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CULTIVATING TRADITION IN EARLY CHILDHOOD DANCE EDUCATION IN ISRAEL

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CONCEPTUAL LANDMARKS OF THE RESEARCH

Topicality of the research. The topicality of this research that discusses curriculum, is due to two main reasons related to one another: (1) Since the legislation of the Compulsory Education Law (1949), dance in Israel has been part of the schools' Physical Education Curriculum. In 2000 dance became an independent discipline of study. Despite this developmental process the dance teaching inspectorate has not provided early childhood with any dance curriculum, and each teacher develops a curriculum for the purposes of her own and explores adequate methods and pedagogy that are congruent with the cultural views of the community within which she work. (2) Based on the publications of the Dance Inspectorate (2013) a significant rise in the demand for dance education has been registered over the past decade in the National Religious schools. Dance teaching in early childhood in HeMeD institutions, as a pedagogical and social activity, is a challenge for National religious teachers who are in dialog with the two cultural systems affecting their life: tradition and modernism. They are required to design dance classes that "juggle" between the non-religious field of the art of dance while at the same time, continue moving along the path prescribed by their traditional society. (3) In the observations of dance classes taught by graduates of the Orot College, I have identified some drawbacks; namely, the fact that in structuring the early childhood dance course I did not take into account the religious community's cultural and traditional uniqueness, and the HeMeD's particular requirements.

The lack of curricula and the growing demand for dance requires laying the foundations of a dance curriculum that would allow a clear construction of the subject matter, evaluation, teacher's creativity, and deploy a wide array of "Curriculum Potential" [20] in accordance with the aims and requirements of the specific classroom situation.

Description of the situation in the field of research and identification of the research problem. Unlike tribal civilizations where dance was part of the daily routine, and its main purpose being to pass the tribes' traditions on to the next generations and fulfill the functions needed for the collective community [19] (Asante) (Firenzi) (Huet) (Zacks) in modern societies, as a result of the major dualistic equation of body-soul, dance was the most recent art education to deep into schools (Blogg) (Koff). Recent studies found that the goals of DE differ from country to country: to teach folk dances (Estonia, Portugal); to develop dance technique, dance sportive and folk dance (Moldava);to create performing and cultural appreciation (Canada); production (Jamaica, Slovenia); to develop an awareness of the historical and cultural origins of different dances (uk); to develop aesthetic, historical, cultural and social contexts; expression and creativeness (usa) (New Zealand) [26]. A survey conducted by Hanna (2008) present Deasys' research where findings suggest the potential for K-12 dance education to provide a variety of beneficial outcomes in intellectual and social development. Baum et al. research (1997) claims that dance students showed learning behaviors processes that is transfer of learning through dance [14]. According to documentation in the publication *Research Priorities for Dance Education: A report to the Nation* before 1965 only 11 documents focused on dance in early childhood. From 1965 until 2002, 80 documents were recorded. "Research in Early Childhood remains minimal considering the important links between motor development and learning in the early years of childhood" (NDEO).

Despite a broad literature review, no studies were found dealing with cultivating tradition through dance. This study is the first one of its kind performed in Israel, that examine the pedagogical practice of blending dance with the teaching of tradition in order to create a proper dance curriculum and to enable dance education in HeMeD - the National Religious schools.

The problem of the research: Which are the theoretical and curricular benchmarks of valorification of traditionsthrough the art of dance in early childhood

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

The objectives of the research:

1. Analysis of concepts and theoretical approaches of cultivating tradition through the art of dance in early childhood education.
2. Substantiation of theoretical guidelines of cultivating tradition through the art of dance in early childhood education.
3. Development of the methodology for cultivating tradition through the art of dance in early childhood education.
4. Designing the dance teaching-learning curriculum based on tradition and the socio-cultural and educational context.
5. Experimental validation of the methodology for valorization of tradition through the art of dance.
6. Qualitative and quantitative analysis of experimental data.

The scientific research methodology consists of a set of *theoretical methods* – scientific documentation, theoretical analysis and synthesis, generalization and systematization; *hermeneutical methods* – interpretation of theoretical sources and experimental data; *praxiological methods* – interview, questioning, study of documents, pedagogical experiment; *mathematical methods* of statistical data processing.

The scientific novelty and originality of the study lies in:

- the theoretical substantiation of cultivating tradition in early childhood dance education from the: socio-cultural, axiological and experimental perspectives;
- determination of strengths of the art of dance in order to put in value tradition in early childhood dance education;
- substantiation of a methodology for cultivating tradition in early childhood dance education focused on four dimensions: initial encoding, thematic extension, concentration of content, "translation" of the image derived from theoretical concepts and sensitized by ethical approaches.

The major scientific issue resolved in the research lies in conceptualizing and developing the methodology for cultivating tradition through the art of dance in the socio-cultural and educational context accordingly, ensuring another level of dance education, and early child education.

The theoretical significance of the study is revealed by:

- development of general theory of education through ethno-pedagogical interconnection of tradition and dance education, thus creating a new conceptual approach of dance teaching;
- conceptualization of cultivating tradition in early childhood dance education 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 early childhood dance education focused on cultivating traditions constituting a part of dance teaching;
- theoretical and praxiological modeling of dance curriculum by putting in value the tradition and potential of "Midrash" dance.

The applicative 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.

Approval and validation of research results: Results, fundamental principles and conclusions were published in 5 scientific works, and were presented at 3 scientific conferences 1 of national and 2 international conferences.

Theses proposed for defence:

1. Valorification of tradition in the process of dance education of children in their early childhood from a socio-cultural, pedagogical, axiological and experimental perspective ensures their development from a cognitive, and psychomotorical point of view.
2. Dance-a complex category of art which possesses a formative potential by means of which the valorification of tradition becomes an efficient strategy of artistic education.
3. Corelation of the art of dance and of traditions by means of valorification of metaforces and rhymes in religious works, works of art, focused on traditions, traditional music as source of emotional inspiration, integrative methods of learning-as part of Dance Pedagogy in development.
4. Metodology of valorification of tradition in the process of dance education of children in their early childhood is focused on four components as units of learning: initial coding(separation in semantical units), topical extension, content focus, translation of pedagogical language of images, as reflected by theoretical and axiological concepts.

Volume and structure of the thesis: introduction, general conclusions and recommendations, bibliography (195 sources), 129 pages of the basic text, 9 tables, 19 figures, 5 pictures, 6 annexes, annotation (in Romanian, Russian and English), the list of abbreviations, glossary. The obtained results are published in 5 scientific works, 2 papers at international conferences.

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

THESIS CONTENT

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].

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. 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 (Descartes) The body-soul dichotomy, which is a central issue in western discourse and in the Jewish ethos, has a "twin-sister", the perception that identifies the soul as masculine and the body as feminine [25]. Dance is considered as physical and feminine and therefore relatively inferior, and requiring spiritual elevation. This approach was the source for concern and fear and perceived as a threat by some establishments, especially traditional ones [1].

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. Although awareness of the interactions between body, society and culture has increased only few scholars perceived dance as an

activity which is part of the kinesthetic experience and referred to the social knowledge structured by dance [34].

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 (Burt) (Jowitt) (Dempster) [37]; (2) Socio-political approaches [25] (Yatin) (3) Pure movement [25] (Roginsky); (4) dance as a social practice [1; 25]. All Socio-cultural approaches sees dance as deeply connected with cultural identity and the context of dance are part of the cultural heritage of each social community. It can be concluded that dance reflects society and culture and this is the perspective applied in the research interpretation of dance education in early childhood settings in the National Religious Community.

To understand dance teaching in the HeMeD it is essential to understand its roots. **Dance in Judaism** was an existential commandment and central expression of worship [10]. In all of the biblical sources that mention dance, its role is secondary to some other central events. The Bible cites three socio-cultural motives for dancing: (1) Victory over, or recue from, an enemy. (Exodus 15, 20) (Judges 11, 34) (Samuel I 18, 60). (2) Nature and holidays (Judges 21 17-21). (3) Dancing as part of the Temple rituals (Kings1,5:11) (Samuel II 6) [19]. Later scriptures, the Mishna and the Talmud carry descriptions of festive dancing, linked to holidays and are associated with nature and to family celebrations [10]. Further, during the Renaissance, Jewish dancing developed as both a social and an artistic activity [10]. The above-mentioned approaches suggest that the functions of dance were multifaceted: (a) Dance was a mode of prayer (b) Dance was a *Mitzva*, - a religious duty imposed by God (c) A mode of expressing joy (d) dance was a social element [22].

Regarding the functions of dance, it is widely recognized today 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 [Chappell] [Melchior]. Scholars consider the arts as key educational agents and important models for learning through experience and integrating physical, intellectual and emotional aspects of learning ([11] [14] (Eisner) (Gems). 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. Dewey like Vygotsky saw arts as a cultural tool, a genre of talk and therefore a learning tool [7]. Dewey maintained that children learn concepts not through lectures but rather through experiential education [7]. The theoretical basis for active and experiential learning is Dewey's confrontation with the dualism underlying western philosophy, he pointed out the premises of embodied teaching and learning where he suggested a connected mind and body operation [5]. Thus, the marriage of dance teaching and culture is natural, especially for early childhood, the stage at which children learn best through participation, movement, and constructive practices (Lutz) [22].

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 [1] (Huet) (Zacks) (Asante) (Firenze) (Kylian). Those dances can be examined as **pedagogical practices** that serve the purpose of instilling tradition and social norms in the children of the community. 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 like: Ballet, Graham, Cunningham, Limon etc. The most often used method in the technique part of the class is a direct teaching method, where the teacher demonstrate tasks which students replicate imitate. Recently criticism on the authoritarian pedagogy used in technique classes is issued [27].

Besides a direct teaching method literature suggests to use an open-ended problem-solving method, collaborative methods (Leijen). 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 (Leijen). 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 product model and a process pedagogy (Sanson). Fitts and Posner suggested a 3-phase teaching model. The first phase is a cognitive-verbal phase. In the second phase the information which has been visually and verbally perceived is being physically felt. In the final phase the learner is capable of performing two tasks concurrently; performing the motor task plus another, cognitive or physical task.

In general, dance methods are mostly the consequences of educational philosophies and theories, and teaching patterns evolve from the prevailing educational ideology embraced by each educational institute [20]. Gurevitch pointed out that dancing activities are a pedagogical method for imparting ideological education in early childhood [13, p.163-179].

The National Dance Education Organization (NDEO) in it's model program of dance curriculum (2005) suggest four categories to consider while teaching:

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

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 [20] [21].

The classical Jewish ethos of **the body-soul approach** was shaped by the dichotomy between spirituality and physicality. This conception stated the dance as a form in tention and created the dilemma of learning and teaching dance at the National Religious Community. 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 was the most prominent spiritual leader of the National Religious Community until the present. Rav Kook embraced a strategy of *inclusion* (Ahituv) (Berkovich) (Avichail) regarding the arts he maintained 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 (Ahituv). New perceptions of the

heads of the HeMeD proclaim that: "From a socio–cultural perspective, the contents taught in early childhood 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) [29].

As the current artistic dance language is so deeply contradictory to traditional Judaism only a newly-developed "space" could reconcile this incongruity.

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 [6] (Guba) (Stake) (shkedi) (Denzin & Lincoln). 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]. In line with the ethnographic approach, the main research tools selected were observation and interviews (Geertz) (creswell) (Guba) (Stake) (Shkedi) (Fig.1.).

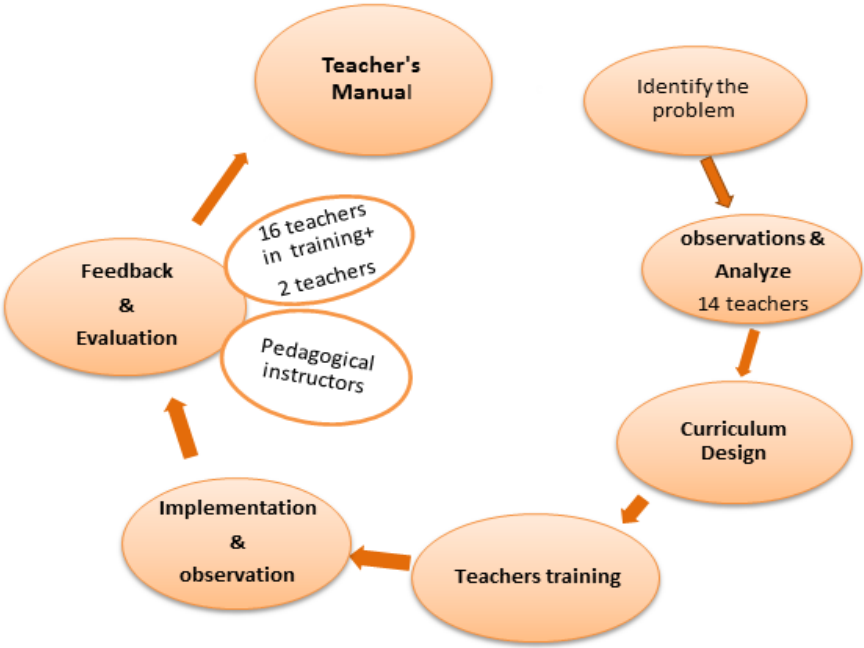


Fig.1. The research process

The research participants were 14 dance teachers working with early childhood in the HeMeD, who were rounded up by a *snowball sampling* method (Arieli).

The objects of the observations were the teachers, and the dance classes observed took place in the classrooms, i.e., the natural environment of the teaching process [6].

Based on the observations and the teachers' interviews, the *Field Analysis* was dedicated to the pedagogical practices, the knowledge of tradition generated through dance, and the manner in which this knowledge established dance as one of the elements of the community's culture. In addition, the teachers were interviewed after the classes observed, in order to shed light on and clarify ideas and perceptions that surfaced, or actions that had taken place during the Dance class (Corbin& Strauss) (Sabar) (Shkedi) (Stake).



Fig.2. Primary themes

The data analysis method selected is that of ***Thematic Analysis*** which translates the observation of the teachers' dance classes and their descriptions and explanations in the interviews into a conceptual system. The using of *Thematic analysis* method enabled to systematically produce themes which could be repeated [6] (Shkedi) (Corbin&Strauss). 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. The thematic 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. Analysis was performed, in four consecutive stages, the last one being the theoretical stage, in which the conceptual descriptions and explanations of the researched phenomenon were structured (Shkedi). 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.).

At the second stage a mapping analysis was performed and ***Extended Themes*** where found (Fig.3.).

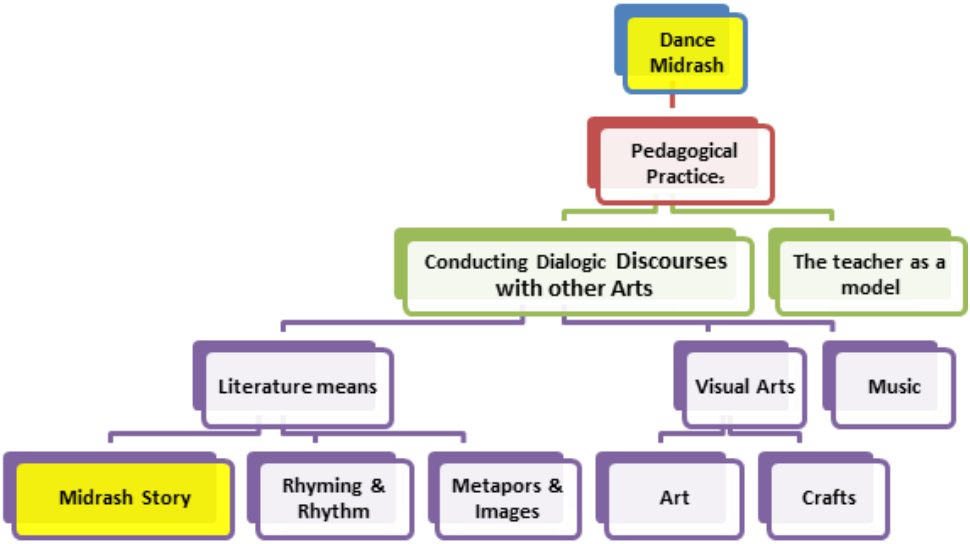


Fig.3. Extended themes

In the third, ***focusing stage,*** several categories featured in the mapping were identified and selected as the major ones.

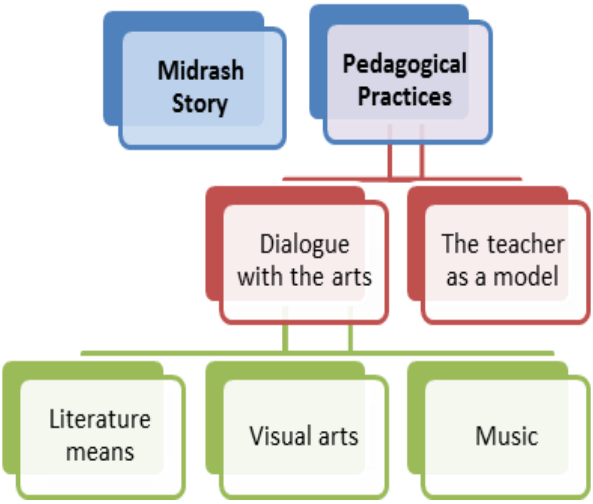


Fig.4. Focusing stage

The fourth stage consisted of "translating" the picture emerging from the categories into ***theoretical concepts***.

Throughout all phases of the research process I tried to be sensitive to **ethical consideration** (Sabar). 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 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 increased the risk that the product of my research would be seen as the institute's mouthpiece. 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. No piece of information that could reveal the teachers' identity is disclosed.

In the present study credibility was achieved through many repeated observations 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. 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. The teachers received the analysis and interpretation for review. They all agreed with the interpretation, which reinforces the validity of both the analysis and the ethics.

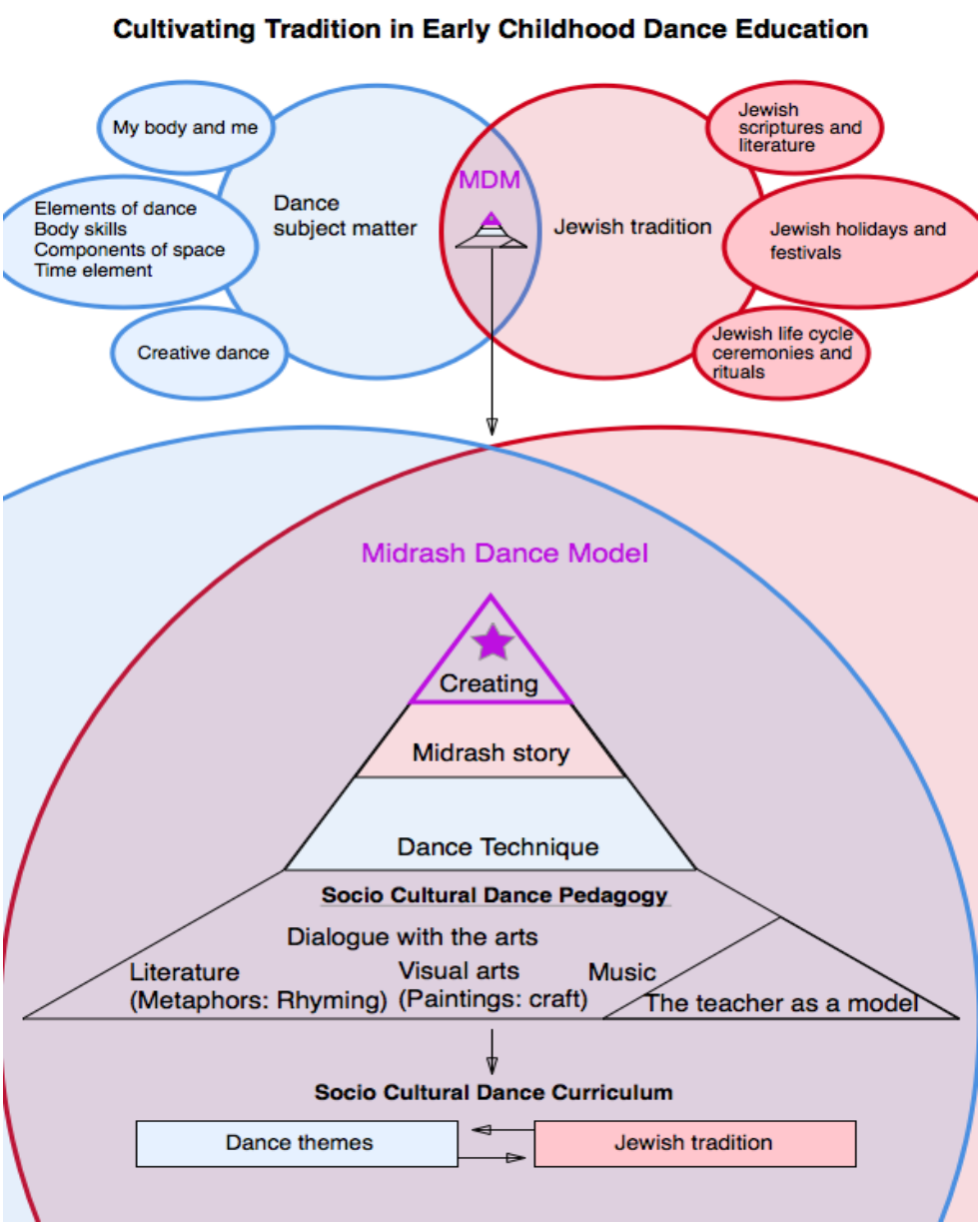


Fig.5. Model of Cultivating Tradition Through Early Childhood Dance Education

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. 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. It is therefore a partial view of the issue at hand, which is an inherent trait of ethnographic studies [6, p.148-149]

Thus, the analysis of the theoretical approaches concerning valorification of tradition in the process of dance education, the establishment of the formative approaches of the art of dance and the analysis of experimental practice in dance education of children in their early childhood in Israel allowed us to draw up a Pedagogical Model(Fig.5) and a methodology(as a part of the Model) of valorification of tradition bye means of teaching dance in early childhood stage, which focuses on four interconnected components as units of learning: initial coding of content units, topical expanding, content focus, translating content in a pedagogical language.

The third chapter *"Experimental validation of methodology for Cultivating Tradition through Early Childhood Dance Education"* consist of two parts. The first part presents the diagnosis and analyzing of cultivating tradition through dance education. The second part presents the modeling program: the curriculum that was written following the findings, its implementation and results.

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].

Five pedagogical practices have been identified 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:

The main practice identified is a ***"Midrash Dance"*** structure. The dance classes observed adapted and followed the basic structure of a modern dance class adding a ***Midrash story*** a legend or story from ancient Jewish canonical scriptures, 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 [23].

The use of 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 Story and its social results; on the other hand, the teacher used tradition in order to "legalize" the teaching of dance [23]. The Midrash Stories constitute the basis for a social perception and for the culture's thinking mode [17] they are the key to social memory, and the foundation of social and cultural thought [4].This woven text is the teacher's own creation, forged from her inner self, which is then transmitted to the collective.

The teachers observed differed in the manner in which they used the Midrash stories, but all drew such stories for expressing the text through images created by body, emphasizing the collective stage explanation of the process in the group's space and establishing the traditional values of the community.

Analysis of the Midrash stories found that fostering tradition in dance classes focuses on: (a) Jewish scriptures and literature; (b) laws and commandment; (c) Jewish

holidays and festivals; (d) life cycle ceremonies and rituals; (e) historical stories; (f) national identity concepts; (g) rules and values of interpersonal relationships, of respect, linked to class management [19].

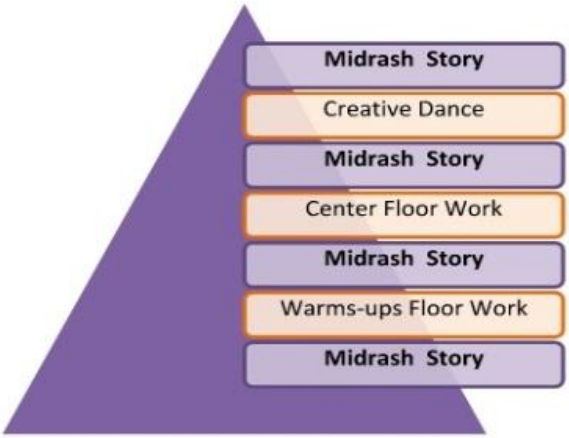


Fig.6. Distribution of Midrash Story

By incorporating the Midrash stories into the dance class structure, the teacher is able to carve out a breakthrough within the bounds of her community, using a non-verbal medium.

Within the structure of *"Midrash Dance"*, Four conceptual themes repeatedly surfaced from the data analysis:

1. ***"The righteous man will flourish like the palm tree"*** (Psalms 92:13) – the use of metaphors taken from the Jewish tradition. Metaphors in early childhood facilitates the acquisition of new knowledge and the understanding of new phenomena; In the dance classes metaphors served a variety of purposes, always connected to the triple bond of dance-body-tradition. The tree was a recurrent leitmotif in all dance classes. The tree trunk was used as a metaphor for the back and its movement. The interviews revealed that the tree symbolizes the connection with the land of Israel. Metaphors of nature phenomena were used to exalt God's formidable power.

The interpretation demonstrates the use of metaphors as a strategic pedagogical practice to reproduce specific ideologies, and as a means of perpetuating traditional beliefs and customs. The metaphor enables the students to understand themselves and the world through a conceptual mapping of knowledge which is transferred from one domain to another and serve to connect the themes within the social context [30].

2. ***"I will sing praise to the Lord God of Israel"*** (Judges 5, 3) - The use of rhymes that creates rhythm provide a musical accompaniment and movement punctuation. Rhymes were found as a customary teaching tool for bringing the values and traditional customs into the dance class. 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 [17, p. 45-52]. This was initially the function of rhymes in ancient times: a tool for memorizing and rote learning of texts used in religious rituals. The images are not the standard aesthetics commonly evoked in dance classes, they reflect the teacher's role as the creator of a new set of symbols within the traditional context.

3. ***"And with my song will I praise Him"*** (Psalms 28:7) – the use of Jewish traditional music that connects the children to their roots and provides an emotive inspiration.

Musical composition strongly affect the dance and young children can connect music and body movement naturally [11] (Gardner) [18]. Songs and tunes can potentially integrate content knowledge of various areas, and facilitate the learning process by making it a hands-on experience [18, p.69-76]. Most of the teachers observed avoid contemporary music and prefer Jewish traditional or religious tunes, Israeli songs or classical instrumental music. The teachers chose music that fit their concept to create movement that will interpret the score and the meaning. Apparently, the use of music in the dance classes stems from the idea that a spiritual, can be attained through spiritual means, such as certain types of music.

4. ***"The work of the hands of an artist"*** (Song of Solomon, 7:2) – the use of artworks that depict Jewish themes. Visual arts are a subjective phenomenology of a social experience [15, p.15] and can express social values and 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 [32, p.13]. The visual texts used in the dance classes were mainly of Jewish artists and served the purposes of weaving choreographic principles into the learning of tradition, alongside fostering an embodiment of values, religious obligations, heritage and identity and the embodiment of dance as a means of connecting to tradition and growing into the community.
5. ***"Make for yourself a rabbi"*** (Mishna, chapter 1:6a) – the teacher as a role model for observant behavior and the instructor of National Religious Community tradition and values.

Scholars cites schools as a principle source of socialization [28] and teachers are the main figure responsible for imparting values, and this is done not by preaching but rather through modeling by the teachers themselves (Bar-Lev). The studies suggest that the connection between the professional and personal spheres is one of the hallmarks of the educational practice (Elbaz-Luwisch) Observing the teachers it is evident that the messages were conveyed through personal anecdotes and serves the purpose of a role model in relation to the observance of Jewish traditional values.

The findings illustrates the pedagogical practices as used by the teachers leads the students towards absorption of dance as a source of traditional learning and as an extension of their cultural and communal characteristics. The methods applied were based on the integration of the material world- the body and the holy - knowledge of the tradition.

For the **Modeling program,** based on the findings**,** the method of *Art-based Action Research* was chosen [12; 15; 16] projected in five stages (1) ***Curriculum design*** (2) ***Teacher training*** (3) ***Implementation*** (4) ***Feedback & Evaluation*** (5) drawing up a ***Teacher's manual***.

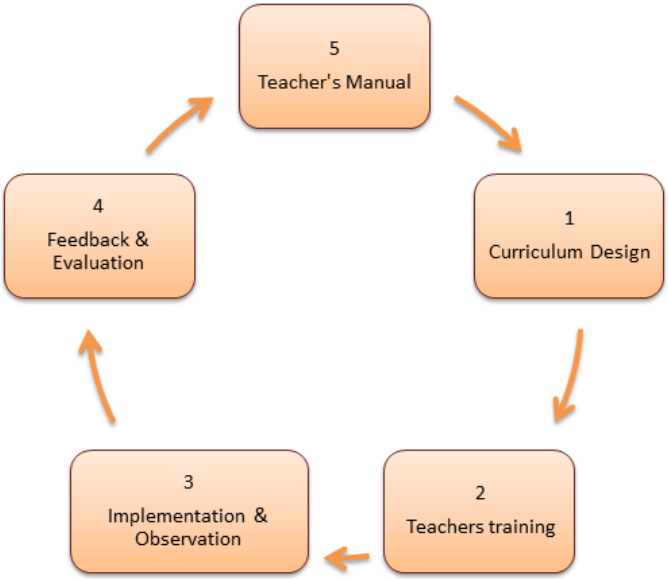


Fig.7. The intervention program process

The curriculum design was supported by Dewey's, Vygotsky's, Gardner's and Eisner's theories that legitimized the incorporation of mandatory art courses into school curricula (Dewey) [7; 11] (Bodrova) (Eisner). It was based on Tyler's, Schwab's, and Shulman's theories of curriculum, which introduces the important elements for designing a curriculum namely: the students' needs, society's needs, and the scientific subject matter [31; 34; 36]. In choosing the appropriate dance subject matter, Piaget's developmental theory was considered (Piaget) and The NDEO curriculum of dance. In addition the knowledge created by the teachers that was gathered to create a coherent curriculum based on the needs of dance subject matter and the National Religious Community.

Based on these the curriculum started out with the adaptation of dance content knowledge to learning materials for early childhood. At first, decisions were made regarding the appropriate ideas, principles and dance concepts for this purpose. The second step was adapting tradition's themes knowledge and values to early childhood. The third step was the planning of concrete learning themes.

Upon the ***Midrash Dance Story*** a ***Midrash Dance Model*** was structured. Creating the model, the Midrash story was located at the end of the traditional technique, so it can serve as a connection between the movement theme of the dance class and the creativity part of it. The Midrash Dance Model is the axis around which the curriculum

was written. The decision to incorporate Midrash stories as integral parts of the dance curriculum was made with a view to systematize the structure of the dance classes that were observed.

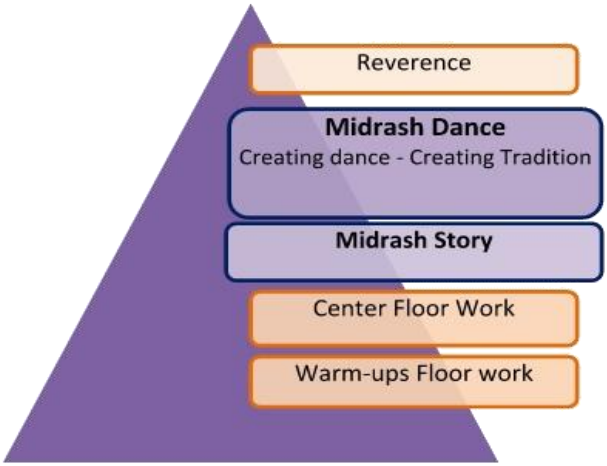


Fig.8. Midrash Dance Model

The main idea underpinning this curriculum is that the written learning materials should present the teachers with a broad "curricular potential" [3], 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 [3]. 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 [3].

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

The model guideline were (1) dance appropriate themes for early childhood and (2) the Hebrew calendar and the Jewish holidays and festivals , as the basic assumption was that the Hebrew calendar provides insights into the supra-system of Jewish culture (Havlin). 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 art of dance.

The curriculum was taught to 16 teachers in training who learned it in their methodology courses at the college. In addition, it was handed over to two teachers,

graduates of Orot. The curriculum was implemented by teachers at HeMeD during the school years 2014/15.

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* was conducted. The teachers were asked questions in 5 categories: dance subject matter, traditional themes, students' needs, Community needs and teachers' role. The teachers freely explained their answers and then rated them on a scale of: 1. Not at All 2. To Some Extent 3. To Great Extent. Finding regarding the dance subject matter shows that 96% of the teachers felt that dance subject matter is presented in the curriculum to a great extent and 4% to some extent.

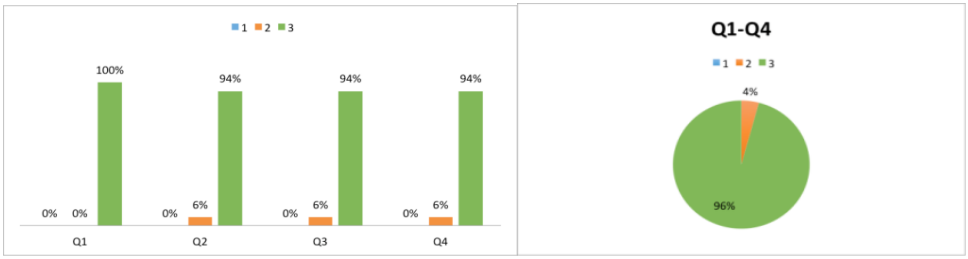


Fig.9. Finding regarding the dance subject matter

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, a solid footing from which they could depart and design their own teaching: and embark on their own creative journey. The teacher accounts show that they perceived the curriculum as an "autonomous space," enabling them to interpret it in various ways when implementing it:

Some teachers requested that certain topics be added to the curriculum indicating on Lack of pedagogical content knowledge.

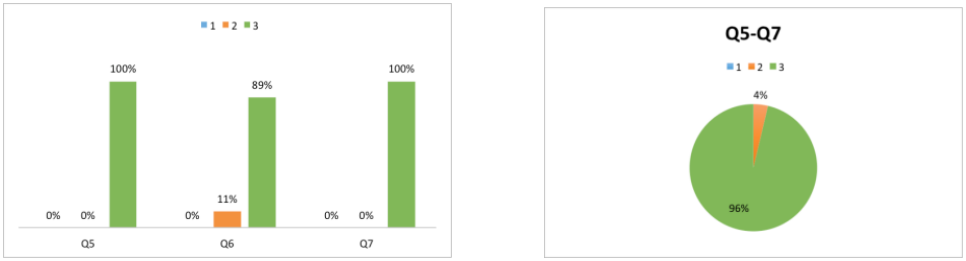
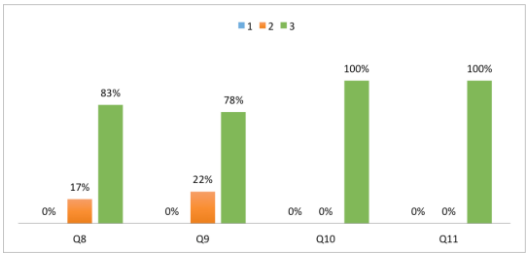


Fig.10. Finding regarding traditional themes topics

Finding regarding traditional themes show that the *traditional themes* within the curriculum is seen as present to a great extent by 96% of the teachers. 4% noted that traditional themes included only to some extent.

Concerning the *traditional themes* 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 the teachers with "wings", and enabled them to depart for new realms of faith and movement.



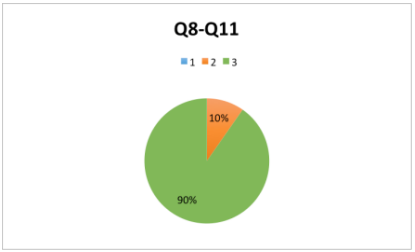
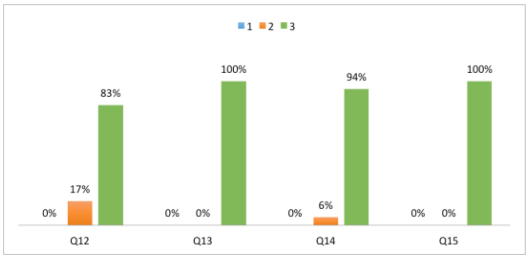


Fig.11. Finding regarding the students' needs

Finding regarding the students' needs show that 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.

Requests were made to a greater distinction between the instruction of kindergarten children and first graders, let alone second graders; the curriculum to include examples demonstrating how to gradual learning stages, as well as examples of gradually increased complexity of basic exercises.



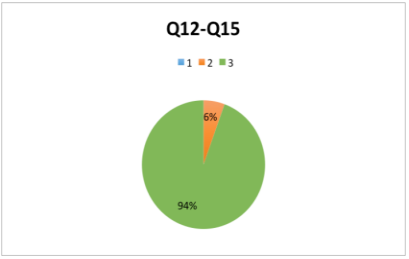
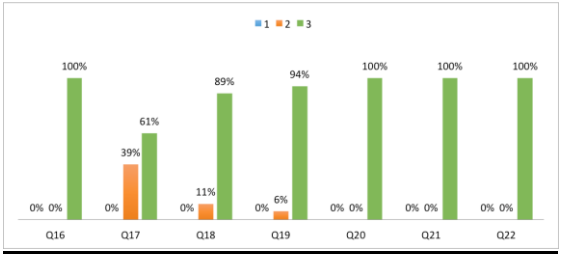


Fig.12. Finding regarding the community's needs

Finding regarding the community's needs show that 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.

The teachers expressed that weaving dance and tradition lends deep social meaning to the dance class; dance becomes an integral part which respects the values of the society impart customs, teach about the holidays, the commandments and the Jewish life cycle and thus prepare the students to grow into the community.



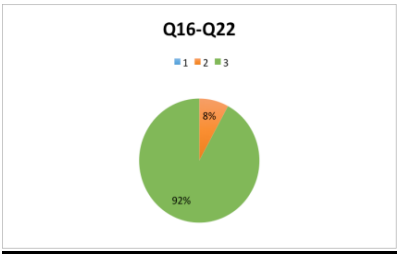


Fig.13. Finding regarding the teacher's role

Finding regarding the teacher's role show 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 to follow the instructions; Each topic has clear objectives. The evaluation part provides with clear directions regarding the 'movement objectives'; 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. 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. Some teachers requested that certain topics be added to the curriculum: musical options, movement activities for classroom management, movement activities to be held when accruing in a regular classroom and not in the studio.

Further to the teachers remarks the curriculum is written and organize along the linear-chronological order of the months. Despite this, it is suggested that the first part of the movement themes, "Me and My Body" will be taught in linear and so follow the intrinsic logic of dance teaching as it is important 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 examples 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 dance class was to impart a moral value: count your blessings and never envy others (Pirkei Avot, Aleph).

Table 1. Midrash story and movement activity

Objectives Dance	**Midrash story**	**Tradition Objectives**	**Evaluation**
Acquire locomotion skills, movement	Why does the falcon walk dancing? The falcon envied the dove for her delicate walking	Never envy (br)other	Dance :The child will be able to maintain body balance while moving in space

across space: walking, running, skipping, capering, hopping, jumping, crawling, rolling.	style and decided to copy her. The other animals derided him. The falcon was abashed and decided to regain his original gait. But much as he tried, 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,)		and will be able to describe the action. Tradition/value: The child will learn the value of "Love thy neighbor as thyself" (Leviticus, 19:18).

Table 2. Dance theme & Midrash stories

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

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. 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
	The month of Tevet (December)	According to Book Two of the Maccabees, the consecration of the Temple altar lasted 8 days, 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

Thus, experimental valorification of tradition in the process of dance education of children intehir early childhood allows us to conclude that the curriculum for teaching dance as part of the pedagogical model is an efficient one, and ensures the valorification of tradition in the process of early education.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

This research aimed to explore the method in which early childhood dance education 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 early childhood in a traditional community that will secure the teachers' freedom to teach and be creative in the field of dance education.

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 dance classes at early childhood, 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 dance class. 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 National Reigious community, 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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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.

ADNOTARE

Autor: Katz Zichrony Sari.

Tema: Valorificarea tradiţiei în educaţia prin dans din copilăria timpurie în 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 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 experienţială; 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: *хореографическое искусство, танец, хореографическое воспитание, педагогика танца, дошкольное воспитание, ранее детство, куррикулум по хореографическому воспитанию, танцевальная модель «Мидраш».*

Область исследования: Теория и методика хореографического воспитания.

Цель исследования: разработка теоретических и куррикулумных основ культивирования традиций в процессе хореографического воспитания детей в раннем возрасте.

Задачи исследования: 1. Анализ понятий и теоретических подходов к культивированию традиций посредством хореграфического искусства в раннем детстве. 2. Разработка теоретических основ по культивированию традиций посредством хореграфического искусства в раннем детстве. 3. Разработка методологии культивирования традиций в процессе хореграфического воспитиния детей в раннем возрасте. 4. Проектирование куррикулума по хореграфическому воспитанию детей, основанного на тадициях в рамках социо-культурного контекста. 5. Экспериментальная проверка эффективности предложенной методологии. 6. Количественный и качественный анализы полученных результатов.

Научная новизна и оригинальность исследования заключается в: теоретическом обосновании возможностей применения традиций в процессе хореографического воспитания детей раннего возраста, в рамках социо-культурного, ценностного и практического подходов; определении возможности хореографического искусства для культивирования традиций в процесске хореографического воспитания детей раннего возраста; разработка методики по культивированию традиций в процессе хореографического воспитания детей, основанном на четырех посылах: первоначальное определение единиц содержания, расширение тематики, ранжирование содержания и перевод его в теоретические понятия и этические нормы.

Теоретическая значимость исследования заключается в: развитии общей теории образования посредством установления взаимосвязей между этнопедагогическим (традиция) и хореографическим воспитанием, сформулировав таким образом, теоретические предпосылки для создания педагогики танца; разработаны концептуальные положения по культивированию традиций в процессе хореографического воспитания в рамках социо-культурного образовательного и практического контекстов; корреляция хорреографического искуства и традиций в рамках педагогической модели посредством использования метафор, ритма, еврейских писаний, произведений искусств, основанных на традициях; традиционной музыки и деятельности преподавателя, носителя ценностей и опыта; обоснование методологии хореографического воспитания детей раннего возраста основанной на традициях и составляющей базу педагогического танца; теоретическое обоснование разработки куррикулума по хореографическому воспитанию детей раннего возраста.

Практическая ценность исследования заключается в: возможности использования разработанной методологии в учебном процессе; внедрений куррикулума по хореографическому воспитанию в учебно-воспитательном процессе на этапе дошкольного образования; использовании результатов исследования в рамках повышения квалиффикации учителей-хореографов; расширение возможностей предложенной концепции в начальном и среднем образовании.

Внедрение научных результатов: в Колледже Орот (Израель); в детских учебных заведениях для детей раннего возраста.

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