

Abstract

The Role of the Image in Teaching Dance Technique

This paper examines the role of the image in the teaching dance technique. The research assumes that image contributes to heightening awareness in the art of dance. The research finding raised two main conclusions:

A. There is a close connection between image and the development of awareness.

B. The use of image reflects upon the ideological and educational perceptions that evolve within the medium of dance. Aspect such: exploration, interpretation, personal discovery and "Education of dialogue"

Working on awareness is a way of improving the body-mind ability of the dancer. The image can serve as a bridge between Body and Mind and can support activity awareness. Awareness by Feldenkrais is "a coordination between the attention and the action ... mechanical repetition has no value in learning ... conscious attention, is the most important factor for change and development of the movement pattern". (Feldenkrais) *Awareness-Sensible* implies knowledge gained through intuition or intellectual perception knowledge or perception of a situation or fact (wikipedia). Awareness is conceived as an external, physical aspect that influenced by certain internal components. The link between image, awereness and enhancement of the dancers ability is researched on three level:

Functional aspect - The transition of mental image to physical reaction, enhancement of ability . Mental image as defined by Richardson " is all

the senses and perceptions imagined we experience and which we are aware of the absence of stimuli contingent " (Richardson)

The " whole body " aspect (holistic level of the complete body) - an organic feel incorporating all parts of the body . Sense of "wholeness" or sense of "whole body" as defined by Mabel Todd. Somatic sensation obtained through connection between thought, emotion, feeling and action, the image as encouraging these connections. Looking at the body as a single organic unit so that any change affects the control center of the brain and vice versa.

Technical aspect refers to the way in which image are used to enhance awareness. The image defines the intention and direction of movement, referring to the anatomy functions. "In order that the image will be effective and will sharpen the awareness of action, it is important to address three aspects: anatomical accuracy , direction of the movement, and stimulation to move" (Tod) . Sweigard claims that when the central nervous system is free to move in coordination with the body, movement has no limits". Dowd (as followers of Sweigard), claims that when the image is anchored in the physical process ... movement will become more vital, effective, coherence and expressive"

The technical aspect was sub divided into three issues:

Mental image- as a bridge between the physical action and the mental perception - " Motor cortex of the brain , the motoric neural network, is close to the other Frontal lobe mental functions, ... the muscular organization , the sensing, the feeling and thoughts, are whole one integrative time , that can't be divided to fractions. " Explanation by Feldenkrais : "Any movement originate from a muscular activity , as the muscles themselves have no real activity without impulses that control them ... correction done in the body reflects the change in the central control units ... the nervous system " (Feldenkrais)

The utilization of the image by teachers that challenge them to defining a clear intention which stands behind the physical motion to enable a conscious learning. It is important to note that the image should be anchored with functional anatomy, anatomical accuracy, and direction

of the movement to evoke the body to move with its connection to other body parts. Image can also support the awareness to the outside space by using environmental quality images to evoke that sensation.

– The influence of the image on the learning process of the student, who receives an idea and clear direction which he internalized at a physical and sensory level and assimilates into the process of conscious study. *“When you know what you’re doing, you can do what you want”* (Feldenkrais). Encourages a self-discovery process. Devotion to the words, and their impact on perceptions and sensations of the body, such guidelines and experiential learning where possible discovery learning. "Learning is a process of discovery that as a result of it, Achievements will come" (Feldenkrais).

The second conclusion of the work indicates the contribution of the image encouraging educational concept of dialogue, offering choices, , personal interpretation and investigation . Postmodernist approach to education. The image contribution to encouraging personal process, strengthening self-image, discovery learning, exploration and enrichment of different types of knowledge. Image suggests an idea. "When I give instructions, I'm building a relationship of obedience. If I offer images, I'm building a relationship of options" (Burstein). "When I give the dancer image i pass information directly, leaving him the responsibility. Leaves his experience organizing its own ". Learning should takes place in a good atmosphere. This condition allows to discover and explore, to leave habitual patterns and perfected. " I allow to be " wrong" (Badash)

At the core of this attitude stand the individual rather than ideological models. This attitude encourages independence of thought, personal excretion and develops as a reaction to traditional models that practice obedience and imitating. As a researcher I found myself obliged to "widen the reflective lens" through which I observed the case study that concerns the role of the image in teaching dance technique and its wider social implication. This research approach is enabled by qualitative research technique which makes inference from a case study to wider

social notions (Sabar Ben Yehoshua). In other words, the role of the image in dance is represented here by the five teachers who make up this case study and who, themselves, can represent educational attitudes within the sphere of dance.

Arie Burstein , Anat Shamgar , Rina Badash, Zvi Gottnheim and Leora Bing, revealed similar points and differences relating to the image. Investigation of the field was made through in-depth open interview that allow a deeper understanding of the attitudes and opinions. Qualitative.

The ideological basis for the research question on the role of the image derived from the research literature. The concept of the mental image examined with the aid of different theories taken from literature on sport which deal with mental imaging and from neurological research. Among the theories which explain this senso-motor connection are the "psyco-neuro-muscular approach", ideokinetic, the symbolic teaching approach. Explanation of the spinal-cerebral canal, the lymphatic system and review of the term "mental preparation" in sport.

The research suggests categories for different type of images. The presentation of the images allows more possibilities for utilizing the image and enables an understanding of the term mental image. Images were categorized according to the following distinctions: The visual as opposed to the kinesthetic images, the direct and indirect image, internal and external image, visualization of movement lines as opposed to global images and different sensory images.

In the research of the literature i present different approaches to movement witch integrate body to mind work. In spite of the ideological differences, they were all characterized according to the role of image. Somatic aproch training and their way of using image. Among the approaches that are presented are: Ideokinesis, skinner relies technique, BMC, Feldenkrais , yoga, Alexander and Laban fundamentals.

The last section of the literature discuse the "additional values" of the image and its influence on the learning process. The literatures refer to the postmodern review of approaches and perception in education and

dance education. The postmodern view proposes a creative and interpretative approach in which the individual has personal identity, demanding the development of an approach that is critical and investigative. "Educational of dialogue" – education for participation to encourage investigation and deepening thought. These approaches are a reaction to the traditional models in which the teacher supplies the students with information, facts and values. Instead they aim to foster a mutual teacher-student relationship where the dialogue does not focus on supplying only information but also on locating problems and sharing ideas to coping with. The teacher is perceived as one who directs rather than as a figure of authority, while the students are not objective to serve a particular model, but subjects who require critical and creative thinking. Approaches such as these in dance encourage teaching personal discovery and interpretation rather than imitation and obedience characteristic of traditional teaching methods.

The additional values of the image as it arose from the literature included:

Practice through awareness – creating a relationship between the physical and the mental spheres within the practice.

Supporting the personal process – the image enables personal expression, practice according to the individual's ability.

The connection between self-image and the perception image – the paper also shows a high self image linked to high self-awareness.

A means of instruction that facilitates personal discovery – the process of self-discovery encourages self-expression

Alternative methods of teaching – through acknowledging the students' intelligence. This refers to different types of knowledge and enables a variety of ways to study according to the individual's way of thinking.

The image as an ideological component - a postmodern perception of education.

The finding of the research was divided into general categories. All aspects made up more complete picture of the role of the image/ One category showed the image as a factor that improve ability throu practice with awernec. Another category suggests diffent ways of using the image for precision of action. Another category showed the image to enhance the feeling of "wholeness" – the "complet self", implying an organic sensation which unifies the symbiotic relationship between different parts of the physical body and between mind and body. The sensation is created as a result of the integration between thought, seses and emotion in the physical practice and connects the individual with the practice.

The context of that aspect showed direct correlation between the way teachers lead the class and how they perceive the purpose of teaching technique.

Technique - "a way of accomplishing a task that is not immediately obvious." (wiktionary)

Quoting perceptions of the teachers referring the technique training:

"I think there is no distinction between dance technique . The " scales " of the technique is being creating while dancing . " purpose of technique to bring the dancer maximize his abilities " (Shamgar) " technique is awareness and working on technique is perfecting the art " (Gottnheim) " technique in general is being able to say clear the "what you want to say". it's something about, clarity of purpose, something about Coordination , the ability to know what I'm doing when I do it and create some kind of congruence between action intention." (Burstein)

The research was developed by the constant dialogue between the theoretical literature and the finding. The research suggests Future developing within the dance sphere. One of the questions for me is deepening the look into way of using contemporary techniques.

"In times when consciousness finds a common feeling , sensation , movement , and thought carriage costs on track . Moments like this one rises to the rank discovers, invents, creates, know." (Feldenkrais)

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