (graduate of Orot)
T18	Kindergarten;1st & 2nd grades	6 years (graduate of Orot)

The interview' topics regarding the DSM were:

Q1. The curriculum contains detailed information concerning dance content knowledge.

Q2. The curriculum emphasizes dance concepts and principles.

Q3. The curriculum will be further developed and adapted for use with older children (a spiral curriculum).

Q4. The curriculum offers a wealth of materials and ideas which teachers can use as inspiration for designing their lessons.

Table 3.3. Distribution of teachers' views regarding the extent to which DSM is included in the proposed curriculum

	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	T16	T17	T18
1Q	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2Q	3	3	3	3	2	3	3	3	3	3	3	3	3	3	3	3	3	3
3Q	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	2	3	3
4Q	3	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3	3	3

The content regarding DSM was analyzed in accordance with Table No.3.5.

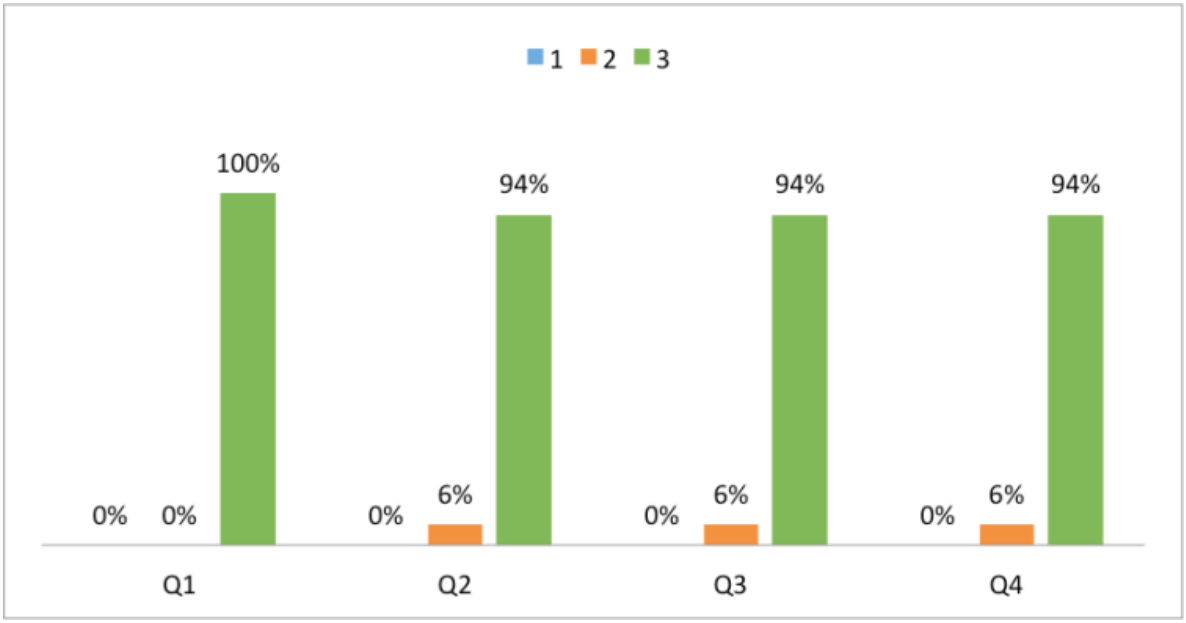


Fig.3.5. The extent to which DSM is included in the curriculum

According to Fig. 11, when the themes of DSM are analyzed, it can be seen from the chart above that 100% of the teachers felt that detailed dance content knowledge is fully included in the proposed curriculum. Regarding the proposal of dance concepts, principles, and viewing the curriculum as a spiral structure that offer of a wealth of materials, 94% of the teachers

agreed that it is true to a great extent and 6% of the teachers felt that it is true only to some extent.

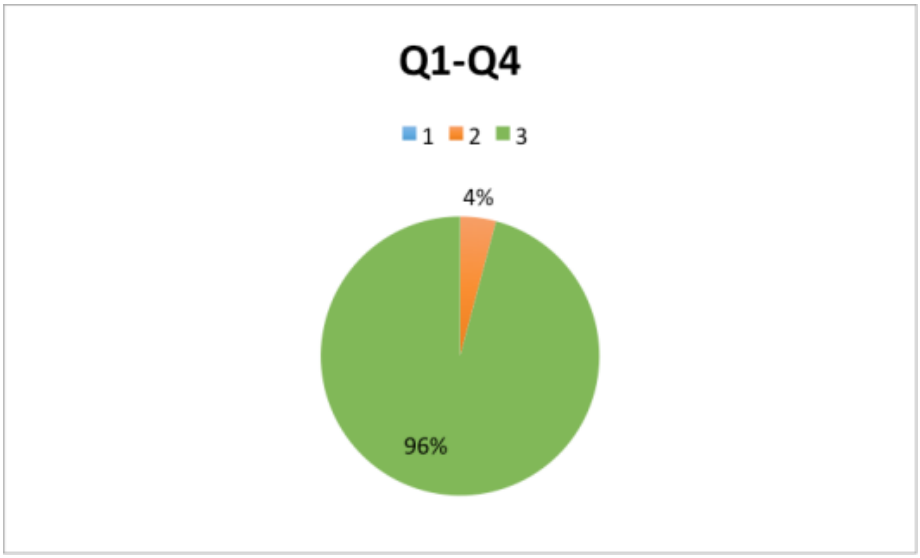


Fig.3.6. Generalized Findings regarding the extent of DSM included in the curriculum

To generalize the category of DSM it is seen from the chart that 96% of the teachers felt that it is present in the curriculum to a great extent and 4% to some extent.

The teachers comments regarding this category can be summarized as: ***Diversity allows for creativity***: The teachers found the curriculum to be diversified, offering a large variety of materials and ideas, and a solid footing from which they could depart and design their own teaching: "The teaching materials are like scaffolds that support the teaching and provide a sense of security." (T4). "Knowing the terminology, the concepts and the processes imparts a sense of professionalism, the sense that we have mastered the body of knowledge, and as a result we feel that we know exactly what we're doing as teachers." (T12). "Having obtained accurate information about the subject matter to be covered, and having solid knowledge of this material, I was able to digress and to handle discipline problems whenever this was necessary." (T10).

The teachers stated that the curriculum provided a broad basis for teachers from which they could embark on their own creative journey. The concept of drawing up a movement theme alongside a theme from Jewish tradition and the example of the Midrash story endowed me with "wings", and enabled me to depart for new realms of faith and movement. Dance teaching should be clearly oriented towards sanctity; if life is seen as a tree, dance teaching should aim to connect all of its branches with its roots, by taking a close look at both worlds and deeply examining them (T17).

The teacher accounts show that they perceived the curriculum as an "autonomous space," enabling them to interpret it in various ways when implementing it: "There are lots of discipline problems in the classroom, so I made a **digression from the lesson plan**, and told the children

the story of the tower of Babel; we then communicated through body gestures only, in dead silence." (T8).

Some teachers requested that certain topics be added to the curriculum indicating on ***Lack of pedagogical content knowledge*** "I would like the curriculum to include suggestions for enrichment and musical options." (T6). "… More suggestions for movement activities which can be used for classroom management and discipline." (T10). "… and also movement activities using chairs in the classroom because it often happens that the dance studio is occupied by another group, and we must hold the class in our usual classroom." (T10)

Based on the above, one can infer about the nature of the teachers' involvement in the implementation of the curriculum. One of the issues concerning the implementation of any curriculum is that of "adherence" versus "adaptation". This research notably refers to the teachers' pursuit of professional autonomy, which is particularly evident in their choice of teaching methods and allocation of time. On the other hand, adherence to the curriculum may be accounted for by the scarcity of written materials for dance teaching or, as Liebman and Perkins maintain, by the fact that many of the students do not retain or understand most of the knowledge they have acquired, and therefore are not able to utilize it [117][137], and therefore they stick with the written material.

The topics regarding the TT were:

Q5. The curriculum contains relevant information related to Jewish tradition (canonical literature, holidays and festivals, the Jewish life cycle).

Q6. The curriculum provides an opportunity for acquiring knowledge of tradition and values.

Q7. The Midrash-Dance lesson structure enables the religiously observant community to have access to dance as a curricular subject.

Table 3.4. Distribution of teachers' views regarding the TT included in the proposed curriculum

	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	T16	T17	T18
Q5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Q6	3	3	3	3	2	3	3	3	2	3	3	3	3	3	3	3	3	3
Q7	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

The content regarding TT was analyzed in accordance with Table No. 3.6.

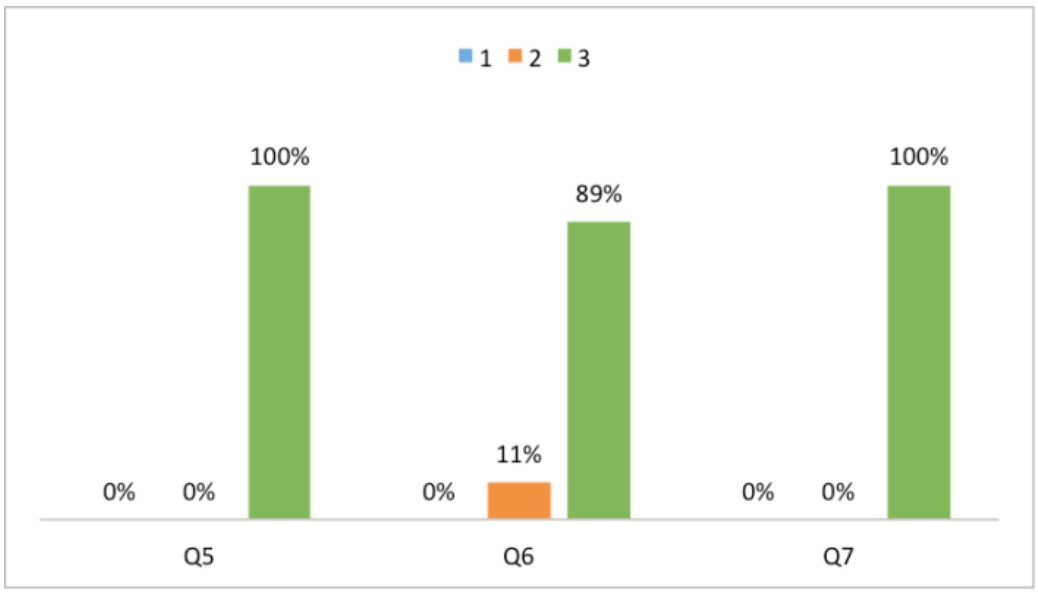


Fig.3.7. Chart showing the teachers' views regarding the TT included in the proposed curriculum

According to Fig. 13, when the concepts of TT are analyzed, it can be seen from the chart above that 100% of the teachers thought that the curriculum contains relevant information related to TT, 89% noted that the curriculum provides an opportunity for acquiring knowledge of tradition and values. 11% marked this theme as present only to some extent. 100% of the teachers felt that the MDM enables access to dance as a curricular subject.

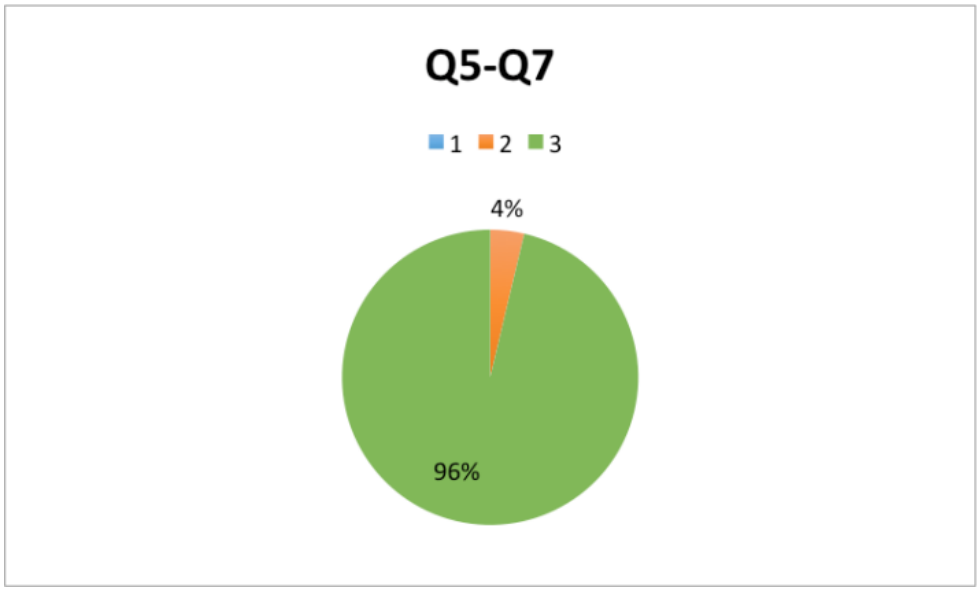


Fig.3.8. Generalizing the findings regarding the amount of TT included in the proposed Curriculum

As a whole the TT within the curriculum is seen as present to a great extent by 96% of the teachers. 4% noted that TT included only to some extent.

Concerning the TT included in the curriculum the interviews show that:

The concept of drawing up a movement theme alongside a theme from Jewish tradition and the example of the Midrash story and the Midrash Dance Model endowed me with "wings", and enabled me to depart for new realms of faith and movement. Dance teaching should be clearly oriented towards sanctity; if life is seen as a tree, dance teaching should aim to connect all of its branches with its roots, by taking a close look at both worlds and deeply examining them (T1).

"Today I taught the Blessing of the Rain, and we created a dance on the theme of a petition for rain. I chose a song called "Rain, Rain" which I knew the children had recently learned in their music class. Suddenly, all the children started singing and dancing with all their heart. The convergence of traditional theme, the movement and the music is very thrilling." (T5)

These remarks chime with Martin Buber's perception, namely that educating people in the sense of knowledge which forges identities essential with Rabbi Kook, who claimed that the pursuit of art ought to be integral to sanctity, and artistic works should be use for embellishing the values of sanctity, and with the HeMeD rationale that "tradition should be imparted through all academic disciplines, not only through the teaching of Jewish studies"

The topics regarding the students' needs were:

(This category refers to the various approaches towards the learner's needs that can be identified in the curriculum).

Q8. The curriculum provides an opportunity for cognitive development.

Q9. The curriculum provides an opportunity for emotional development.

Q10. The curriculum provides an opportunity for motor learning.

Q11. The curriculum is adapted to the learners' age.

Table 3.5. Distribution of teachers' views regarding the proposed curriculum's accommodation of students' needs as reflected in the interviews

	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	T16	T17	T18
8	3	3	3	3	3	3	2	3	3	3	2	3	3	3	2	3	3	3
9	3	3	3	3	2	3	2	3	3	3	2	3	3	3	2	3	3	3
10	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
11	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

The content regarding student' needs was analyzed in accordance with Table No. 3.7.

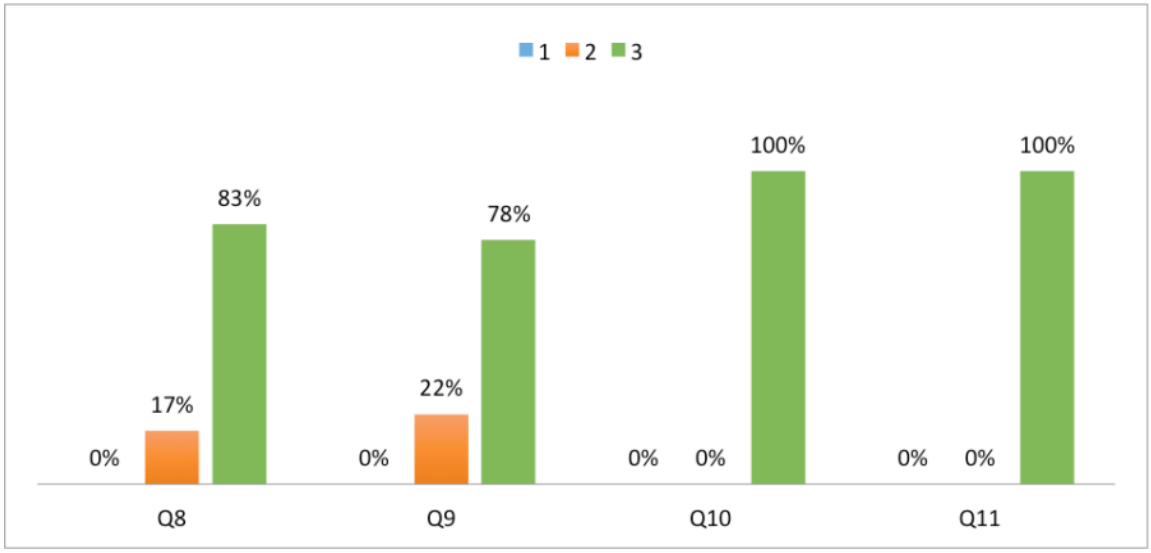


Fig.3.9. Chart of the extent to which the proposed curriculum accommodates students' needs.

According to Fig.15, when the themes of students' needs are analyzed, it can be seen from the chart above that 83% of the teachers thought that the curriculum provides an opportunity for cognitive development whereas 17% thought that this is provided only to some extent. 78% of the teachers felt that the opportunity for emotional development is available, whereas 22% felt that such opportunity is available only to some extent. 100 % of the teachers felt that the curriculum provides movement content adapted to the learners' age to a great extent.

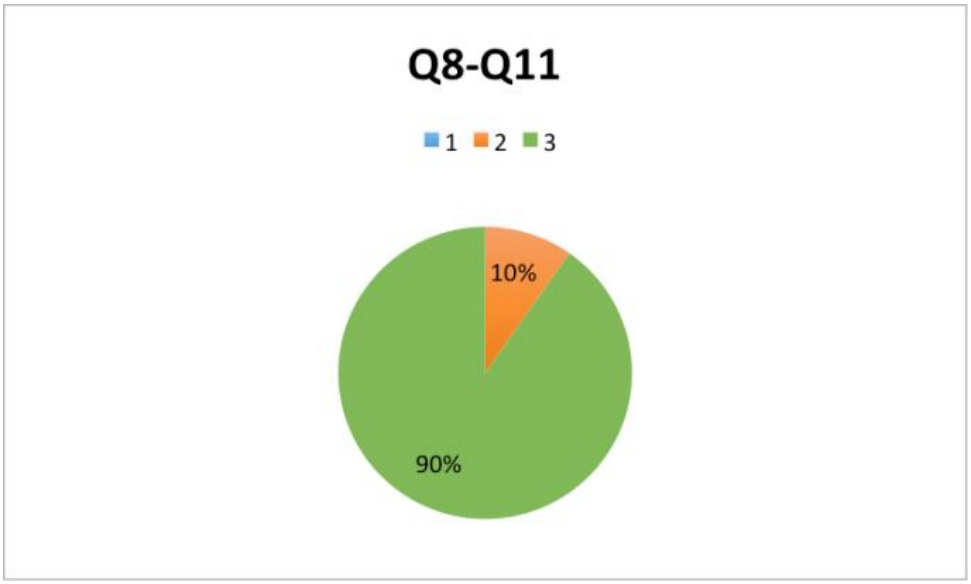


Fig.3.10. Generalizing the findings regarding accommodation of students' needs in the proposed curriculum.

As seen from the chart, 90% of the teachers felt that the curriculum provides the students' needs to a great extent, while 10% felt this is true only to some extent.

"I would like there to be a greater distinction between the instruction of kindergarten children and first graders, let alone second graders; I would like the curriculum to include examples demonstrating how to divide an exercise into gradual learning stages, as well as examples of gradually increased complexity of basic exercises" (T15).more detailed explanations of the physical principles relevant to the motor performance".

The topics dealing with the community's needs included in the proposed curriculum:

Q12. The curriculum reflects the community's needs.

Q13. The curriculum reflects the school's ideology.

Q14. The curriculum reflects the community's ideologies.

Q15. The curriculum reflects values cherished by the NRC.

Table 3.6. Distribution of teachers' views regarding accommodation of the community's needs in the proposed curriculum

	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	T16	T17	T18
12	3	3	3	3	3	3	2	2	2	3	3	3	3	3	3	3	3	3
13	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
14	3	3	3	3	3	3	3	3	3	3	3	3	2	3	3	3	3	3
15	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

The content regarding the community's needs was analyzed in accordance with Table No.3.8.

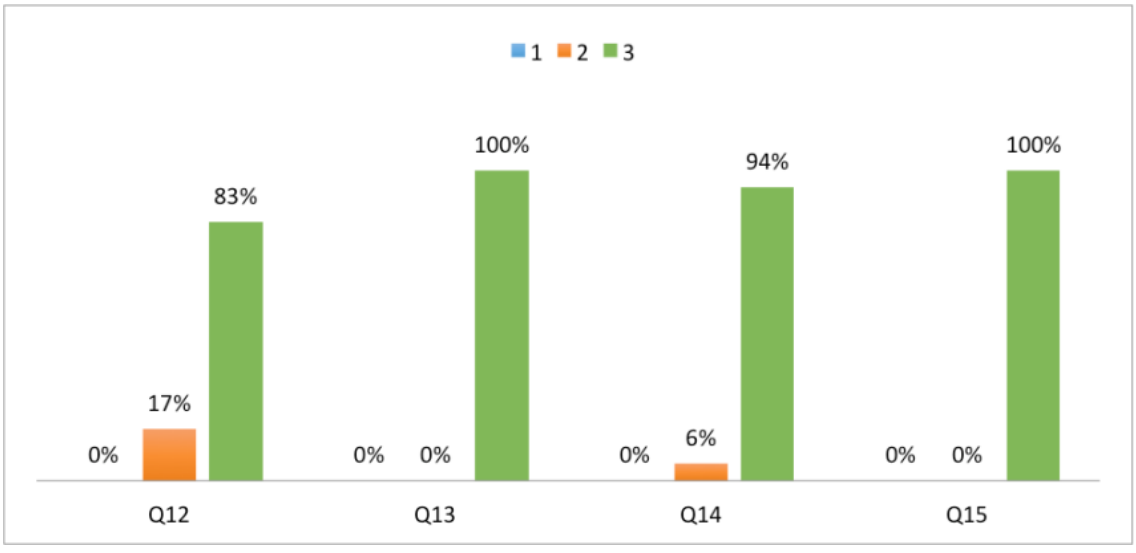


Fig.3.11 Chart showing teachers' views regarding the accommodation of community needs included in the proposed curriculum

According to Fig. 17, when the concepts of society' needs are analyzed, it can be seen that 100% of the teachers felt that the proposed curriculum reflects the school's ideology and the values cherished by the NRC. 83% felt that the curriculum reflects the community's needs, whereas 17% felt that these needs are reflected only to some extent. 94% of the teachers felt that the.

Curriculum reflects the community's ideologies and 6% felt that it does so only to some extent. Referring to the community, it echoed in the remarks of one of the teachers: "Dance should be the connecting link between the personal Self and the school, the NRC, and the world at large; Dance should be an integral part which respects the values of the society and leads to a fresh future; Dance education should impart customs, teach about the holidays, the commandments and the Jewish life cycle."

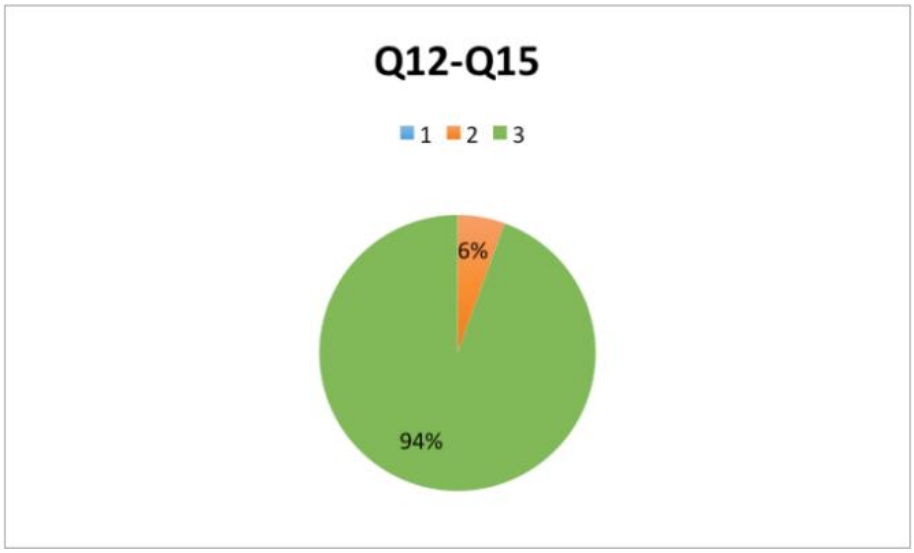


Fig.3.12. Generalized findings regarding the accommodation of the community needs in the proposed curriculum

Regarding the category of the community's needs, 94% of the teachers felt that the curriculum accommodates the community's needs to a great extent, while 6% felt that this is true only to some extent.

"Connecting the dances to tradition and to school topics lends deep social meaning to our classes; all the more so because our school belongs to the religious educational system." (T18).

The school principal, who read the curriculum and watched some occasional DC's, said: "I was excited to see how movement activities can be connected with Jewish culture, the inculcation of ethical values, the fostering of identity and the bonding with the school ideology of the HeMed and the community conceptions and beliefs." The strategy applied is that of emphasizing the individual's belonging in a traditional community and his/her active

participation in the community as a means of enhancing the individual's religious awareness and forming a foundation consisting of a common set of values.

These accounts emphasize the importance attached by the teachers to the linkage between their DCs and the themes and images taken from the domains of Jewish and Israeli tradition, music and literature. They also reflect the teachers' perception of their own role as educators in a community set to impart values and thus prepare the students to grow into the community.

The topics dealing with the teacher's role were:

(This category refers to the teacher's involvement in the design, implementation and evaluation of the curriculum).

Q16. The curriculum lays down specific objectives.

Q17. The curriculum offers teaching practices.

Q18. The curriculum contains background material.

Q19. The curriculum encourages teachers to be self-motivated and develop their own initiatives.

Q20. The curriculum allows teachers sufficient autonomy regarding the instruction time allocated for each topic.

Q21. The curriculum regards the teacher as a source of professional knowledge.

Q22. The curriculum allows for teachers to implement it according to their own discretion.

Table 3.7. Distribution of the teachers' views of the teacher's role and the accommodation of the teacher's autonomy in the proposed curriculum

	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10	T11	T12	T13	T14	T15	T16	T17	T18
16	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
17	3	3	3	3	2	3	2	2	2	2	2	3	3	3	2	3	3	3
18	3	3	3	3	3	3	2	3	2	3	3	3	3	3	3	3	3	3
19	3	3	2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
20	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
21	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
22	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

The content regarding the teachers' role was analyzed in accordance with Table No.3.9.

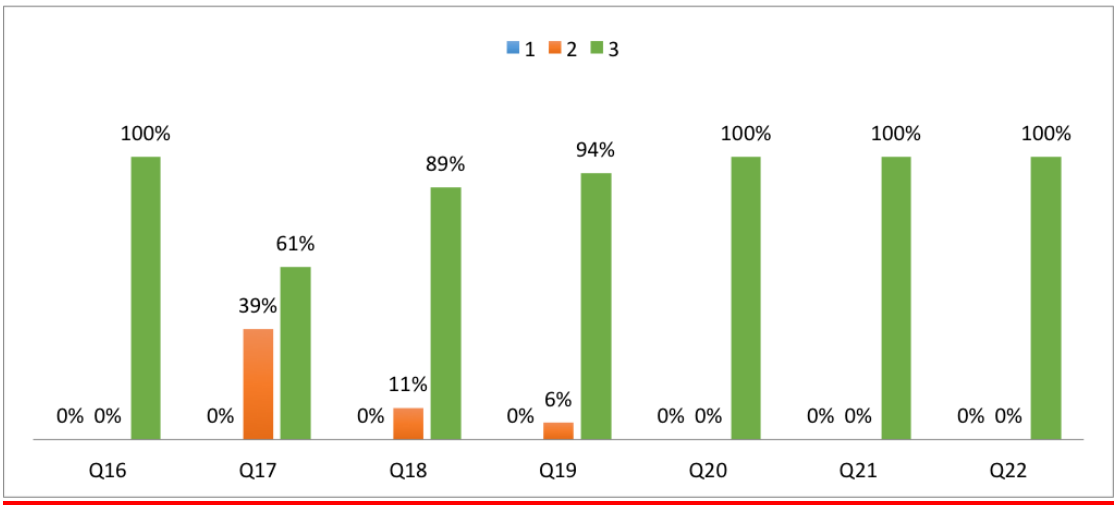


Fig.3.13. Chart showing the teachers' views of the teacher's role and the accommodation of the teacher's autonomy in the proposed curriculum

According to Fig. 19, when the concept of the teacher's role is analyzed, it can be seen that100% of the teachers felt that the curriculum lays down specific objectives, allows teachers sufficient autonomy, regards the teacher as a source of professional knowledge and allows for teachers to implement it according to their own discretion to a great extent. 61% felt that the curriculum offers teaching practices to a great extent whereas 39% felt this is true only to some extent. 89% felt that the curriculum contains background material, whereas 11% felt this is true only to some extent. 94% felt that the curriculum encourages teachers to be self-motivated and develop their own initiatives while 6% felt that this is true only to some extent.

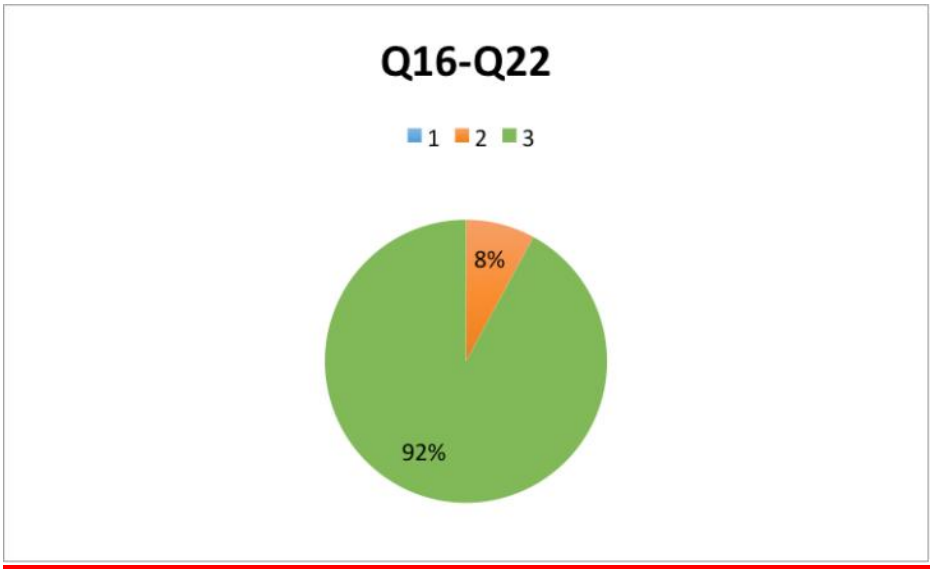


Fig.3.14. Generalized findings regarding the teacher's role and the teachers' autonomy in the proposed curriculum

From the chart above it can be seen that 92% of the teachers felt that the curriculum addresses the issue of the teacher's role to a great extent while 8% felt that is does so only to some extent.

The teachers felt that the curriculum is "presented in a clear and comprehensible language, which makes it simple for me to follow the instructions." "Each lesson or movement topic has clear objectives. The evaluation part (of the curriculum) also provides me with clear directions regarding the 'movement objectives'."

Some of the teachers referred to the integration of other forms of art: "Today I taught the Blessing of the Rain, we created a dance on the theme of a petition for rain. I chose a known song called "Rain, Rain". Suddenly, the children started singing and dancing with all their heart. The convergence of traditional theme, the movement and the music is very thrilling".

Another teacher, relying on Rabbi Kook, pointed out the integration of visual art as inspiring imagination, prompting the body to dance, the head to create and the soul to connect with heavenly spheres as Rav Kook said:". Literature, painting and sculpture are set to put into practice all the spiritual concepts embedded at the depth of the human soul [kook, B]".

Most of the teachers adhered to the topics listed in the curriculum, but they differed in the time allocated to each topic in accordance with each teacher's preferences. "Last week the weekly Torah portion was that of Noah, but although it was suggested to me, I decided not to do pair work in the classroom. I decided to proceed with the free movement topic which we had started the previous time and have not completed. This week's Torah portion was that of the Great Flood, so the topic I chose was the flowing movement of water. I'll do pair work some other time."

As Fullan maintains time is one of the most neglected aspects in the process of implementing a curriculum yet teachers make decisions on a daily basis regarding time allocation and the choice of appropriate themes for certain situations in the classroom [52].

It emerges that the autonomy allowed to the teachers is particularly apparent with respect of teaching methods and allocation of time, and that the modular quality of the curriculum enables flexibility, allowing the teachers to choose from various approaches.

"I taught the topic of the winding pathways in space in the beginning of the year, when the week's Torah portion was the first chapter of the book of Exodus, which starts with the words: "Now these are the names of the children of Israel." Each pupil was requested to "write" her name by moving various body parts in winding movements, imitating cursive Hebrew alphabet" (September).

"Today's class revolved around winding pathways with reference to the digit 8 and the 8 days of Hanukah, the Jewish holiday that occurs in December" (December).

Some teachers requested that certain topics be added to the curriculum:

"I would like the curriculum to include suggestions for enrichment and musical options."

"… More suggestions for movement activities which can be used for classroom management and discipline."

"… and also movement activities using chairs in the classroom because it often happens that the dance studio is occupied by another group, and we must hold the class in our usual classroom"

Revisions In light of evaluation

Further to the teachers remarks the curriculum is written and organize along the linear order of the months rather than according to movement content.

The first part of the curriculum, "Me and My Body" is linear and follows the intrinsic logic of dance teaching as it is important to start with this chapter to make sure the pupil understands the body and its movement. The other parts are modular. Every teacher may determine the order of teaching topics such as body skills and the elements of space and time. This will ensure flexible teaching. Every teacher will select materials of her choice and will decide how to use them and how much time will be assigned to each module.

The curriculum that emerged will hopefully impart to teachers awareness of the tension between the art of dance and Jewish tradition; provide them with tools for dealing with this complexity; and guide them in the creation of high quality dance activities that gain strength from the wealth of Jewish tradition. This model of a dance curriculum offers a peek at some of the underpinning foundations of dance but not at the cost of surrendering the cultural, traditional framework. According to this approach, the dance curriculum should develop students' awareness of values and increase their receptiveness to the ideas implied by both dance works and traditions of life. The curriculum blends the physical space with the traditional space, converging body and soul, and recharging them with energy: both the pious energy ignited by the joy of serving God, and the physical energy that springs from dancing The basic lesson in a culturally appropriate form alongside the arrangement both by dance theme and by cultural theme allow the teacher to cater her classes both to furthering education in dance and cultivating community values.

Built on these, the teacher’s manual allows a two-way flow between the dance themes and tradition: The teacher can select a movement theme and then choose from appropriate

suggested Midrash stories or vice versa – the teacher can select a Jewish calendar theme and then choose from suggested movement activities. Thus, children can absorb traditional values through movement activities, and through tradition they also absorb the world of dance.

The example below demonstrates the two-way flow: how a movement theme related to gait and to various patterns of moving in space is integrated with the learning of the Torah story of Joseph and his brothers; the purpose of the lesson was to impart a moral value: count your blessings and never envy others (Pirkei Avot, Aleph).

Table 3.8. Midrash story& movement activity

Objectives Dance	**Midrash story**	**Tradition Objectives**	**Evaluation**
Acquire locomotion skills, movement across space: walking, running, skipping, capering, hopping, jumping, crawling, rolling.	Why does the falcon walk dancing? Once upon a time, the falcon sighted the dove whose beautiful gait is unrivaled among all other birds. The falcon envied the dove for her delicate style and decided to copy her. With great pains he tried to imitate the dove's strides. The other birds watched the falcon and derided him. The falcon was abashed and decided to regain his original gait. But much as he tried, he failed – he could not remember how he walked in the beginning. And so, dancing he walks to this very day. The Midrash Treasure (Eisenstein), p. 35,	Never envy (br)other	The child will be able to maintain body balance while moving in space and will be able to describe the action. The child will learn the value of "Love thy neighbor as thyself" (Leviticus, 19:18).

The Example below demonstrates how the teacher could search for the same dance theme and find an appropriate activity for a certain time of the year.

Table 3.9. Dance theme & Midrash stories

Dance theme	Around the year	Midrash story
Circular pathways with different parts of the body and around the space of the classroom	The month of Tishrei (September)	SIMHAT TORAH – the last day of Sukkot is dedicated to celebrating the completion of yearlong reading of the Torah portions, and the beginning of reading them all over again, from BERESHIT [= the book of Genesis].
	The month of Heshvan (October)	"There was a year in which there was no rain in the Land of Israel. The people of Jerusalem came to Honi and asked him to pray to God for rain, and Honi prayed. But no ran came down […] Honi drew a circle on the ground, stepped into the circle where he prayed and said: 'I shall not leave this circle until you have mercy for your children and let the rain fall!' […] Where upon blessed rain started falling." (Mishna Ta'anit, 3:8).
	The month of Tevet (December)	According to Book Two of the Maccabees, the consecration of the Temple altar lasted 8 days, just like the consecration of the Tabernacle. The numeral 8 is in the form of two closed circles
	The month of shvat (March)	"And when ye shall come into the land, and shall have planted all manner of trees for food" (Leviticus, 19:23). The circular process of: Seed, plant, tree/flower, seed

The revised curriculum is attached as part of the appendices [Appendix 4,p.140] and will be subject to another round of observation and assessment.

3.3. Conclusion to the third chapter

A careful review of the experimental activities reveals that the DCs observed in a traditional setting were structured and developed along the same lines as any, non-religious DC. Both have the following main parts: Floor Work Warm-up; Center Floor Work; Creative Dance; Reverence.

The straying from the design of a non-religious DC is revealed in its structure and the ways the teachers use accepted pedagogical practices.

The "Midrash Story," is a unique practice in which a Midrash story is added to the standard class structure, fulfilling a dual role: it is both the basis for the dance piece and the element bridging the divide between modernity and physicality and between Jewish tradition. The Midrash story is a solid methodological tool through which the teacher instills Jewish values and merges tradition with the modern art of dance.

With the practices applied by the teachers, they managed to build into their DCs a whole cultural world, transcending the mundane, and touching on creativity, spirituality and tradition. Through the body and its movements, the teachers lead their pupils along their own valued pathways. The DC creates meaning and discourse with the body, and provides an opportunity for building the child's individual and communal identity. The exercises and dances and the teachers' creativity are the pedagogical doing through which they forge communality and inculcate socio-cultural values.

The teachers adapted potential subject matter taken from tradition and used it to create a piece which expands that reality and allows for using the medium of dance. In this respect they are fulfilling the philosophy of Rav Kook, who, in his annotated introduction to the Song of Songs, asserted that art is a favorable tool for expressing the soul's impetus for creativity.

Dance is a valuable resource for the understanding of cultural practices as well as for inculcating cultural values. The NRC dance teachers observed for this study used aesthetic physical movement to integrate dance into the culture of their particular community, which had long neglected aesthetics in favor of rigorous textual study, while young people who sought art studies often had to abandon their religious practice or give up their art.

Midrash stories as used by the teachers in this research leads the pupils towards absorption of movement and dance as a source of traditional learning and as an extension of their cultural and communal characteristics. All this is being done by adapting and expanding dance pedagogy so that traditional dance practice as taught in non-religious communities can be used in the NRC, bringing back the joyful worship of God described in the Bible. The new "***Socio-Cultural Dance Pedagogy***" integrates the dance tradition with Jewish tradition to provide expressive and artistic opportunities for members of the community.

The findings of the study detected recurrent practices in almost all the DCs observed. These recurrent practices stem from dance content knowledge and from the normative values prevailing in the NRC.

Beside the main practice of instilling ***a "Midrash story***

Two more pedagogical practices have been identified to weave together Jewish tradition and dance, and bridge the tension between the body-mind perception of Judaism and the art of dance:

(1) Conducting dialogic discourses with other art forms:

(a) the use of Rhyming & Rhythm;

(b) the use of metaphors taken from the Jewish scriptures;

(c) the use of artworks that depict Jewish themes as springboards for composing choreography and for inspiring a Jewish atmosphere;

(d) the use of Jewish traditional music that connects the children to their Jewish roots and provides an emotive inspiration.

(2) The teacher as a role model for observant behavior and the instructor of NRC values.

The teachers whose practices were observed blended the physical space with the traditional space, converging body and soul, and recharging them with energy: both the pious energy ignited by the joy of serving God, and the physical energy that springs from dancing.

DCs taught by NR teachers have a double role: they provide both dance subject matter and a set of guidelines concerning traditional religious aspects. As far as subject matter is concerned, the children learn core principles derived from inherent features of dance, such as: the concept of "knowing our body"; body proficiencies; spatial elements; time elements; and creativity. These elements all undergo a process of abstraction and translation and are projected on the processes of teaching and learning of the Jewish tradition.

Accepted pedagogical tools such as rhyming and metaphors and dialogues with other art forms are used in mainstream DCs too, but here they are redolent with wisdom of the Torah, halakhic rules and commandments, that instill Jewish traditional and cultural concepts. Music and visual art informed the observed lessons, and were used by the teachers not just to further dance education but to further tradition. Modern music was shunned. Most of the technique exercises were accompanied by instrumental classical music, while the music pieces used for creating dances or for improvising were traditional tunes, revived traditional pieces and/or contemporary Hebrew songs. Using these music genres connects the children to their Jewish roots and inspires them on the emotional level.

As for the visual art works used by the teachers – most all of them were created by Jewish artists and depicted Jewish life or subjects related to the commandments. The paintings were used as the foundation of the movement creativity and also inspired the atmosphere. The Midrash stories, rhyming, metaphors, music and visual art were all assimilated in the movement, all were blended in a typical form and structure and became a unified whole.

The teachers know and control the Midrash content which conveys the individual's world of meaning. The teacher's personal "dance" is always a "Pas de Deux" danced with the traditional and cultural circles of the society of which they are members. The analysis of the DC enables us to glean information about the relationship between the DC and socio-cultural aspects of the

NRC which affects the way the class is structured and the dynamics taking place during its course.

The teachers adapted potential subject matter taken from Jewish tradition and used it to create a piece which expands that reality and allows for using the medium of dance. In this respect they are fulfilling the philosophy of Rav Kook.

Upon the "Midrash Story" a ***Midrash Dance Model*** is suggested as a foundation stone for a curriculum design. The MDM follows the basic structure of a modern DC with the addition of a Midrash story and the creation of dance accordingly. Creating the model, the Midrash story was located at the end of the traditional technique, so it can serve as a connection between the new movement theme of the lesson and the creativity part of the DC.

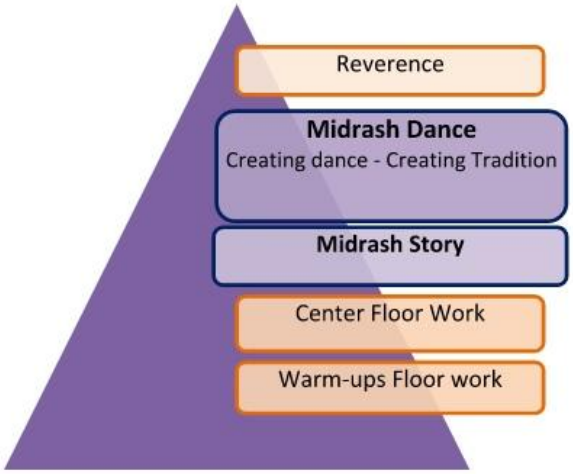


Fig.2.1. *Midrash Dance Model*

The "socio cultural dance curriculum" contains movement and dance content adapted to EC alongside samples of MSs. The latter enable the creation of dance inspired by a traditional theme. Each MS is accompanied by communal values, as well as movement elements and skills.

The results of the interviews confirms that this model of a SCDC offers a peek at some of the underpinning foundations of dance but not at the cost of surrendering the cultural, traditional framework or the study of tradition. In this sense, this model of a dance curriculum adheres to the classical trend of humanistic education. it insisting that a holistic approach is viable: body and soul, emotion and mind, rationalism and creativeness, cultural quality and social contribution, can all act in harmony. According to this approach, the dance curriculum develop students' awareness of values and increase their receptiveness to the ideas implied by both dance works and traditions of life.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

This research aimed to explore the method in which EC DE can foster the inculcation of tradition, a topic which has not yet received adequate attention from theoreticians and educational researchers and to lay foundations of appropriate theoretical and practical dance curriculum for EC in a traditional community that will secure the teachers' freedom to teach and be creative in the field of DE.

Reporting the results of the research purpose and objectives of the project, we concluded that:

1. The Pedagogical literature analysis shows that it is possible to build a basis of dance content knowledge, and add further disciplines of knowledge to the physical-kinesthetic intelligence, thereby creating the concept of dance and education as complementary knowledge arenas. Based on this concept the subject of dance pedagogy can be reframed and rather than viewing it just as education of dance, it can be thought as education through dance. Dance therefore should be recognized as an educational medium, and policy makers in the sphere of education should seek ways to incorporate dance into school curricula.
2. The analysis of the teaching practices findings led to the design of a dance class model: "Midrash dance" (MDM). This model includes the elements of physical, cognitive, social and emotional components required for teaching dance at EC in general, with the addition of a traditional component adjusted to the particular community. The findings shows that the concept of MDM endowed the teachers with "wings", and enabled them to depart for new realms of faith and movement. Adaptation of the MDM can exist in every cultural group and on all topics and content. Such an approach will give every teacher the freedom to choose on the various content appropriate as part of the community or the school where she teaches.
3. The synthesis of the theoretical literature that deals with curriculum led to the necessity to rethink about the content of teaching dance and an adjusted curriculum. According to the intervention program findings it can be said that the SCDC presented is a coordinated system of dance and values. The SCDC was found to be enriching the language of a community's culture and should therefore receive the same priority as any other feature of such cultural language.
4. Analysis of the results of the intervention program shows that developing the curriculum is actually developing the capabilities of a professional teaching skills and the teacher's personal skills. Based on the observations and interviews, it emerges that the educational system needs to resolve dilemmas in an informed manner rather than by relying

exclusively on the teachers' personal views. The Ministry of Education is therefore required to initiate discussions within its inner circles in order to form a well-defined position supported by a clear rationale. Once such institutional position is formed, it will serve as a roadmap for teachers, students and the community at large.

5. Based on the research subjects' accounts and following the implementation of the curriculum in their classrooms, a distinction emerged between teaching in accordance with a structured curriculum and teaching which is totally based on the teacher's inventiveness, where the teachers are required to create the teaching material entirely on their own. This implies that as meaningful as the discourse may be, it is insufficient for securing proper learning. The development of dance teaching curricula is urgently needed, for implementation in all elementary school grade levels, in both the religious and non-religious educational system.
6. The findings explored in the research have prompted a rethinking of teaching and learning. It seems that the existing teacher training programs do not affect the teaching practices which the teachers actually implement in the classrooms. Teacher training programs should be adjusted to the worldviews of the teaching cadets, and any intervention in their teaching practices should be grounded in knowledge of their worldviews, free of any attempts to impose on them views which run counter to the teaching cadets' personalities and faith. Such an approach would lead teaching cadets to creativeness, and would be drawing on their own cultural sources.
7. Valorification of tradition in the process of dance education of children in their early childhood ion a socio-cultural, pedagogical and axiological context and from an experimental perspective allows us to conclude that the proposed model ensures the development of these children, a fact which is denoted also by the experimental data.
8. A complex approach of the art of dance, which disposes of a formative and axiological potential by means of which the tradition can be valorificated allows for the drawing up of an efficient strategy of artistic education.
9. Further to the findings of the study, I would like to also suggest an explanation for why this method of dance teaching is enabled in the NRC teachers' particular community and at this point in time. Over the past two decades, the NRC has undergone a process of theological mobility which allowed for the import of concepts new to this community, which until then had been alien to its agenda. Consequently, certain areas which had been ruled out for many generations were redefined. This process created dialectics between immobility and change. The field of DE in the HeMeD reflects, and is an agent of, these changes. The dance teachers who were the subjects of my research are trailblazers: they

have adjusted some of the non-religious society's concepts to their own religious community by redesigning them so as to comply with the recipient-community's restrictions. Although changes in discourse are not necessarily coterminous with changes in teaching approaches and practices, it can be noted that the teachers are an integral part of their traditional community and therefore are not oblivious to the discourse changes informing their community. The study showed that through their teaching practices they strengthen processes within themselves, namely their opening up and becoming more flexible. By implementing new teaching methods they are leading towards a cultural dialog between Israel's NRC and mainstream society. Thus, establishing dance as a school subject within the NRC does not only reflect change but actually creates the change.

Suggestions for further research:

Given that this is a qualitative research, it could not explore the whole extent of the phenomenon. Therefore, the choice made by the researcher to deal with and clarify DCs at EC, is definitely only a partial view of the phenomenon and any conclusions should be viewed subject to this limitation. Additional research is required in order to explore the phenomenon as a whole:

(1) The present study examines particular dance teaching practices in one specific community. Hence, because no previous researches on this subject were found, there is a need to continue and follow the patterns that have been found in this research. At the same time, research should be directed towards the long-term outcomes that will surely arise from a phenomenon such as this.

(2) The differences between various age groups of students should be recognized and the older students should be examined separately. Proceeding in this manner would produce findings which may be more amenable to generalizing.

(3) This study intentionally refrained from addressing the students of the teachers who were its subjects: their acquired level of knowledge of the tradition was not investigated, and this is definitely an appropriate topic for an independent, further study.

(4) Another study should investigate dance teaching in non-religious communities. Such a research would possibly complete the picture regarding the relationship between dance teaching and the goal of imparting Jewish and Israeli cultural values.

(5) The research represents a first step of reflection about possible methods for incorporating a specific culture into the DC. A similar kind of research could look into methods for incorporating not just culture, but other disciplinary topics (history,

literature, Math…) as well. This kind of research should continue in order to support new concepts of collaboration between dance and other disciplines of knowledge.

(6) Another direction of research would examine whether the powerful energy exerted by these trailblazing dance teachers will be put into practice in further social spheres. The dance teachers who were the subjects of this research chose a markedly feminine medium of movement with a view to articulate their narrative as women members of the NRC, thus serving as agents of change. It would be interesting to explore whether and how these women are agents of change through their involvement in the various spheres of community life.

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APPENDIX

Appendix 1.

Feasts and Holidays of the Hebrew year

Feasts [in Hebrew: Hag] and holiday [in Hebrew: Mo'ed – singular, Mo'adim - plural] are the holidays and festivals in Judaism, most of them based on the Torah, the Oral Torah and tradition.

"Feast" appears for the first time in Exodus 12, 14. As part of the celebration rituals, the Torah mandated offering animal sacrifices to God in the Temple in Jerusalem on the three annual pilgrimages which are the major Jewish feasts. These are the feasts ordained by the Torah: Passover [Pesach]; the Feast of Weeks [Shavu'ot or Pentecost in Greek] - the fiftieth day after Passover; and the Feast of Tabernacles [Succot]. Work is prohibited on Feasts as on the Sabbath.

The other holidays based on the Torah are called ***Mo'ed/Mo'adim***. These are the first day of the month of Tishrei, "a memorial of blowing of trumpets, an holy convocation" (Leviticus 23, 24), which later became the feast marking the beginning of the Jewish New Year [Rosh Hashanah]; the tenth day of the month of Tishrei, the Day of Atonement [Yom HaKipurim]; and the first day of each month of the Jewish calendar.

The festivals of Hanukah and Purim were added later on by our Sages [Hazal], but these are not days of rest like the Sabbath.

In modern times, Independence Day was appointed as Israel's national holiday. Although some orthodox circles refused to recite the Hallel (prayers designated for feasts and holidays) on Independence Day, it has nevertheless been anchored by law as a day of rest.

Rosh Hashanah –(September) the first day of Tishrei (the first month of the Hebrew calendar, coinciding with September). According to Jewish tradition, it marks the day on which God created Adam. According to the Talmud, this is the day on which each person's destiny for the coming year is ordained, and it is therefore also called the Day of Judgment. On this day, we are being judged for our past deeds and our fate throughout the coming year is being determined by God, including the decision as to who will die and who will live on.

Yom HaKipurim – the 10^{th} day of Tishrei, is the day on which the destiny of each individual during the coming year is signed and sealed. It is a sacred day, and its sanctity is one of the means by which our wrong deeds are being cleansed. The rituals of this day include fasting, prayer and repentance.

Succot – (September) it is the plural of Succah, which means a booth or a hut roofed with branches (tabernacle). This feast is one of the three annual pilgrimages to the Temple in Jerusalem mandated by the Torah. The commandment is to sit in the Succah for seven days, to commemorate the living conditions of the Israelites when they wandered through the desert after

their exodus from Egypt, coming into the Promised Land. The feast is also called the Feast of Ingathering, because it occurs during the season of the year in which the end of the autumn harvest is being celebrated.

Simhath Torah - the eighth and last day of Succot is actually a holiday unto itself. Celebrations on this day mark the conclusion of the annual cycle of public Torah readings and the beginning of a new cycle.

Hanukah (December) – marks the victory of the small army of the Hashmonai family – the Maccabis, over the ruler Antiochus, an emperor of the Seleucid Empire, in 165 B.C.E., in the last of the battles comprising the Jewish rebellion. Antiochus sought to oppress the Jews by outlawing Jewish religious rites and traditions. A rebellion against his edicts broke out in Modi'in, the home village of the Hashmonai family of Jewish priests. On the last battle the Jews had the upper hand, they opened the road to Jerusalem which had been under siege, and inaugurated the Temple anew. This occasion is celebrated by the feast of Hanukah, on the 25th day of the month of Kislev (coinciding with December).

Tu Bishvat – the 15th day of the month of Shvat (coinciding with February). This holiday marks the date for calculating the beginning of the agricultural cycle for the purpose of biblical tithes. It is not certain when this date was appointed as a holiday – some think it was during the time of the Mishna, others attribute it to the 16th century C.E. A traditional custom marking the bond with the Land of Israel is the eating of fruit that grows there on this holiday. Nowadays, the day marks an ecological awareness day and trees are planted in celebration.

Purim – (March) this holiday commemorates the deliverance of the Jews in the ancient Persian Empire. The miracle of Purim took place in 356-355 B.C.E., after the destruction of the first Temple and before the building of the second Temple. Our Sages added Purim as a feast and appointed a specific prayer and commandments for this holiday.

Pesach – (April) the first Jewish feast mandated by the Torah, it commemorates the story of the deliverance of the Jews from slavery and the creation of a nation. Pesach comprises all the elements of Jewish existence: exile, suffering, faith, miracles, freedom, deliverance and the Giving of the Torah on Mount Sinai.

Lag-Ba'Omer (May) – the name of this holiday in Hebrew means: the 33rd day from the Counting of the Omer, i.e., the 18th day of the Hebrew month of Iyar. Tradition has it that on this date Rabbi Shimon Bar Yochai passed away. He authored the book of the Zohar (the foremost text of Jewish mysticism), and before dying he ordered his disciples to revel upon his death. This gave rise to the tradition whereby, on his death anniversary, thousands visit Mount Meron in the Upper Galilee where Rabbi Shimon Bar Yochai's is buried, to pray and make merry.

Independence Day (May) – Israel's national holiday marking the declaration of the State of Israel in May 1948, upon the termination of the British Mandate for Palestine. It falls on the fifth day of the month of Iyar. Every year, the day before Independence Day is dedicated as Remembrance Day, commemorating the soldiers fallen in the line of duty since the inception of the State of Israel until the present time.

Jerusalem Day (May) – An Israeli national holiday commemorating the reunification of Jerusalem and the establishment of Israeli control over the entire city in June 1967. The day is marked by festive celebrations in the city. This festival occurs on the 28th day of the month of Iyar and symbolizes the eternal bond of the Jews with Jerusalem.

Shavuot (June) – literally means "Weeks." This feast is named after the seven-week Counting of the Omer, beginning on the second day of Passover and immediately followed by Shavuot. This counting of days and weeks is understood to express anticipation and desire for the Giving of the Torah, on the date of Shavuot. This feast was one of the three annual pilgrimages to the Temple in Jerusalem, and on this occasion the pilgrims brought to the Temple the first crops from their fields, including the seven species which are the special products of the Land of Israel: "That thou shalt take of the first of all the fruit of the earth, which thou shalt bring of thy land that the Lord thy God giveth thee, and shalt put it in a basket, and shalt go unto the place which the Lord thy God shall choose to place his name there." (Deuteronomy 26, 2).

Appendix 2.

Melodies

Mom, Dad, you've planted tunes in me
Melodies, forgotten music
Seeds, seeds carried in my heart
Are now popping out and growing
Their branches in my blood are now spreading
Their roots entangled with my blood vessels
Your music Dad, your songs, Mom,
In my pulse are awaken and return
Look, I am listening to my distant lullaby
A mother was telling her daughter
For me, "Eicha" the lament and Sabbath
songs
Would shine in tear and laughter
Any word would end, sounds be subdued

When I close my eyes, your distant voice

will echo

And I am with you

Above the darkness of the precipice

By F. Bergstein (1908-1950), a poet who wrote mostly children's songs, from a child's point of view. (www.izionist.org)

Appendix 3.

Guiding Questions for the Semi-Structured Interview

Category No. 1: Content

1.1. Dance Subject Matter

		Not at All	To Some Extent	To Great Extent
1	The curriculum contains detailed information concerning dance content knowledge			
2	The curriculum emphasizes dance concepts and principles			
3	The curriculum will be further developed and adapted for use with older children (a spiral curriculum)			
4	The curriculum offers a wealth of materials and ideas which teachers can use as inspiration for designing their lessons			

Comments/insights:

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1.2. Tradition Themes

		Not at All	To Some Extent	To Great Extent
5	The curriculum contains relevant information related to Jewish tradition (canonical literature, holidays and festivals, the Jewish life cycle)			
6	The curriculum provides an opportunity for acquiring knowledge of tradition and values			
7	The Midrash-Dance lesson structure enables the religiously observant community to have access to dance as a curricular subject			

Comments/insights:

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Category No. 2: The Student's Needs

		Not at All	To Some Extent	To Great Extent
8	The curriculum provides an opportunity for cognitive development			
9	The curriculum provides an opportunity for emotional development			
10	The curriculum provides an opportunity for motor learning			
11	The movement content is adapted to the learners' age			

Comments/insights:

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Category No. 3: Society's Needs

		Not at All	To Some Extent	To Great Extent
12	The curriculum reflects the religiously observant community's needs			
13	The curriculum reflects the school's ideology			
14	The curriculum reflects the community's ideologies			
15	The curriculum reflects values cherished by the national-religious community of NRC			

Comments/insights:

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Category No. 4: The Teacher

		Not at All	To Some Extent	To Great Extent
16	The curriculum lays down specific objectives			
17	The curriculum offers teaching practices			
18	The curriculum contains background material			
19	The curriculum encourages teachers to be self-motivated and develop their own initiatives			
20	The curriculum allows teachers sufficient autonomy regarding the instruction time allocated for each topic			
21	The curriculum regards the teacher as a source of professional knowledge			
22	The curriculum allows for teachers to implement it according to their own discretion			

Comments/insights:

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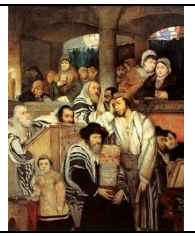
Appendix 4.

Intervention Program

	Objectives		Pedagogical Means	
Intervention Program 2014-15 (+ Reflection)	**Movement & Dance Context**	**Traditional Context & Values**	**Midrash Story**	**Visual Means**
2 September 2014	Getting to know the children's names Dance classroom manners and rules Improvising: "writing" the pupils' names using body parts to form the shapes of the alphabet letters.		"Now these are the names of the children of Israel…" (Exodus, 1:1) The people of Israel have 3 age-old characteristics: they never changed their names, language and clothing; according to our Sages, the Israelites were redeemed from slavery in Egypt thanks to the fact that they adhered to their own Hebrew names, rather than substituting them by Egyptian ones and, furthermore, had clung to their own language and clothing style (Leviticus Rabbah, 32).	
9 September 2014 Additonal: names of body parts	Getting to know the children's names		"There are three names by which a person is called: One which his father and mother call him, And one which people call him, And one which he earns for himself. The best of all is the one that he earns for himself." (Midrash Tanhuma, VaYakhel, 35, a:1)	

16 September 2014	Work with flashcards. Fine motor activity. Acquiring skills for postural stability.	Happy New Year blessings. Value: Learning the holiday customs and commandments; asking for forgiveness	"R. Kruspedai said in the name of R. Johanan: Three books are opened [in heaven] on New Year, one for the thoroughly wicked, one for the thoroughly righteous, and one for the intermediate. The thoroughly righteous are forthwith inscribed definitively in the book of life; the thoroughly wicked are forthwith inscribed definitively in the book of death; the doom of the intermediate is suspended from New Year till the Day of Atonement;" (Babylonian Talmud, Tractate Rosh- Hashanah, 16:2).	
23 September 2014	Flowing vs. interrupted movement. Rhythm: Tempo variations: fast/slow Duration variations: long/short	Knowledge of Jewish Tradition. The Shofar blasts and blowing.	"…it is a day of blowing the trumpets unto you." (Numbers, 29:1). Shofar blowing takes three forms: T'KIAH [=blowing] is a plain deep sound ending abruptly – flowing movement. SH'VARIM [=fragments] are three connected short sounds - intermittent movement. T'RUAH [=blast] is a sequence of very short, broken notes – intermittent movement.	

30 September 2014	Progressive height levels. Leaning postures using various objects to lean on. A piece inspired by visual art (a painting).	Leaning on God.		
7 October 2014	Myself and my Body Posture Spinal cord movement Forward/backward/sideways bending and rotation	Faith in God Feeling in awe of God through the whole body. The commandment of shaking the Lulav.	The Lulav [= a closed leaf of the date palm tree] is comparable to the spinal cord which is the foundation of all bones in the human body and, according to Jewish tradition, consists of 18 vertebrae; the Lulav is also comparable to the morning *Amida* prayer which consists of 18 blessings; the Lulav is waved 18 times, 3 times in each of 6 directions. This is to imply that the whole body is dedicated to, and participates in, the worship of God.	
14 October 2014	Shukot vacation			
21 October 2014 Review - naming body parts Forming shapes with the body in the space of the classroom	Recognize and name the joints. Understand the movement capacity.	According to our Sages, the human body contains 248 limbs and 365 tendons, a total of 613 which is the total number of the commandments. This symbolizes the importance of incorporating the	"What is the *zero'a* (arm)? It is from the shoulder to the wrist joint." (Babylonian Talmud, Tractate Hulin, 134/b).	
	Parts of the body: parts of foot and leg, Various standing postures on the feet, division of the foot, feet exercises.		"You gave me legs so I could walk to carry out the commandments" (in Tefillah Zakah, a penitential prayer recited by many on the eve of Yom Kippur).	

		whole body in the observance of the commandments.		
	Winding pathways	Asking for rain – a prayer	It was customary to delay the prayer of asking for rain until 15 days after Sukkot, to enable all the pilgrims who came to Jerusalem from faraway to return to their homes before it starts raining, thus preventing the blessed rain from interfering with their journey.	
	Movement within a confined space (inside a circle); movement limited by props (binding the legs/hands). The school's theme for the week: Water	"…clouds and wind without rain." (Proverbs, 25:14). The reward of the righteous. Faith in God.	"There was a year in which there was no rain in the Land of Israel. The people of Jerusalem came to Honi and asked him to pray to God for rain, and Honi prayed. But no ran came down […] Honi drew a circle on the ground, stepped into the circle where he prayed and said: 'I shall not leave this circle until you have mercy for your children and let the rain fall!' […] Whreupon blessed rain started falling." (Mishna Ta'anit, 3:8).	
28 October 2014	Pair work Imitating the gait of various animals	The Torah Portion of Noah The righteous man will be prosperous, the wicked man will be afflicted with adversity	The name of NOAH is etymologically connected to MENUHA [= rest], i.e., being static, motionless, like a statue. This Torah portion describes God's anger with the world because of the evil deeds of mankind and the punishment in the form of a flood which destroys the world. The only	 Noahs Ark Edward Hicks

			survivors were Noah, his family, and the pairs of animals brought onto the ark.	
Emphasize movement in space	Winding pathways in space	The Torah Portion of LEKH-LEKHA, Genesis 12:1-2: "Now the Lord had said unto Abram, Get thee out of thy country, and from thy kindred, and from thy father's house, unto a land that I will show thee."		
4 November 2014 Optional: Class Management Exercise	Far and near sightedness Focus Peripheral vision Visual motor coordination – a combination of the visual system and some other part of the body.	The Torah Portion of VAYERA [= He - God - appeared], Genesis 18:1-24. Being in awe of God.	In Hebrew the verbs "to see" and "to be in awe" have the same root.	
11 November 2014	Further to the teachers' request – a lesson dedicated to supplementary materials.			
18 November 2014	Solo and group dance.	Reinforcing the unity of the collective.	"And Moses said: we will go with our young and with our old, with our sons and with our daughters, with our flocks and with our herds will we go; for we must hold a feast unto the Lord." (Exodus 10:9). Midrash Tanhuma (Nitzavim,4)	

			writes, “If a person takes a bundle of reeds, he cannot break them all at once. But if he takes one at a time, even an infant breaks them. Likewise, Israel will not be redeemed until they are all one bundle.”	
25 November 2014	Objective and subjective directions	The Torah Portion of VAYETZEH (Genesis, 28:10-14). Delving into the Torah	In order for Jacob to leave Beer Sheva and go to Haran he must know all four directions: "…and thou shalt spread abroad to the west and to the east, and to the north and to the south…"	
2 December 2014	Movement and Rest Fine motor skills: Expressing the Hanukkah blessings in sign language	Etymological explanation of the word "Hanukkah" Heroism	Led by the Maccabees – the three sons of Mattathias, the Jews freed the Temple In 165 BC and reconsecrated it, [Hanukkah in Hebrew means "consecration"] (Book One of the Maccabees). A later explanation of the name Hanukkah is: Camping [for respite] on the 25th [day of the month], a meaning makes sense only in Hebrew. This meaning of the holiday's name implies that on the 25th day of the month, the Maccabean troops had a respite from fighting.	

9 December 2014 Introducing work with flashcards	8 candles Circular pathways: the numeral 8 is in the form of two closed circles Height position points on the vertical In various parts of the body and in space Enlarging the movements	Nationalism Heroism	According to Book Two of the Maccabees, the consecration of the Temple altar lasted 8 days, just like the consecration of the Tabernacle.	
16 December 2014 Bring an artifact, such as an artist mannequin, and explain what is a pivot [rotating] joint	Pivot joints Turning around a limb Slowing down and gathering speed adjusting force	Hanukkah Dreidel Observing Jewish tradition	The Hanukkah custom of playing dreidel games originated in Germany, where it was adopted by the Jews; they associated it with the festival of Hanukkah by adding the motto: NESS GADOL HAYA SHAM which translates as: "A great miracle occurred there," the initials of which are inscribed on each of the dreidel's sides (in Hebrew SHAM [= there] is replaced by POH [= here].	
23 December 2014	Hanukkah break			
30 December 2014	Movement subject to restrictions	The 10th day of the month of Tevet – one of 4 fasts in Jewish tradition, commemorating the destruction of the Temple by the Babylonian king, Nebuchadnezzar, after his siege on	"And it came to pass In the ninth year of his reign, in the tenth month, on the tenth day of the month, that Nebuchadnezzar King of Babylon came, he and all his host, against Jerusalem, and pitched against it; and they built forts against it, roundabout" (Kings 2, 25:1).	

		Jerusalem, in 588 B.C.E. Asking for forgiveness Traditional custom: fasting		
6 January 2015 Emphasize emotions	Movement inspired by colors (working with Chiffon scarves)		"And he made the *ephod* of gold, blue and purple and scarlet, and fine twined linen." (Exodus, 39:2) Tekhelet [=light-blue/azure] is not merely one of the colors of the Temple but much more. Rabbi Meir explains in the Mishnah that Tekhelet is differentiated from all other colors in that Tekhelet is blue like the sea, the sky and God's throne of glory. (Tractate Hullin, 89:71).	
13 January 2015	1. Girls' dance with an artifact (a jug) Boys' dance with an artifact (a stick) In preparation for the celebration of receiving the SIDUR [the Jewish book of prayers]. 2. circle	Delving into the Torah The commandment of showing hospitality to guests	"… Rebekah came forth with her pitcher on her shoulder; and she went down unto the well, and drew water. And I said unto her: Let me drink, I pray thee. And she made haste, and let down her pitcher from her shoulder, and said: Drink, and I will give thy camels drink also." (Genesis, 24:45-46). "…and a great stone was upon the well's mouth." (Genesis 29:2).	
20 January 2015 Write the	Horizontal directions according to the Eshkol-Wachman movement notation method.	ROSH-KHODESH: The event of the first day of the month.	The blessing of the moon is a Jewish ritual, performed outside at night shortly after the 1st day of the month, in which a series of prayers	

notation of the directions on the classroom walls. Demonstrate the moon's pathway using an artifact	The moon's pathway during the course of a month.	BIRKAT HALVANAH: The Blessing of the Moon Learning a commandment: The glorification of God.	are recited to bless the new moon. It is one of the blessings recited when one views a sight that fills him/her with joy such as an impressive natural phenomenon. The didactic role of these blessings is of paramount importance; namely, emphasizing the fact that God is the source of all the powers existing in this world. "After lifting our heels three times, we then address the moon, so to speak: 'Blessed is your Maker; blessed is He who formed you . . . Just as I leap toward you but cannot touch you, so may all my enemies be unable to touch me harmfully . . .'" (Mishna, Tractate Sofrim, 20:1)	
27. January 2015	Further to the teachers' request - a lesson dedicated to supplementing previous materials.			
3 February 2015	TU BISHVAT: 15th day of the month of Shvat – Celebrating Nature Height levels improvising	The commandment of planting trees Devotion to the Land of Israel	"Why were the trees assigned their own special New Year's celebration? Well, mankind has its New Year's celebration, and they noticed that the Torah says: 'for the tree of the field is man's life.' Asked on what month their New Year begins, the trees replied: since we need water, our new year occurs on the month of Shvat,	

			because its zodiac sign is Aquarius. (Abraham Meir Habermann, a poet). "And when ye shall come into the land, and shall have planted all manner of trees for food" (Leviticus, 19:23).	
10 February 2015 Helpful in managing behavior problems	Movement without music		"Rabbi Abahu said in the name of Rabbi Yochanan: `When God gave the Torah, no bird chirped, no fowl flew, no ox made a sound, angels did not fly, Seraphim did not say 'Kadosh,' the sea did not stir, no creature spoke. The world was utterly silent--and a voice was heard: 'I am the Lord your God.'" (Midrash Shemot Rabbah, 29 and Exodus, 20:2)	
17 February 2015	Semester break			
24 February 2015	Tripartite meter Staggered (zigzag) pathways	VEOZNAV MEKUTAFOT [his ears are clipped, creating the form of a triangle] Hamantaschen or Haman's Ears are special Purim cookies in the form of triangles.	The Midrash describes how Haman bent over in shame when he entered the king's treasury to retrieve the royal robes and horse for Mordechai, just before he was to parade Mordechai through the streets. In describing Haman's shame, the Midrash says that he was bent over with "oznayim mekutafot," meaning "clipped ears" [creating the form of a triangle].	
3 March 2015 -Use photos or	Movement opposites (Turn in/turn out;	"…though it was turned to the	"In… the month of Adar, … the enemies of the Jews hoped to have	

videos as illustration for the children -One possibility is telling the story of The Egg that Disguised Itself by Dan Pagis, followed by a story told in movement. What is Ballet?	quick/slow; forward/backward)	contrary…" The *Mitzvah* of celebrating Purim and making merry	power over them (though **it was turned to the contrary**, that the Jews rule over them that hated them." (Esther, 9:1)	
10 March 2015	Forms of forward motion The butterfly's life cycle: egg-caterpillar-chrysalis-emergence of adult butterfly	"… the winter is past, the rain is over and gone; the flowers appear on the earth;" (Song of Solomon, 2:11-12).		
17 March 2015	4/4 meter Square pathways Using newspapers as props	The *Mitzvah* of eating Matzos [unleavened bread]	"And they baked unleavened cakes of the dough which they brought forth out of Egypt, for it was not leavened; because they were thrust out of Egypt, and could not tarry, neither had they prepared for themselves any victual." (Exodus 12:39).	
24 March 2015	Skipping – hopping 2 types of jumps: 2 legs to 2 legs 2 legs to 1 leg 1 leg to 2 legs 1 leg to the same 1 leg	"…passed over the houses of the children of Israel…"	"That ye shall say, it is the sacrifice of the Lord's Passover, who passed over the houses of the children of Israel in Egypt, when he smote the Egyptians, and delivered our houses." (Exodus 12:27).	

	1 leg to the other			
7 April 2015	Passover break			
14 April 2015	Israeli folk dancing Crossing the middle-line Wave movement (flag) Forms of forward motion (parade)	Independence Day Devotion to the Land of Israel: Heroism Peace	"I was born for peace. Let it come. I was born for peace, Let it dawn. I was born for peace, Let it appear. I wish it were to come true now." (A popular Hebrew song, lyrics and melody by Uzi Hitman).	
21 April 2015	Creations inspired by visual art	The spirit of the pioneers Declaration of the State of Israel		Yohanan Simon – Youth on a Kibbutz 

29 April 2015 Movement activity using flashcards – the Israel National Trail Develop the idea of using flashcards	Pathways Height levels	Humility Getting to know our country The spirit of the pioneers	"One's pride brings him low… This refers to Mount Tabor and Mount Carmel who presented themselves with pride as wide as the world saying: We are tall and the Holy One, blessed be he, will give the Torah upon one of us! But to the lowly in spirit God brings honor… This is Sinai which humbled itself before God saying: I am lowly. And therefore, God brought his honored presence to Sinai and the Torah was given upon it" (Numbers Rabbah 13:3).	
5 May 2015 A preliminary exercise is added before pairing up	Pair work: interdependence Dancers communicate through various body parts	Value: solidarity - mutual support among community members	The custom of lighting bonfires on the festival of Lag Ba'Omer stems from the story of the revolt against the Roman Empire (132-136 C.E.) led by Bar Kochba. According to this story, the rebels lighted bonfires on hilltops as a means of communication, signaling the beginning of the rebellion.	
13 May 2015	Lag Ba'Omer Height levels Fire Rising Fire dying out		Why was Rabbi Shimon washing in fire and light? Because the Torah was compared to fire: "the fire of the Torah." The bonfires illuminate the pathway of those who wish to understand the intrinsic truth of the Torah as	

			exposed by Rabbi Shimon Bar Yohai.	
27 May 2014 Introductory lesson Teach the Rondo	Gates – passing through/above/under/on the side… Circular pathways Israeli folk dance: "We have a Billy Goat."	Jerusalem Day – celebrating the reunification of Jerusalem (after the 6-Day War). Devotion to the Land of Israel	"Walk about Zion, and go round about her, tell the towers thereof." (Psalms 48:12). Commentators assume this Psalm was sung by pilgrims on their pilgrimage to Jerusalem. According to this view, the pilgrims made a procession around the city walls, and while encircling the walls, were counting its many towers, expressing their awe at the city's formidable power.	
May 2014	Israeli folk dance – Feet stomping – arms lifting – leaping		"Rejoice ye with Jerusalem and be glad with her, all ye that love her." (Isaiah, 66:10).	
3June 2014	Holiday of Shavu'ot Lifting up Shifting heights bottom up creations inspired by visual art		When the first crops of the year were brought to the Temple, both the person who brought them and the KOHEN [=High Priest] held the basket with the crops, and they lifted the basket together. This ritual is called the 'lifting of the BIKURIM [=first crops of the year]. (Deuteronomy, 26:10).	Ami Salant – BIKURIM 
10 June 2014	Israeli folk dance: Land of Milk and Honey Creation inspired by visual art		"Rami b. Ezekiel once paid a visit to Bnei-Braq where he saw goats grazing under fig-trees while honey was flowing from the figs, and milk ran from them, and these mingled	Ahuva Klein – Dancers in the Vineyards

			with each other. 'This is indeed', he remarked, '[a land] flowing with milk and honey' (Babylonian Talmud, Tractate Kethuboth, 111b).	

Appendix 5.

Midrash Dance - A Socio-Cultural Dance Curriculum

Dance Curriculum for Early childhood in a traditional Community

Part I – Movement and Dance Themes

Dance is the art of gesture and movement. It transforms, ideas, and feelings into sequences that are personally and socially significant. Dance organizes physical energy within time and space, and may draw from the power of discourse with other arts (tradition, literature, music, visual arts). It is a natural means of communication and expression that embodies feeling, intellect and tradition learning.

Dance education provides students with opportunities to experience, understand, and value the language and art of dance. Dance education provides a context for understanding the world and contributes to learning cultures. And as it uses movement in a unique way, it provides an impetus for learning in other curricular areas (tradition learning).

An education in dance provides students with opportunities to:

Appreciate the aesthetic inherent in dance

Develop critical-thinking skills through the creative process of dance

Communicate information, ideas, understanding, and emotions

Develop self-motivation and enhance self-esteem through participation

Strive for physical well-being

Develop qualities of co-operation and respect for diversity through a knowledge and understanding of dance in various cultures.

Learning Jewish tradition through the creative process of dance

Curriculum Organizers:

The learning outcomes for EC are grouped under the following interrelated curriculum organizers:

C. My body and I
D. Elements of Dance B.1 body skills; B.2 Components of space; B.3 time element
C. Creating and Performing
D.Jewish Tradition Context *

The Curriculum suggest that, alongside its physical and creative goals, dance education serves the purpose of imparting the values of this religiously observant community. and dance teaching is therefore will be focused on three major elements:

(a) Teaching of Jewish scriptures and literature;

(b) Teaching about the Jewish holidays and festivals in accordance with the Hebrew calendar;

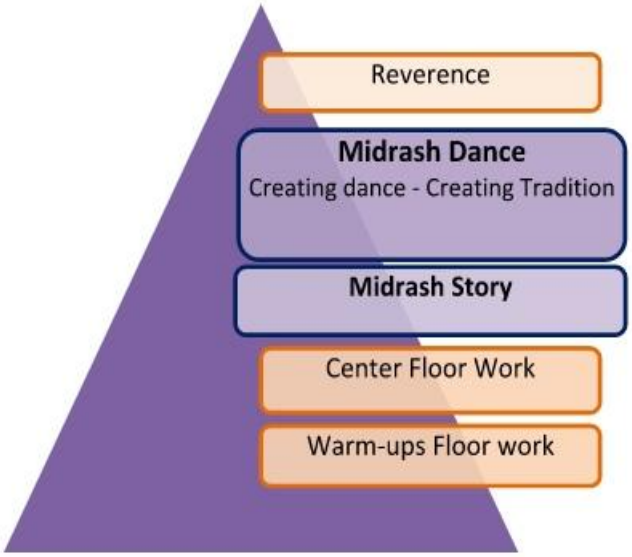
(c) Teaching Jewish life cycle ceremonies and rituals.

Using the Curriculum:

It is suggested that the first part of the model, "Me and My Body" will be linear and will follow the intrinsic logic of dance teaching as it is important to start with this chapter to make sure the pupil understands the body and its movement. The second part "Elements of Dance" is modular. Every teacher may determine the order of teaching topics such as body skills and the elements of space and time. Every teacher will select materials of her choice and will decide how to use them and how much time will be assigned to each module.

According to the "Dance Midrash Model" it is suggested to put the "Midrash Story" at the end of the traditional technique, so it can serve as a connection between the new movement theme and the" Creating and Performing" which is part of each dance class.

Midrash Dance Model



Part I – Movement and Dance Themes

Goal	Concept	Definition	Performance Assessment
1. Recognize and name the **parts of the body** (arms, hands, back, thighs, legs, etc.)	Parts of the body	Body awareness – our degree of knowledge about the parts of the body; body movement and its function; the ability to express a body movement in words.	(*) The child will be able to perform a repertoire of short dance phrases and describe and name the body parts used.
2. Recognize and name the **joints** (ankles, knees, knuckles, wrists, elbows, shoulders).	Joint	Joint – the area of contact between two or more bones where there is movement.	(*) The child will be able to perform a repertoire of short dance phrases and describe and name the joints and their range of movement.
3. Know about the relative **location** of limbs in the body.	Front, back, lateral, upper/ lower body, etc.	Knowledge about the location of limbs in relation to the body (not in relation to space). **Deep sensory system** – Knowing where the parts of the body are located in relation to each other and in relation to the surrounding space.	(*) The child will be able to describe the location of the limbs that are used to dance.
4. Identify body **forms** in space.	Symmetrical/asymmetrical Body forms: Straight and narrow Straight and wide Round Turned (rotation	Form – the state of the body in space when not in motion.	(*) The child will be able to demonstrate and describe the forms of the body in space.

5. Familiarity with the **direction** of body movement (subjective).	Direction of body movement: forward, backwards, to the right/left		(*) The child will be able to perform dance phrases and describe them according to the direction of movement.
6. Familiarity with the **direction** of body movement in space (objective).	Based on the Eshkol-Watchman Movement Notation system.	0- 2-4-6 1- 3-5-7	(*) The child will be able to perform dance phrases and describe them according to the direction of movement in space.
7. Familiarity with **areas** of the body.	Front, back, sides		
8. Understand the **relationship** between limbs.	Close to, far from, on top of, above, beneath, in front of, behind, between, through		(*) The child will be able to perform dance phrases and describe them according to the relationship between the limbs.
9. Understand the **movement capacity** of the body.	Range of movement: planar/conical/ rotational movement	The ability to know the movement capacity of body parts.	(*) The child will be able to describe the movement capacity of body parts.
10. Identify movement **bases**.		Base = limb or multiple limbs on which body weight is placed. Support base = the body's area of contact with the floor (suspension or a device)	(*)The child will be able to identify and describe movement bases.
1.Acquire skills for postural stability.	Maintain balance while turning	Equilibrium – the ability to maintain stability	(*) The child will be able to balance the body on various limbs (Add and reduce bases).

Static equilibrium	(rotation) Transfer of weight – swinging, (contracting), stretching, (push-ups), landing, bending, straightening, cross lateral movement, rotation round the limb's axis, rotation of whole body	and balance of the body. Static equilibrium - the ability to maintain body balance while in a position and shift the center of gravity at the same time. Balance - when the body's center of gravity is above the base and the body is stable.	
2. Acquire locomotion skills, movement across space: dynamic equilibrium	Dynamic equilibrium, walking, running, skipping, capering, hopping, jumping, crawling, rolling, fast walking	Dynamic equilibrium – the ability to maintain body balance while changing the center of gravity and moving in space.	(*) The child will be able to maintain body balance while moving in space (walking heel to toe along a line) and describe the action.
3. Performing separate movements while synchronizing limb coordination to the music.	Synchronization , coordination	Synchronization between and motor and sensory divisions of the central nervous system, resulting in correlated activity of different body parts moving in unison. **Fine motor**	(*) The child will be able to display fine and gross motor coordination while performing a dance phrase, and describe it.

		coordination of small muscle groups **Gross motor coordination** of large muscle groups **Visual-motor coordination** – a combination of the visual system and another part of the body.	
4. Regulation of force –the ability to activate the amount of force suitable for performing each movement.		Force – ability to resist the 'force of gravity' (pull to the ground) Gravity - allow gravity to work on body Weight – body pressure on the base. Power regulation - the ability to choose the appropriate force to perform the movement Stopping force – from moving forward to stopping and when land jumping.	(*) The child will be able to demonstrate and describe force in the legs, feet, stomach, back, shoulders, arms and fingers while dancing.
1. Objective and subjective **directions**	Identify and move forward, backwards, sideways, up and down, diagonally, and in a circle.		(*) The child will be able to perform a repertoire of dance phrases and describe them according to the directions studied.
2. **Pathways**	Pathway (or "floor path") is the "trail" created as the	Pathways – closed, open, straight line, winding, circular, diagonal, crossways,	(*) The child will be able to perform a repertoire of dance phrases and describe them according to the pathqays

	dancer travels or moves through space.	staggered (zigzag) and any combination of the above.	learned.
3. **Height levels**	Low, middle and high levels	Low, average and high levels	(*) The child will be able to perform a repertoire of dance phrases and describe them according to height levels studied.
4. **Height position points** on the vertical plan by ewmn Eschol-Wachman Movement Notation System (1958)	According to Eshkol and Wachman		(*) The child will be able to perform a repertoire of dance phrases and describe them according to Height position points studied.
			(*) The child will be able to perform a repertoire of dances combining directions, pathways, height levels and bases, and describe them.
5. **Personal space, shared space**	A dancer's movement and sensory awareness of his/her personal space and the space surrounding him/her.	Personal space – the space surrounding the dancer in which he/she can move without shifting the base point.	(*) The child will be able to remember a given repertoire of dances and describe the movements using dance and space concepts.
6. **Spatial relationships**	Identify the relationship with objects or other children in the surrounding space (such as children or objects		(*) The child will be able to remember a given repertoire of dances and describe the movements using dance and space concepts.

	positioned in a line, in a circle, crossways, facing opposite directions or facing each other, positioned an arm's length apart, etc.).		
1. **Rhythm**: Dance in response to changes in music or accompaniment (Harris, J. and Sapir, T., 2009)	(*) Tempo variations: fast/ slow (*)Duration variations: long/short (*) Pitch level variations: high/low, ascending/ descending (*)Intensity variations: strong/weak	Rhythm – a concept which includes the elements of meter, tempo and duration.	(*) The child will be able to demonstrate a dance synchronized to the musical punctuation. (*) The child will be able to perform dance phrases while relating to time elements (meter, tempo, rhythm)
2. **Intensity – dynamics** (based on Rudolf Laban's Movement Analysis)	Identify the elements of movement: tension, power, effort and weight.	Intensity Quality of movement	(*) The child will be able to perform dance phrases and describe the elements of movement.
3. Improvisation in response to music			(*) The child will be able to improvise and demonstrate a dance synchronized to the musical punctuation.
4. **Patterns**	Simple, rhythmic and repetitive dance		(*) The child will be able to make up a dance phrase based on structure.

	pattern		
.Transposition5	**In Music**: shifting between musical scales. **In Dance**: shifting from one body limb to another.		
E1. Students will express ideas, experiences, emotions and images in their improvisation (guided).		**Improvisation** – Unplanned and spontaneous dance based on the performer's imagination and proficiency. The motif may be a certain movement or a content/musical theme.	(*) The child may express emotion, a story, or an idea through movement.
E2. Students will learn structured dancing.		**Composition** – the ability to combine several dance movements and perform them. **Choreography** (a complete dance composition) – The ability to combine a number of dance phrases into a short dance.	(*) The child will be able to compose a solo dance which expresses emotion, a story or an idea.

Curriculum Part 2: Dance and tradition

	Objectives		Pedagogical Means	
Throughout the Year	**Movement & Dance Context**	**Traditional Context & Values**	**Midrash Story**	**Visual Means**
Suggestion for beginning of school year topics for imparting dance classroom manners and rules	Getting to know the children's names Dance classroom manners and rules Improvising: "writing" the pupils' names using body parts to form the shapes of the alphabet letters.		"Now these are the names of the children of Israel…" (Exodus, 1:1) The people of Israel have 3 age-old characteristics: they never changed their names, language and clothing; according to our Sages, the Israelites were redeemed from slavery in Egypt thanks to the fact that they adhered to their own Hebrew names, rather than substituting them by Egyptian ones and, furthermore, had clung to their own language and clothing style (Leviticus Rabbah, 32).	
	Getting to know the children's names		"There are three names by which a person is called: One which his father and mother call him, And one which people call him, And one which he earns for himself. The best of all is the one that he earns for himself." (Midrash Tanhuma, VaYakhel, 35, a:1)	

	Personal space, shared space. Spatial relationships.	BERESHIT BARAH [=In the beginning God created].	According to the [Jewish] Kabbalah, God created the world by virtue of the 10 *Sephirot*, which represent God's various powers. The *Sephirot* are metaphorically God's hands as He employs them the way humans use their hands.	
	Movement and rest. Regulation of force. Fine motor activity: sign language	"…and on the seventh day He rested and was refreshed" (Exodus, 31:17) Sabbath Eve blessings. Theological value: Observance of the Sabbath.	"Wherefore the children of Israel shall keep the Sabbath … for in six days the Lord made heaven and earth and on the seventh day He rested and was refreshed" (Exodus 31:16-17).	Marc Chagall, Sabbath candles 

Suggestion for dance lessons during the month of **Tishrei**	Work with flashcards. Fine motor activity. Acquiring skills for postural stability.	Happy New Year blessings. Value: Learning the holiday customs and commandments; asking for forgiveness	"R. Kruspedai said in the name of R. Johanan: Three books are opened [in heaven] on New Year, one for the thoroughly wicked, one for the thoroughly righteous, and one for the intermediate. The thoroughly righteous are forthwith inscribed definitively in the book of life; the thoroughly wicked are forthwith inscribed definitively in the book of death; the doom of the intermediate is suspended from New Year till the Day of Atonement;" (Babylonian Talmud, Tractate Rosh- Hashanah, 16:2).	
	Flowing vs. interrupted movement. Rhythm: <u>Tempo variations</u>: fast/slow <u>Duration variations</u>: long/short	Knowledge of Jewish Tradition. The Shofar blasts and blowing.	"…it is a day of blowing the trumpets unto you." (Numbers, 29:1). Shofar blowing takes three forms: T'KIAH [=blowing] is a plain deep sound ending abruptly – flowing movement. SH'VARIM [=fragments] are three connected short sounds - intermittent movement. T'RUAH [=blast] is a sequence of very short, broken notes – intermittent movement.	

	Myself and my Body Posture Spinal cord movement Forward/backward/sideways bending and rotation	Faith in God Feeling in awe of God through the whole body. The commandment of shaking the Lulav.	The Lulav [= a closed leaf of the date palm tree] is comparable to the spinal cord which is the foundation of all bones in the human body and, according to Jewish tradition, consists of 18 vertebrae; the Lulav is also comparable to the morning *Amida* prayer which consists of 18 blessings; the Lulav is waved 18 times, 3 times in each of 6 directions. This is to imply that the whole body is dedicated to, and participates in, the worship of God.	
	Progressive height levels. Leaning postures using various objects to lean on. A piece inspired by visual art (a painting).	Leaning on God.		Gottlieb – Yom Kippur 
	Sukkot [Feast of Tabernacles] Individual and group activities	The Collective Community unity and cohesion	Of the four species of the feast of Sukkot, two bear fruit (the Lulav and Etrog) and two are fruitless (the Myrtle and the Willow). Holding the Lulav is not enough, the four must be held in a bundle. So too Israel – their deeds are not accepted by God unless they are united, in one bundle (Babylonian Talmud, Tractate Menahot, 27:71).	

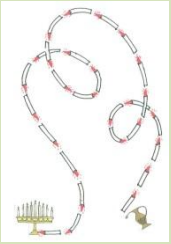
Suggestion for dance lessons for the month of **Heshvan**	Circular pathways with different parts of the body and around the space of the classroom	Delving into the Torah – Learning the concepts of HATAN TORAH and HATAN BERESHIT [HATAN = bridegroom].	SIMHAT TORAH – the last day of Sukkot is dedicated to celebrating the completion of yearlong reading of the Torah portions, and the beginning of reading them all over again, from BERESHIT [= the book of Genesis]. The person called up to read the firs portion of the book of Genesis is called HATAN BERESHIT or HATAN TORAH.	
	Recognize and name the joints. Understand the movement capacity.	According to our Sages, the human body contains 248 limbs and 365 tendons, a total of 613 which is the total number of the commandments. This symbolizes the importance of incorporating the whole body in the observance of the commandments.	"What is the *zero'a* (arm)? It is from the shoulder to the wrist joint." (Babylonian Talmud, Tractate Hulin, 134/b).	
	Parts of the body: parts of foot and leg, Various standing postures on the feet, division of the foot, feet exercises.		"You gave me legs so I could walk to carry out the commandments" (in Tefillah Zakah, a penitential prayer recited by many on the eve of Yom Kippur).	
	Winding pathways	Asking for rain – a prayer	It was customary to delay the prayer of asking for rain until 15 days after Sukkot, to enable all the pilgrims who came to Jerusalem from faraway to return to their homes before it starts raining, thus	

			preventing the blessed rain from interfering with their journey.	
	Movement within a confined space (inside a circle); movement limited by props (binding the legs/hands). The school's theme for the week: Water	"…clouds and wind without rain." (Proverbs, 25:14). The reward of the righteous. Faith in God.	"There was a year in which there was no rain in the Land of Israel. The people of Jerusalem came to Honi and asked him to pray to God for rain, and Honi prayed. But no ran came down […] Honi drew a circle on the ground, stepped into the circle where he prayed and said: 'I shall not leave this circle until you have mercy for your children and let the rain fall!' […] Whreupon blessed rain started falling." (Mishna Ta'anit, 3:8).	
	Movement qualities Theme and variation	"Mashiv Haruach Umorid Hageshem". [="He causes the wind to blow and the rain to fall"]. Value: faith in God, recognition that the source of rain is from God.	BIRKAT HASHANIM [=Blessing of the Years] is an appeal to God for a prosperous year, which, freely translated, reads: "Bless this year on our behalf and bless all crops and bless the earth with dew and rain."	
	Acquire skills for postural stability. Static equilibrium.	KHASSIDA = K HESSED Early autumn, migratory birds	Rashi explained that the KHASSIDA [= Stork] which acts with KHESSED [= charity] towards her fellow storks by sharing her food with them.	

		Charity		
Suggestions for dance lessons during the month of **Kisslev**	Pair work Imitating the gait of various animals	The Torah Portion of Noah The righteous man will be prosperous, the wicked man will be afflicted with adversity	The name of NOAH is etymologically connected to MENUHA [= rest], i.e., being static, motionless, like a statue. This Torah portion describes God's anger with the world because of the evil deeds of mankind and the punishment in the form of a flood which destroys the world. The only survivors were Noah, his family, and the pairs of animals brought onto the ark.	 Noahs Ark Edward Hicks
	Pair work	The Torah Portion of Noah Faith in a single, unique God	"God told Israel: Look, my children! Everything I have created comes in pairs: heaven and earth, the sun and the moon, Adam and Eve, this world and the world to come – all of them are pairs. But I am the only one, single and unique." (Midrash, Deuteronomy Rabbah 2).	
	Teaching basic concepts of the language of dance. Communicating through symbolic movements.	The Tower of Babel	After the creation of the world, all mankind spoke the same language; the world was united. Employing this power of unity, they built a tower reaching up to the sky. This upset God and in response he confused their language, and	

			created many different languages. (Midrash, Genesis Rabbah, 38).	
	Winding pathways in space	The Torah Portion of LEKH-LEKHA, Genesis 12:1-2: "Now the Lord had said unto Abram, Get thee out of thy country, and from thy kindred, and from thy father's house, unto a land that I will show thee."		
	Objective and subjective directions. Directions according to the Eshkol-Wachman movement notation.	The Torah Portion of LEKH-LEKHA, the Book of Genesis. Love thy fellow as yourself.	Genesis 13:7-9: "And there was a strife between the herdmen of Abram's cattle and the herdmen of Lot's cattle; …. And Abram said unto Lot, let there be no strife, I pray thee, between me and thee, and between my herdmen and thy herdmen; for we be brethren. Is not the whole land before thee? Separate thyself, I pray thee, from me; if thou will take the left hand, then I will go to the right; or, if thou depart to the right hand, then I will go to the left."	
	Far and near sightedness Focus Peripheral vision	The Torah Portion of VAYERA [= He - God - appeared],	In Hebrew the verbs "to see" and "to be in awe" have the same root.	

	Visual motor coordination – a combination of the visual system and some other part of the body.	Genesis 18:1-24. Being in awe of God.		
	Solo and group dance.	Reinforcing the unity of the collective.	"And Moses said: we will go with our young and with our old, with our sons and with our daughters, with our flocks and with our herds will we go; for we must hold a feast unto the Lord." (Exodus 10:9). Midrash Tanhuma (Nitzavim,4) writes, "If a person takes a bundle of reeds, he cannot break them all at once. But if he takes one at a time, even an infant breaks them. Likewise, Israel will not be redeemed until they are all one bundle."	
	Objective and subjective directions	The Torah Portion of VAYETZEH (Genesis, 28:10-14). Delving into the Torah	In order for Jacob to leave Beer Sheva and go to Haran he must know all four directions: "…and thou shalt spread abroad to the west and to the east, and to the north and to the south…"	
Suggestion	Festival of Hanukkah Identify movement bases. Adding and reducing	The procedure of lighting the candles	Shammai says: On the first day eight lights are lit, and then we gradually reduce them. But Hillel says: On the first day one light is lit and then the lights are progressively	

for dance lessons for the month of **Tevet**	movement bases. Adding movement motifs Reducing movement motifs		increased. Why? Hillel says that we should always add to the sacred, rather than subtract. (Babylonian Talmud, Tractate Shabbat 21b).	
	Movement and Rest Fine motor skills: Expressing the Hanukkah blessings in sign language	Etymological explanation of the word "Hanukkah" Heroism	Led by the Maccabees – the three sons of Mattathias, the Jews freed the Temple In 165 BC and reconsecrated it, [Hanukkah in Hebrew means "consecration"] (Book One of the Maccabees). A later explanation of the name Hanukkah is: Camping [for respite] on the 25th [day of the month], a meaning makes sense only in Hebrew. This meaning of the holiday's name implies that on the 25th day of the month, the Maccabean troops had a respite from fighting.	
	8 candles Circular pathways: the numeral 8 is in the form of two closed circles Height position points on the vertical In various parts of the body and in space	Nationalism Heroism	According to Book Two of the Maccabees, the consecration of the Temple altar lasted 8 days, just like the consecration of the Tabernacle.	

	Enlarging the movements			
	Acquire locomotion skills, movement across space: dynamic equilibrium Walking, running, skipping. capering, hopping, jumping, crawling, rolling	The Torah Portion of VAYESHEV (Genesis 37) Sibling jealousy Do not be jealous Justice	Why does the falcon walk dancing? Once upon a time, the falcon sighted the dove whose beautiful gait is unrivaled among all birds. The falcon envied the dove for her delicate style and decided to copy her. With great pains he tried to imitate the dove's strides. The other birds watched the falcon and derided him. The falcon was abashed and decided to regain his original gait. But much as he tried, he failed – he could not remember how he walked in the beginning. And so, dancing he walks to this very day. The Midrash Treasure (Eisenstein), p. 35, 1.	
	Pivot joints Turning around a limb Slowing down and gathering speed adjusting force	Hanukkah Dreidel Observing Jewish tradition	The Hanukkah custom of playing dreidel games originated in Germany, where it was adopted by the Jews; they associated it with the festival of Hanukkah by adding the motto: NESS GADOL HAYA SHAM which translates as: "A great miracle occurred there," the initials of which are inscribed on each of the dreidel's sides (in Hebrew SHAM [= there] is replaced by POH [= here].	

	Movement subject to restrictions	The 10th day of the month of Tevet – one of 4 fasts in Jewish tradition, commemorating the destruction of the Temple by the Babylonian king, Nebuchadnezzar, after his siege on Jerusalem, in 588 B.C.E. Asking for forgiveness Traditional custom: fasting	"And it came to pass In the ninth year of his reign, in the tenth month, on the tenth day of the month, that Nebuchadnezzar King of Babylon came, he and all his host, against Jerusalem, and pitched against it; and they built forts against it, roundabout" (Kings 2, 25:1).	
Suggestions for dance lessons during the month of **Shvat**	Movement inspired by colors (working with Chiffon scarves)		"And he made the *ephod* of gold, blue and purple and scarlet, and fine twined linen." (Exodus, 39:2) Tekhelet [=light-blue/azure] is not merely one of the colors of the Temple but much more. Rabbi Meir explains in the Mishnah that Tekhelet is differentiated from all other colors in that Tekhelet is blue like the sea, the sky and God's throne of glory. (Tractate Hullin, 89:71).	

	3. Girls' dance with an artifact (a jug) Boys' dance with an artifact (a stick) In preparation for the celebration of receiving the SIDUR [the Jewish book of prayers]. 4. circle	Delving into the Torah The commandment of showing hospitality to guests	"… Rebekah came forth with her pitcher on her shoulder; and she went down unto the well, and drew water. And I said unto her: Let me drink, I pray thee. And she made haste, and let down her pitcher from her shoulder, and said: Drink, and I will give thy camels drink also." (Genesis, 24:45-46). "…and a great stone was upon the well's mouth." (Genesis 29:2).	
	Horizontal directions according to the Eshkol-Wachman movement notation method. The moon's pathway during the course of a month.	ROSH-KHODESH: The event of the first day of the month. BIRKAT HALVANAH: The Blessing of the Moon Learning a commandment: The glorification of God.	The blessing of the moon is a Jewish ritual, performed outside at night shortly after the 1st day of the month, in which a series of prayers are recited to bless the new moon. It is one of the blessings recited when one views a sight that fills him/her with joy such as an impressive natural phenomenon. The didactic role of these blessings is of paramount importance; namely, emphasizing the fact that God is the source of all the powers existing in this world. "After lifting our heels three times, we then address the moon, so to speak: 'Blessed is your Maker; blessed is He who formed you . . .	

			Just as I leap toward you but cannot touch you, so may all my enemies be unable to touch me harmfully . . .'" (Mishna, Tractate Sofrim, 20:1)	
	TU BISHVAT: 15th day of the month of Shvat – Celebrating Nature Height levels improvising	The commandment of planting trees Devotion to the Land of Israel	"Why were the trees assigned their own special New Year's celebration? Well, mankind has its New Year's celebration, and they noticed that the Torah says: 'for the tree of the field is man's life.' Asked on what month their New Year begins, the trees replied: since we need water, our new year occurs on the month of Shvat, because its zodiac sign is Aquarius. (Abraham Meir Habermann, a poet). "And when ye shall come into the land, and shall have planted all manner of trees for food" (Leviticus, 19:23).	
Suggestions for dance lessons during the month of	Tripartite meter Staggered (zigzag) pathways	VEOZNAV MEKUTAFOT [his ears are clipped, creating the form of a triangle] Hamantaschen or Haman's Ears are special Purim	The Midrash describes how Haman bent over in shame when he entered the king's treasury to retrieve the royal robes and horse for Mordechai, just before he was to parade Mordechai through the streets. In describing Haman's shame, the Midrash says that he was bent over with "oznayim	

Adar		cookies in the form of triangles.	mekutafot," meaning "clipped ears" [creating the form of a triangle].	
	Movement opposites (Turn in/turn out; quick/slow; forward/backward)	"…though it was turned to the contrary…" The *Mitzvah* of celebrating Purim and making merry	"In… the month of Adar, … the enemies of the Jews hoped to have power over them (though **it was turned to the contrary**, that the Jews rule over them that hated them." (Esther, 9:1)	
	Introducing other cultures: Hungarian – Czardas Spanish – Flamenco Russian Dance Chinese Dance	The *Mitzvah* of disguising oneself and masquerading	The traditional Jewish custom of disguising and masquerading on Purim stems from two concepts described in the book of Esther: that of a fateful about-face and that of concealing one's real identity.	
Suggestions for dance lessons during the month of **Nissan**	Forms of forward motion The butterfly's life cycle: egg-caterpillar-chrysalis-emergence of adult butterfly	"… the winter is past, the rain is over and gone; the flowers appear on the earth;" (Song of Solomon, 2:11-12).		
	4/4 meter Square pathways Using newspapers as props	The *Mitzvah* of eating Matzos [unleavened bread]	"And they baked unleavened cakes of the dough which they brought forth out of Egypt, for it was not leavened; because they were thrust out of Egypt, and could not tarry, neither had they prepared for themselves any victual." (Exodus	

			12:39).	
	Skipping – hopping 2 types of jumps: 2 legs to 2 legs 2 legs to 1 leg 1 leg to 2 legs 1 leg to the same 1 leg 1 leg to the other	"…passed over the houses of the children of Israel…"	"That ye shall say, it is the sacrifice of the Lord's Passover, who passed over the houses of the children of Israel in Egypt, when he smote the Egyptians, and delivered our houses." (Exodus 12:27).	
Suggested dance lessons for the month of **Iyar**	Israeli folk dancing Crossing the middle-line Wave movement (flag) Forms of forward motion (parade)	Independence Day Devotion to the Land of Israel: Heroism Peace	"I was born for peace. Let it come. I was born for peace, Let it dawn. I was born for peace, Let it appear. I wish it were to come true now." (A popular Hebrew song, lyrics and melody by Uzi Hitman).	
	Crossing the middle-line	Learning a traditional custom: respect of parents	On Friday night, the eve of the Sabbath, fathers bless their sons and mothers bless their daughters. The eldest son stands opposite the father's right hand and the youngest son opposite the father's left hand; the father crosses this hands the way Jacob did when he blessed his grandsons, Ephraim and Menasheh (**Genesis 48:20**).	
	Creations inspired by visual art	The spirit of the pioneers		Yohanan Simon – Youth on a

		Declaration of the State of Israel		Kibbutz 
	Pathways Height levels	Humility Getting to know our country The spirit of the pioneers	"One's pride brings him low… This refers to Mount Tabor and Mount Carmel who presented themselves with pride as wide as the world saying: We are tall and the Holy One, blessed be he, will give the Torah upon one of us! But to the lowly in spirit God brings honor… This is Sinai which humbled itself before God saying: I am lowly. And therefore, God brought his honored presence to Sinai and the Torah was given upon it" (Numbers Rabbah 13:3).	
	Pair work: interdependence Dancers communicate through various body parts	Value: solidarity - mutual support among community members	The custom of lighting bonfires on the festival of Lag Ba'Omer stems from the story of the revolt against the Roman Empire (132-136 C.E.) led by Bar Kochba. According to this story, the rebels lighted bonfires on hilltops as a means of communication, signaling the beginning of the rebellion.	

	Lag Ba'Omer Height levels Fire Rising Fire dying out		Why was Rabbi Shimon washing in fire and light? Because the Torah was compared to fire: "the fire of the Torah." The bonfires illuminate the pathway of those who wish to understand the intrinsic truth of the Torah as exposed by Rabbi Shimon Bar Yohai.	
	Providing and receiving support Dependency conditions Finding balance / falling Body Equilibrium	Value: love thy neighbor	Rabbi Akiva said that "love thy neighbor as thyself" (Leviticus, 19:18) is an important principle laid down by the Torah.	
	Gates – passing through/above/under/on the side… Circular pathways Israeli folk dance: "We have a Billy Goat."	Jerusalem Day – celebrating the reunification of Jerusalem (after the 6-Day War). Devotion to the Land of Israel	"Walk about Zion, and go round about her, tell the towers thereof." (Psalms 48:12). Commentators assume this Psalm was sung by pilgrims on their pilgrimage to Jerusalem. According to this view, the pilgrims made a procession around the city walls, and while encircling the walls, were counting its many towers, expressing their awe at the city's	 

			formidable power.	
	The center of the body and its outermost parts Working with our limbs – pulling closer and moving apart	Jerusalem as a spiritual center	Jerusalem is in the center of the world, The Temple Mount is in the center of Jerusalem, The Temple is in the center of the Temple Mount, The Holy of Holies is in the center of the Temple, And the Ark is in the center of the Holy of Holies." (Midrash Tanhuma, Kedoshim, 10).	
	Israeli folk dance – Feet stomping – arms lifting – leaping		"Rejoice ye with Jerusalem and be glad with her, all ye that love her." (Isaiah, 66:10).	
Suggestions for dance lessons during the month of **Sivan**	Holiday of Shavu'ot Lifting up Shifting heights bottom up creations inspired by visual art		When the first crops of the year were brought to the Temple, both the person who brought them and the KOHEN [=High Priest] held the basket with the crops, and they lifted the basket together. This ritual is called the 'lifting of the BIKURIM [=first crops of the year]. (Deuteronomy, 26:10).	Ami Salant – BIKURIM 
	Israeli folk dance: Land of Milk and Honey		"Rami b. Ezekiel once paid a visit to Bnei-Braq where he saw goats grazing under fig-trees while honey	Ahuva Klein – Dancers in the Vineyards

	Creation inspired by visual art		was flowing from the figs, and milk ran from them, and these mingled with each other. 'This is indeed', he remarked, '[a land] flowing with milk and honey' (Babylonian Talmud, Tractate Kethuboth, 111b).	
	Crossing the middle line Height position	Israeli folk dance:	"Therefore with joy shall ye draw water out of the wells of salvation" (Isaiah 12:3).	
		Israeli folk dance:	"The righteous shall flourish like the palm tree; he shall grow like a cedar in Lebanon" (Psalms, 92:12).	
		Israeli folk dance: NIGUN ATIC [="Ancient Melody"]	Hassidic dance: the joy of dancing is a *Mitzvah* which helps one to be closer to God.	Judith Yelin-Ginat Hassidic dance 
	Communication between body parts and between the children	Carrying on the tradition	"Moses received the Law on Sinai and delivered it to Joshua; Joshua in turn handed it down to the Elders (not to the seventy Elders of Moses' time but to the later Elders who have ruled Israel, and each of them delivered it to his successor); from the Elders it descended to the prophets (beginning with Eli and	

			Samuel), and each of them delivered it to his successors until it reached the men of the Great Assembly." (Tractate Avot, Chapter 1, Mishna A).	
Suggestions for dance lessons during the month of **Tamuz**	Using the senses and coping without the senses	Respect for others	"Thou shalt not curse the deaf, nor put a stumbling block before the blind, but shall fear thy God; I am the Lord." (Leviticus 19:14).	
	Pair work	Social values	"Let a man buy himself a friend who will eat and drink with him, who will study with him the written and the oral law, and to whom he will entrust all his secrets." (Avot of Rabbi Natan, Version A, Chapter 8).	
	Movement without music concentration		Rabbi Abahu said in the name of Rabbi Yochanan: `When God gave the Torah, no bird chirped, no fowl flew, no ox made a sound, angels did not fly, Seraphim did not say 'Kadosh,' the sea did not stir, no creature spoke. The world was utterly silent--and a voice was heard: 'I am the Lord your God.'" (Midrash Shemot Rabbah, 29 and Exodus, 20:2)	

Apendix 6.

Dance professionals opinion

Dance professionals were asked to write an opinion on the program. Some followed the intervention program in both actual teaching and guidance and some read the written plan. All the writers wanted to write their full names and I thank them for that.

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> "For me, the curriculum was a teaching guidance that I followed throughout the school year - a tool guiding me how and what to teach, and what my role is as a teacher. The curriculum introduced me and my pupils to several levels – the timeline, the body and the spiritual levels; actually, it introduced us to the whole gamut of life and its connection with dance and the body […] Every class contained a connection to the "theme" of that specific week such as the week's Torah portion or stories from the Midrash or Sages. The reference to Time demonstrated the connection between dance and our life cycle, and thus to the core of our being […] Everything was done with rigid physical precision involving the limbs, the space, the rhythms – all connected to the essence of the day's sanctity […] Teaching a new language - one in which I'm fluent with my whole body and soul – and infuse it into another body."
>
> Shira Peretz (25.2.2015)
>
> (Shira one of the teachers who implemented the curriculum without close supervision).

Two pedagogical instructors were requested to provide their assessment of the curriculum.

> Avital wrote: "Over the past year I got to know the unique dance teaching curriculum implemented in the HeMeD (where I serve as a pedagogical instructor), which integrates dance teaching with Jewish tradition, faith, values and the commandments. This curriculum associates movement topics and physical practices with Jewish religious ideology on both the literal level (yearly cyclical events) and the interpretational level (Midrash stories of the Sages, weekly Torah portions).[…] It seems to me that this unique connection between the two worlds sends a new message to the religious community (and to society at large), revealing deep levels of connection between body and mind, and between art and faith […]As a result, reciprocal connections emerge, enabling the dancing experience to be more holistic by its sheer connection with the reality and worldview of religious students. The

world of dance is becoming integral to the education acquired at home and in school, making art part and parcel of life. The Jewish study hall [Beth-Midrash] enters the dance studio, and the studio makes room for ideas coming from the Beth-Midrash. Yearly cyclical events are always adorned by dancing, while the themes of the dances come from religious content[…]Educating towards a connection between art and religious tradition and faith broadens the students' horizons, stimulates their thinking and helps them connect with their individual selves."

Avital Ben Gad (10.2.2015)

(Avital, is a religious pedagogical instructor and a graduate of Orot College)

Evaluation of the Dance Intervention Program for Early Childhood

The dance curriculum for early childhood proposed by Mrs. Sari Katz aims to guide the children in a journey through the realms of cognition, using literary tools, and specifically Jewish literary sources. The use of plastic arts arouses in children immediate emotive reactions, building bridges for both experiential and social insights. The music that goes with the dance completes the unique model which was tailor-made for the Israel's religious community with great wisdom and sensitivity.

Having said that, it seems to me that the choice of how, when and what to teach will always hinge primarily on the teacher's personal preferences and experience, and perhaps even on subconscious motives of which the teacher is not even aware. In addition to these factors, there are, of course, pedagogical, psychological and technical considerations, inherent to the school structure, its timetable and physical facilities.

My recommendations: (a) Use the Hebrew calendar events, but not as an absolute must, allowing teachers to freely select topics and giving priority to dance content knowledge (movement skills); (b) Based on its principles, this model may be a source of inspiration and guidance also for non-religious teachers; therefore, texts that deal with humanistic, social or other matters should also be offered.

In my position as a pedagogical assistant, I have supervised the students who implemented the model curriculum and the intervention program. Based on this experience, I can confirm that the model has proven to be extremely effective, accurate and rich in content. This model has helped the teaching cadets acquire teaching skills through a clear, solid method. As for the children, they experienced the joy of dancing with all its ancillary outcomes. Given the fact that schools serving other constituencies are also in need of a syllabus and a clear work plan, such as the one proposed by Ms. Sari Katz, I am all the more convinced that this model should

be opened up and developed in further directions, adapting it also to other populations and age groups.

Sincerely,

Leah Ben-Zvi (25.3.2015)

(Leah is a pedagogical instructor at Orot College,
and the Jerusalem Academy of Music and Dance,
which is a non-religious institute).

The novelty of the curriculum proposed in this paper lies in its broad perspective of dance teaching as being a discipline onto itself and, at the same time, an instrumental medium for teaching the concepts and inculcating the values of a particular world of content, Jewish tradition in the present case.

The structure of the curriculum consists of two parallel lines – the basics of movement and the basics of Jewish tradition. This structure serves as a framework for a program encompassing age-adapted movement content, organized in a sequence that provides the teacher with an outline for the whole school year. The program consists of a layer structure, with the layers placed one on top of the other, allowing for the gradual teaching of basic movement concepts. Each movement concept is learned as one of the keystones of the structure, and at the same time is also linked to one of the community's esteemed values.

There is a two-way flow between the two parallel lines: the selected movement theme may be presented through a Midrash story or vice versa – a Jewish theme may be introduced by way of a movement activity. Thus, children can absorb Jewish values through movement activities, and through Midrash stories they also absorb the world of dance.

Teachers consulting the curriculum will benefit from the lesson plans which are like "recipes," and furthermore, provide a model and tools for developing the teachers' personal ideas and creativeness. This innovative dance curriculum is modular, allowing for the adaptation of this model for other worlds of content, as long as the principle of the two-way flow between the content and movement themes is kept.

In my position as a pedagogical assistant of early childhood movement education in an Arab college, I have no doubt that this model curriculum and the model lesson plans included in it can be useful and applicable to other communities as well. The blending of movement and sociocultural concepts may be adapted to any ethnic or religious constituency and to any content area. Thus, every teacher may freely (and creatively?) select the appropriate content areas for the community or school in which she serves.

Anat Sharon (27.2.2015)
(Anat is a dance and movement teacher and pedagogical
assistant in a college in the Arab Israeli sector.
She had read the curriculum and put her comments).

A View of the Curriculum

"Viewed as a whole, both parts of the curriculum proposed by Ms. Sari Katz appear to be coherent and appropriately address the specific requirements of both early childhood dance education and implementation in HeMed schools.

A pilot run of the curriculum as an intervention program has shown that it is structured and includes the topics and movement content that suit dance education in early childhood, and furthermore, that it is spiral and thus can be easily modified and applied to older school children as well.

The program's unique feature is the integration of movement and dance content with non-dance content. In this specific curriculum, Ms. Katz chose to focus on themes related to Jewish tradition, and adapted them for the national-religious community and for the learners' age.

The proposed curriculum creates a holistic framework, combining cognitive, mental, emotional and physical aspects. The Midrash-Dance Model ("MDM") of a dance class, which is the basis of Ms. Katz's proposed curriculum, is an expansion of the Theory-Practice-Creation Learning Model (Ron, 2010) which integrates the theory and practice of dance teaching. A framework consisting of a model and a curriculum such as Ms. Katz proposes, provides the opportunity to integrate the learning of diverse topics using an unusual medium; to express emotions and ideas; develop communication between the learning individuals; develop thinking processes; and elaborate diverse topics individually and as a group. The MDM structure, which is the keystone of the proposed curriculum, is unique, relevant and compelling, and can be adapted for dance education in other sectors of Israeli society as well as in other parts of the world.

The proposed model and dance curriculum are a point of departure from which additional models can be developed, using dance as a medium for teaching other subjects.

Maxine Greene (2001) described aesthetic education (teaching dance as art) and informed learning as a philosophical derivative of the question concerning the connection between perception, sensation and imagination on the one hand, and knowledge, understanding and emotion towards the world on the other hand. Indeed, the proposed curriculum integrates the physical dimension – the body, and the theoretical dimension – tradition; in addition, it

reinforces the special discourse between the physical, cognitive, emotional, and artistic-creative dimensions, all within the context of the national-religious community's ethos. Greene maintains (2001, p. 5) that such learning process generates new connections and a novel perspective for viewing the world. Presenting dance as art education which grows from a cultural background, the curriculum constitutes a source of social knowledge and spiritual wealth; it generates quality learning informed by a literacy-oriented approach.

With this curriculum, Ms. Katz is actually making an innovative contribution to the field of dance teaching."

Dr. Nurit Ron

Head of the Arts Division and Coordinating Inspector of Dance Studies

The Israeli Ministry of Education, Pedagogical Secretariat

DECLARAŢIA PRIVIND ASUMAREA RĂSPUNDERII

Subsemnatul, declar pe răspundere personală că materialele prezentate în teza de doctorat sunt rezultatul propriilor cercetări şi realizări ştiinţifice. Conştientizez că, în caz contrar, urmează să suport consecinţele în conformitate cu legislaţia în vigoare.

Katz Zichrony Sari

Data:

Name: Katz Zichrony Sari
Nationality: Israeli
Date of birth: 14.11.1950

Education

2012- 2016 Doctoral studies, Universitatea de Stat din Republica Moldova, Chișinău

2011-2012 Graduate Certificate Studies in the Visual Image in Education and Culture, certified by the MOFET Institute.

1997-1999 Graduate Certificate Studies in Pedagogic Instruction, certified by the MOFET Institute

1994-1995 M.A. in Physical Education, Idaho State University, U.S.A.

1971 -1973 B.MUS and teaching certificate
The Jerusalem Academy of Music and Dance
Majored in Dance – Classical Ballet, Modern Dance and Choreography.

1970-1978 Dancer, teacher, and rehearsals manager of the "Jerusalem Group of Contemporary Dance."

Current Occupation

1999 – Present

A senior lecturer and coordinator of pedagogical studies of dance at Orot College of Education.
Teaching theory and practice in the course of Movement and Dance for teachers of early childhood.

Previous Teaching Career

2003-2009 Head of the Dance Division Zinman College of Physical Education and Sport Sciences at the Wingate Institute.

1998-2009 Teacher of Classical Ballet, Methodology and History of Dance. Zinman College.

2005-2009 Founder and coordinator of a course for Dance Instructors for teachers in the ultra-orthodox sector. Zinman College in cooperation with the ultraorthodox community center's.

1987-2016 Examiner of final papers and matriculation examinations the Ministry of Education Dance Inspectorate.

2005-2008 National Dance Instructor - Ministry of Education Dance Inspectorate

2006-2007 Coordinator and lecturer of the online course on the History of Dance. The Open University and the Ministry of Education's Center for Educational Technology.

2005- 2010 Instructed workshops during conferences held by the Wingate Institute on Movement and Song at Early Childhood.

1982-2004 Coordinator and teacher- course for jazz dance teachers the Wingate Institute's School for Coaches and Trainers.

1970-1982 Teaching assistant of Prof. Hassia Levi-Agron, Head of the Faculty of Dance at the Rubin Academy of Music and Dance, Jerusalem.

Teacher at the Jerusalem Academy's dance conservatory

Mentor Teacher at the Jerusalem Academy of Music and Dance.

Teacher of Dance History at matriculation level at the high school affiliated with the Jerusalem Academy of Music and Dance.

Additional Activities

2014-2016 Member of the committee appointed by the inspectorate of dance education at the Ministry of Education to write a dance education curriculum for kindergarten through 6th grade; head of the team writing the section pertaining to kindergarten through 2nd grade.

2009-2016 Member of the editorial board of the Israeli quarterly *MAKHOL AKHSHAV* [Dance Now].

2006-2016 Member of the Ministry of Education's senior committee on the discipline of dance.

2005-2007 Member of the committee assigned to draw up a core curriculum in the arts for preschoolers

Team and committee member of the Ministry of Education's curriculum division's committee assigned with writing the dance curriculum for senior high schools.

2005-2006 Editor and writer, *PRI-MAKHOL* [Fruit of Dance] – a journal published by the Ministry of Education's publications department on a yearly basis.

Choreography:

1974	The Fourth Day	The Khan Theatre, Jerusalem Young choreographers' works

Opera Choreography:

1975	The Three Penny Opera Music: Kurt Weill	A production of the Jerusalem Academy of Music and Dance
1986	Castor and Pollux Music: Jean-Philippe Rameau	The Emeq Heffer Opera Group
1995	Carmen Music: Bizet	The Israeli Opera
1995	Let's Build a Town Music: Paul Hindemith	The Israeli Philharmonic Orchestra young peoples' concerts
1997	Barney & Friends	Choreography for the Israeli version of the children's TV series
1989-2009	Texts, direction and choreography of main performances staged on Independence Day celebrations	

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