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**PSYCHO-PEDAGOGICAL AND SOCIO-CULTURAL  
CONDITIONS FOR DEVELOPING PROFESSIONAL  
COMMITMENT AND SATISFACTION OF DANCE TEACHERS**

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

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**CONDIȚII PSIHOPEDAGOGICE ȘI SOCIOCULTURALE ÎN  
DEZVOLTAREA ANGAJAMENTULUI ȘI SATISFACȚIEI  
PROFESIONALE A PROFESORILOR DE COREGRAFIE**

**Specialitatea 531.01 – *Teoria generală a educației***

**Teza de doctor în științe pedagogice**

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## ADNOTARE

**Tema:** Condiții psihopedagogice și socioculturale în dezvoltarea angajamentului și satisfacției profesionale a profesorilor de coregrafie.

**Structura tezei:** teza este structurată în: introducere, 3 capitole, concluzii generale și recomandări, bibliografie (232 surse), adnotare în română, rusă și engleză, 151 pagini de text de bază, 4 tabele, 18 figuri, 12 anexe, lista abrevierilor. Rezultatele cercetării sunt reflectate în 6 publicații științifice și prin participarea la două conferințe științifice internaționale.

**Cuvinte-cheie:** dans, educație, profesor de coregrafie, religios, instruire, angajament și satisfacție profesională, predictor, chestionar, reflecție colaborativă, program de intervenție, atelier inductiv, profesor debutant.

**Domeniul de studiu:** Teoria generală a educației.

**Scopul cercetării** constă în: identificarea și valorificarea condițiilor psihopedagogice și socioculturale ale angajamentului și satisfacției profesionale a profesorilor de coregrafie.

**Obiectivele cercetării:** analiza abordărilor teoretice privind angajamentul și satisfacția profesională; examinarea aspectelor socioculturale și pedagogice ca predictorii ai angajamentului și satisfacției profesionale a profesorilor de coregrafie; elaborarea unui instrument de cercetare pentru examinarea percepției profesorilor de coregrafie; identificarea aspectelor ce contribuie la angajamentul și satisfacția profesională a profesorilor de coregrafie; elaborarea unui model de dezvoltare a angajamentului și satisfacției profesorilor de coregrafie; validarea experimentală a modelului de dezvoltare a angajamentului și satisfacției profesionale.

**Noutatea și originalitatea științifică a cercetării** realizate rezidă în: identificarea și fundamentarea condițiilor socioculturale de dezvoltare a angajamentului și satisfacției profesionale a cadrelor didactice de coregrafie: particularitățile și caracteristicile comunității național-religioase; suportul agenților de socializare; motivația pentru alegerea profesiei; statutul profesiei pedagogice în societate; identificarea și valorificarea condițiilor pedagogice de dezvoltare a angajamentului și satisfacției profesionale a cadrelor didactice de coregrafie: instrumente pedagogice și metodologice de intervenție educațională, potențialul și statutul artei coregrafice, predictorii ai angajamentului și satisfacției profesionale; elaborarea unui Model psihopedagogic și sociocultural de dezvoltare a angajamentului și satisfacției profesionale a cadrelor didactice de coregrafie structurat pe două dimensiuni interconexe – socioculturală și educațională – și constituit dintr-un ansamblu de componente cu statut și funcții specifice în cadrul educațional; elaborarea unui demers metodologic de dezvoltare a angajamentului și satisfacției profesionale, axat pe trei elemente-cheie: atelierul specific de formare, reflecția colaborativă și consilierea profesională.

**Problema științifică** rezidă în dinamizarea disparității contradicțiilor dintre nivelul existent al angajamentului și satisfacției profesionale a profesorilor de coregrafie și nivelul așteptat ca rezultat al implementării A.R.C.C (Atelierul specific/Reflecție colaborativă/Consiliere profesională), privind dezvoltarea angajamentului și satisfacției profesionale și depășirea dificultăților în predare a profesorilor de coregrafie.

**Semnificația teoretică a cercetării:** 1. Conceptualizarea dezvoltării angajamentului și satisfacției profesionale a cadrelor didactice de coregrafie: ghidarea în carieră din triplă perspectivă: extrinsecă, intrinsecă și altruistă; promovarea universalității și unicității; valorificarea pluriaspectuală a motivației pentru profesia de cadru didactic în coregrafie: aspectul artistic și estetic, aspectul cultural și social, aspectul educațional și personal; realizarea conexiunii psihologice și educaționale dintre percepția cadrelor didactice a angajamentului și satisfacției profesionale și problemele de predare a coregrafiei în instituțiile de învățământ; indentificarea condițiilor socio-culturale și pedagogice ale angajamentului și satisfacției profesionale ale cadrelor didactice de coregrafie. 2. Modelizarea teoretică a dezvoltării angajamentului și satisfacției profesionale ale cadrelor didactice de coregrafie axată pe: valorificarea dimensiunii socio-culturale și educaționale; valorificarea clusterelor motivațional, ecologic și cognitiv; realizarea universalității și unicității fenomenului de angajament și satisfacție profesională. 3. Fundamentarea unui cadru metodologic de dezvoltare a angajamentului și satisfacției profesionale ale cadrelor didactice de coregrafie prin: punerea în aplicare a unui atelier specific de formare, prin utilizarea reflecției colaborative și a consilierii profesionale și a ghidării continue în carieră. 4. Definirea conceptului de predictorii ai angajamentului și satisfacției profesionale: grupul motivațional, grupul ecologic, grupul cognitiv.

**Valoarea aplicativă a cercetării:** amplificarea cunoștințelor și a perspectivelor factorilor de decizie în domeniul politicilor educaționale în învățământul general-religios, ceea ce va contribui la reliefa importanței integrării coregrafiei ca disciplină în școli; informarea profesorilor cu privire la diverse aspecte ale dezvoltării angajamentului și satisfacției profesionale, atât în instituții educaționale, cât și ca parte a studiilor avansate organizate de către Ministerul Educației; adaptarea și ameliorarea programelor de formare pentru studenții cu profil pedagogic din instituțiile de învățământ superior în conformitate cu rezultatele cercetării estimând angajamentul și satisfacția profesională; organizarea atelierelor inductive bazate pe modelul A.R.C.C., cu participarea profesorilor debutanți dintr-o singură disciplină, cu utilizarea metodei reflecției colaborative și a consilierii de către un consilier-expert în această disciplină; efectuarea cercetărilor suplimentare întru posibilităților de aplicare a acestui model la alte discipline; efectuarea cercetărilor suplimentare axate pe compararea percepțiilor profesorilor de coregrafie secular cu ale eșantionului implicat în cercetarea curentă.

## АННОТАЦИЯ

**Автор:** Перлштейн Талия

**Тема:** Психолого-педагогические и социально-культурные условия развития профессиональной приверженности и удовлетворенности преподавателей хореографии.

**Структура диссертации:** диссертация состоит из введения, 3 глав, общих выводов и рекомендаций, библиографии (232 источников), аннотации на румынском, русском и английском языках, 151 страниц основного текста, 4 таблицы, 18 рисунков, 12 приложений, списка сокращений. Результаты исследования отражены в 6 научных публикациях и материалах, представленных на двух международных научных конференциях.

**Ключевые слова:** профессиональная приверженность, профессиональная удовлетворенность/увлеченность, хореография, психолого-педагогические условия, социально-культурные условия, педагогическая модель, управление карьерой, педагогическое консультирование, рефлексивное сотрудничество.

**Область исследования:** Общая теория воспитания.

**Целью исследования:** Разработка и обоснование психолого-педагогических и социально-культурных условий развития профессиональной приверженности/увлеченности и удовлетворенности ею преподавателей хореографии.

**Задачи исследования:** анализ теоретических подходов, концепций профессиональной приверженности и удовлетворенности; изучение социально-культурных и педагогических особенностей в качестве предикторов профессиональной приверженности и удовлетворенности преподавателей хореографии; выявление аспектов, способствующих профессиональной приверженности и удовлетворенности учителей танца; разработка модели развития приверженности и удовлетворенности преподавателей хореографии.

**Научная новизна и оригинальность исследования** заключаются в определении и обосновании: социально-культурных условий развития профессиональной приверженности/увлеченности и удовлетворенности преподавателей хореографии: особенностей и характеристики национально-религиозных сообществ, особенностей социальной поддержки; определении и обосновании педагогических условий развития профессиональной приверженности/увлеченности и удовлетворенности у преподавателей хореографии: педагогического и методологического инструментария, статуса и формирующего потенциала хореографического искусства; разработке педагогической и социальной модели развития профессиональной приверженности/увлеченности и удовлетворенности у преподавателей хореографии, а также соответствующей методики, основанной на трех элементах: специальная лаборатория, совместная рефлексия, педагогическое консультирование.

**Научная проблема** заключается в разрешении противоречия между различным уровнем приверженности и удовлетворенности профессией и желаемым уровнем посредством разработки и внедрения педагогической и социально-культурной модели развития профессиональной приверженности/увлеченности и удовлетворенности у преподавателей хореографии.

**Теоретическая значимость исследования:** 1. Разработка концепции развития профессиональной приверженности/увлеченности и удовлетворенности у преподавателей хореографии: ориентация в карьере в контексте трех перспектив: внешней, внутренней и альтруистской; продвижение принципа единства и универсальности; продвижение принципа полиаспектуальности мотивации для преподавателей хореографии; реализации взаимосвязи психологического и педагогического аспектов в восприятии приверженности и удовлетворенности профессией, а также реализация взаимосвязи социально-культурных и педагогических условий, определяющих профессиональной приверженностью/увлеченностью и удовлетворенностью. 2. Теоретическое моделирование профессиональной приверженности/увлеченности и удовлетворенности у преподавателей хореографии. 3. Обоснование методологии развития профессиональной приверженности/увлеченности и удовлетворенности у преподавателей хореографии.

**Практическая значимость исследования** заключается в следующем: развитие образовательных политик проводимых в Израиле посредством продвижения хореографического воспитания и включения «хореографии» в учебные планы; информирование учителей о возможностях и способах развития профессиональной приверженности/увлеченности и удовлетворенности; усовершенствование программ по подготовке преподавателей, включая преподавателей хореографии; организация курсов повышения квалификации учителей, которые преподают данную дисциплину.

## ANNOTATION

**Author:** Perlshtein Talia

**Theme:** Psycho-Pedagogical and Socio-Cultural Conditions for Developing Professional Commitment and Satisfaction of Dance Teachers

**Thesis Structure:** introduction, 3 chapters, general conclusions and recommendations, bibliography (232 sources), 151 pages of the basic text, 4 tables, 18 figures, 12 appendix, annotation (in Romanian, Russian and English), the list of abbreviations. The obtained results are published in 6 scientific works, 1 paper at international conference.

**Key words:** dance, education, professor of choreography, religious instruction, commitment and job satisfaction predictor questionnaire reflection collaborative intervention program, workshop inductive rookie teacher.

**The field of the research:** General Theory of Education.

**The goal of the research:** Identification and valorification of the pedagogical and social-cultural conditions for developing the professional commitment and satisfaction of dance teachers In Israel.

**The objectives of the research:** analysis of theoretical approaches to the concepts of professional commitment and satisfaction; examination of the social-cultural and pedagogical aspects as predictors of the professional commitment and satisfaction of the dance teachers; constructing a research tool for examining the perceptions of observant dance teachers; identification of the aspects contributing to professional commitment and satisfaction of dance teachers; designing a model for developing professional commitment and satisfaction; experimental validation of a model for developing professional commitment and satisfaction.

**Objectives** of the research: analysis of theoretical approaches of professional commitment and satisfaction of dance teachers; analysis of sociocultural and educational aspects as predictors for professional commitment and satisfaction of dance teachers; identification of the pedagogical, psychological and sociocultural conditions for developing professional commitment and satisfaction; drafting of a sociocultural and pedagogical Model for developing professional commitment and satisfaction of dance teachers. experimental validation of the sociocultural and pedagogical Model for developing professional commitment and satisfaction of dance teachers.

**The scientific novelty and the originality of the research:** identification and fundamenting of the socio-cultural conditions for developing professional commitment and satisfaction of dance teachers: peculiarities and characteristics of the national religious community; the support from the socialization agents; motivations for choosing the profession; the phenomenon of professional drop-out; Identification and valorification of the pedagogical conditions of developing professional commitment and satisfaction of dance teachers; pedagogical and methodological instruments of educational intervention, the potential and the status of the art of dance, predictors for professional commitment and satisfaction; designing a pedagogical and socio-cultural model of developing professional commitment and satisfaction of dance teachers structured on two interconnected dimensions-socio-cultural and educational, based on a spectrum of components with specific status and functions; designing a methodology for developing professional commitment and satisfaction D.C.R.C. (Designated workshop, Collaborative Reflecti-on, Counselor), based on three key-elements: designated workshop, collaborative reflection, and professional counselling.

**The solved scientific issue** lies in diminishing the disparity between the existing and the expected level of professional commitment and satisfaction of dance teachers as a result of the implementation of the sociocultural and pedagogical Model, focused on the principle of uniqueness and universality of this phenomenon, applied by means of implementing a designated workshop, using collaborative reflection, professional counselling and training for the career in the pedagogical profession.

**The theoretical significance of the research:** 1. Conceptualization of developing professional commitment and satisfaction of dance teachers: career guidance from a triple perspective: extrinsic, intrinsic and altruistic; promoting universality and uniqueness; multiaspectual valorification of motivation for the teaching profession in the field of dance: the artistic and the aesthetic aspect, the social and cultural aspect, the educational and personal aspect; establishing psychological and educational connections between the perception of professional commitment and satisfaction of dance teachers and problems related to dance instruction in educational institutions; identification of socio-cultural and pedagogical conditions of professional commitment and satisfaction of dance teachers. 2. Theoretical modelling of developing professional commitment and satisfaction of dance teachers based on: valorification of the socio-cultural and educational dimensions; valorification of universality and uniqueness of the phenomenon of professional commitment and satisfaction; valorification of the motivational, ecological and cognitive clusters. 3. Fundamenting a methodological scale of developing professional commitment and satisfaction of dance teachers by: implementing a designated workshop, by using collaborative reflection and professional counselor from the perspective of career guidance. 4. Defining the concept of predictors for professional commitment and satisfaction: the motivational group, the ecological group, the cognitive group.

**Practical value of the research:** enriching the basis of knowledge and insights of educational policy makers in the religious general education, which will contribute to the discussion when examining the importance of integrating dance as a teaching subject at the schools; cultivating the teacher population on the aspects of the study contributing to professional commitment and satisfaction, both in teaching institutes and as part of advanced studies conducted by the Ministry of Education; adapting and improving training programs for teaching students at the higher education institutes in accordance with the findings of the study predicting professional commitment and satisfaction; conducting induction workshops based on the D.C.R.C. (Designated workshop, Collaborative Reflection, Counselor) model, participated by inductee teachers from one discipline, using the collaborative reflection approach and counseled by an expert counselor from that discipline; conducting a continued study to the current study and examining the degree of use made by the participants of collaborative reflection to improve their teaching; Conducting further research examining the contribution of the model to other disciplines; conducting further study comparing the perceptions of non-observant dance teachers with the teacher population of the current study.

## **REVIATION LIST**

**PCS** – Professional Commitment and Satisfaction.

**RGE** – Religious General Education.

**ODT** – Observant Dance Teacher.

**DCRC** – Designated workshop, Collaborative Reflection, Counselor.

**IW** – Induction Workshop.

**CR** – Collaborative Reflection.

**PC** – Professional Counselling.

## INTRODUCION

**The Actuality of the Topic.** A person's choice of the teaching profession stems mostly from a sense of vocation and of giving to others, and from a desire for self-realization in the professional field. Despite this, the choice of this profession does not yet ensure occupation in it over time. In many Western countries, Israel included, the extent of turnover and attrition of teachers in formal education systems has become an acute problem today. This phenomenon was formed, among other causes, due to the decrease in the status of the teacher in the eye of the public, to erosion in wages and work overload, about half of the young teachers drop out of the profession after only few years on the job, due to the difficulty of acclimatizing into the system.

In the field of arts instruction, teachers are also forced to deal with a systematic difficulty caused by the decrease in the status of these subjects in the hierarchical structure of the teaching subjects [78]. Moreover, observant dance teachers face a unique challenge of integrating the dance subject into the RGE system in Israel, an integration that began only two decades ago [3]. More than any other art subject, these teachers face educational and ideological issues that education for the arts raises in the RGE. One of the main dilemmas they deal with is the tension between the expression of an inner world through dance, and the desire to uphold the virtue of modesty and chastity. This requires sensitivity to the balance between body and soul in the spirit of the Halacha, and especially so in an art form where the human body is the main instrument of expression.

While in the past the teaching profession was seen as a skill that can be fully acquired at a training institute, in recent decades teaching is perceived as a profession requiring knowledge, qualifications, skills and experience, which are acquired mostly on the job, after the initial training. In order for a beginning teacher to become an expert teacher, many years of work in the field combined with adequate processes of professional development are required [116]. However, studies have shown that the long-term persistence of employees in the profession is greatly determined by their levels of commitment to, and satisfaction with, their occupation [187, 165].

In light of this, a need arises to examine the factors influencing the professional commitment and satisfaction of the ODTs, and to identify the aspects contributing to their commitment and satisfaction from work. This, with the aspiration to implement the findings of the study as part of an intervention plan meant to cultivate the teachers in the first stages of their employment, to alleviate their coping with difficulties teaching, and to ensure their wellbeing and continued employment in the system.

**Description of the existing situation.** The field of research examining the professional commitment and satisfaction of teachers engages in the identification of the aspects influencing their continued involvement and work at the school. Studies have found that teachers' commitment is to the teaching profession, the organization in which teaching takes place, and the pupils, and that teachers with a high level of commitment have strong psychological ties to one or more of these three components. In addition, the teacher's level of satisfaction is the best predictor of their desire to continue in their position: R.M. Ingersoll [106], P.L. Choi, S.Y.F. Tang [40], Q.Gu [88], D.C. Lortie [136], Y.Oplatka [165], P.Reyes [178]. Hence an examination of various aspects contributing to commitment and satisfaction has great importance.

The motivations for choosing the teaching profession as a career are intrinsic, extrinsic and altruistic. It was found that the teaching profession is approached mostly from intrinsic and altruistic motivations, meaning people who feel affection for children and teenagers, satisfaction and joy from teaching itself and from the possibility of promoting members of the younger generation: R.Arnon, P.Frenkel, I.Rubin [9], M.Nisan [160, 145], D.Lortie [136], K.Chan [39, 38]. Oplatka [165] also found that inasmuch as there is greater concordance between a person's needs and inclinations and between the teaching profession, so their professional commitment and satisfaction rise, and hence these considerations have great importance in studies engaged with teachers in general and dance teachers in particular.

In the field of dance education one may find a concordance between the professional and ideological aspects characteristic of dance instruction, and between the altruistic and intrinsic aspects related to the choice of this profession. Dance instruction researchers, including P.Brinson [22], have found six main aspects, through which the teachers can promote the pupil's development: artistic and aesthetic aspect; cultural aspect; personal and social aspect; physical development aspect; aspect of developing theoretical learning; and pre-professional training aspect: J.L. Hanna [95, 96], S.Grafton, M.Cross [86]. However, to date no study was conducted examining the connections between the perception of the contribution of the dance subject to the development of the pupil, and between the professional commitment and satisfaction of dance teachers.

The population of the current study belongs to the national-religious community in Israel, a community characterized by an observation of the laws of the Halacha and an openness to modern, liberal values. The study referring to this community deals mostly with the social, political, cultural and pedagogical aspects that arise, among other things, from the attitude towards modernity T.Hermann, G.Be'ery, E.Heller, C.Cohen, Y.Leberl, H.Mozes, K.Neuman [86], N.Maslovaty, H.Gaziel [141]. However, the influence of pedagogical aspects stemming from the instruction - in the RGE - of the arts, and of the art of dance in particular, on the

professional commitment and satisfaction of ODTs, has not yet been studied.

Another field of research connected to this study is concerned with examining ways for cultivating the wellbeing of the beginning teacher. Studies have found that about half of the teachers drop out of the profession after only few years on the job, due to the difficulty acclimatizing into a demanding system that provides only partial support with professional, personal and ecological difficulties one is faced with as a teacher. Due to this, many studies have examined assistance and support programs during the induction year, the first year of employment of a teacher. In Israel, the induction workshops are divided into mixed workshops, for teachers from different disciplines, and designated workshops for teachers from a certain discipline. The study has shown that teachers in the designated workshops reported a greater contribution of the workshop to the induction process: R.Ariviv Elyashiv, V.Zimmenrman [11], R.M. Ingersoll [106], R.Sagee, H.Regev [189], A.Volansky [223]. However, the contribution of the induction workshop to ODTs in coping with difficulties in teaching, and to reinforce their professional commitment and satisfaction has not yet been studied.

In the process of supporting and cultivating the beginning teacher, workshop counselors use, among other methods, the reflection methodology, which allows for self-observation at the educational situation as a way of reaching a deeper understanding to considering future courses of action: L.Tembrioti, N.Tsangaridou [218], S.Back [13], J.Dewey [62]. In addition, in studies concerned with advanced studies of teachers it was found that collaborative reflection, taking place with the counseling of an expert and with the participation of peers, enhances the teacher's analytical ability: N.May, R.Reingold, G.Grissero, T.Levi [143], A.Leijen, K.Valtna, M.Pedaste [131]. However, the contribution of the methodology of collaborative reflection as part of the induction workshops for beginning teachers, to their coping with difficulties in teaching and to reinforcing their professional commitment and satisfaction, has not yet been studied.

We must mention that the problem of professional commitment and satisfaction of teachers, including dance teachers, has not yet been researched at a larger scale in Moldova. We can find description of some aspects related to this issue and to motivations for the teaching career in the works of V.Ch. Cojocaru [45, 46], Vl.Guțu [90, 91], O.Dandara [53, 54, 55], V.Goraș-Postică [83, 84, 85], N.Silistraru [201] as well as dance career in Z.Gutu [92, 93], V.Acciu [2] and E.Coroliova's works [48].

In conclusion, despite the extensive professional literature on studies concerned with the professional commitment and satisfaction of teachers, in Israel and around the world, as well as in the research fields concerned with the choice of the teaching profession, the significance of dance instruction to pupils, the characteristics of the national-religious community in Israel and ways of supporting and cultivating the beginning teacher, no multi-dimensional study has been

conducted examining the perceptions of ODTs on social, cultural and pedagogical aspects, and the connections between these and professional commitment and satisfaction.

**The problem of the research** consists in the establishment and valorification of the psychological, pedagogical and sociocultural conditions for developing professional commitment and satisfaction of dance teachers in Israel through the implementation of a model focused on the interconnection of the sociocultural and educational dimensions, as well as on the principles of universality and uniqueness of the professional commitment and satisfaction phenomenon, thus ensuring the a diminishing of the disparity between the existing level and the expected level of professional commitment and satisfaction of dance teachers.

**The goal of the research:** identification and valorification of the psycho-pedagogical and social-cultural conditions for developing the professional commitment and satisfaction of dance teachers In Israel.

**The objectives of the research:**

1. Analysis of theoretical approaches to the professional commitment and satisfaction of dance teachers.
2. Analysis of sociocultural and educational aspects as predictors for the professional commitment and satisfaction of dance teachers.
3. Identification of the pedagogical, psychological and sociocultural conditions for developing professional commitment and satisfaction.
4. Drafting of a sociocultural and pedagogical model for developing professional commitment and satisfaction of dance teachers.
5. Experimental validation of the sociocultural and pedagogical model for developing professional commitment and satisfaction of dance teachers.

**Methodology of scientific research:**

- Theoretical methods: scientific documentation, comparative analysis, theoretical synthesis, analysis of institutional documents.
- Praxiologic methods: measurement tools – constructing a questionnaire based on theory and on interviews, adapting an existing questionnaire to the research population, interviews, pedagogical experiment, evaluation-accompanied educational-pedagogical intervention; construction of a model for an induction workshop based on empirical data;
- Statistical and mathematical methods of data analysis.
- Hermeneutical methods: interpretation of theoretical sources, of experimental findings and of reflective reports.

**Scientific Innovativeness and originality of the study:**

1. Identification and fundamenting of the the socio-cultural conditions for developing

professional commitment and satisfaction of dance teachers: peculiarities and characteristics of the national religious community; the support from the socialization agents; motivations for choosing the profession; the phenomenon of professional drop-out.

2. Identification and valorification of the pedagogical conditions of developing professional commitment and satisfaction of dance teachers; pedagogical and methodological instruments of educational intervention, the potential and the status of the art of dance, predictors for professional commitment and satisfaction.
3. Designing a pedagogical and socio-cultural model of developing professional commitment and satisfaction of dance teachers structured on two interconnected dimensions-socio-cultural and educational, based on a spectrum of components with specific status and functions.
4. Designing a methodology for developing professional commitment and satisfaction (D.C.R.C), based on three key-elements:designated workshop, collaborative reflection, and professional counselling.

**The Scientific Problem** resides in diminishing the disparity between the existing and the expected level of professional commitment and satisfaction of dance teachers as a result of the implementation of the sociocultural and pedagogical model, focused on the principle of uniqueness and universality of this phenomenon, applied by means of implementing a designated workshop using collaborative reflection, professional counselling and training for the career in the pedagogical profession.

**Theoretical significance of the research:**

1. Conceptualization of developing professional commitment and satisfaction of dance teachers:
  - career guidance from a triple perspective:extrinsic, intrinsic and altruistic;
  - promoting universality and uniqueness;
  - multiaspectual valorification of motivation for the teaching profession in the field of dance: the artistic and the aesthetic aspect, the social and cultural aspect, the educational and personal aspect;
  - establishing psychological and educational connections between the perception of professional commitment and satisfaction of dance teachers and problems related to dance instruction in educational institutions;
  - identification of socio-cultural and pedagogical conditions of professional commitment and satisfaction of dance teachers;
2. Theoretical modelling of developing professional commitment and satisfaction of dance

teachers based on:

- valorification of the socio-cultural and educational dimensions;
  - valorification of universality and uniqueness of the phenomenon of professional commitment and satisfaction;
  - valorification of the motivational, ecological and cognitive clusters;
3. Fundamenting a methodological scale of developing professional commitment and satisfaction of dance teachers by: implementing a designated workshop, by using collaborative reflection and professional counselling from the perspective of career guidance.
  4. Defining the concept of predictors for professional commitment and satisfaction: the motivational group, the ecological group, the cognitive group.

**The value of the research:**

- Enriching the basis of knowledge and insights of educational policy makers in the RGE, which will contribute to the discussion when examining the importance of integrating dance as a teaching subject at the schools;
- Cultivating the teacher population on the aspects of the study contributing to professional commitment and satisfaction, both in teaching institutes and as part of advanced studies conducted by the Ministry of Education;
- Adapting and improving training programs for teaching students at the higher education institutes in accordance with the findings of the study predicting professional commitment and satisfaction;
- Conducting induction workshops based on the D.C.R.C model, participated by inductee teachers from one discipline, using the collaborative reflection approach and counseled by an expert counselor from that discipline;
- Conducting a continued study to the current study and examining the degree of use made by the participants of collaborative reflection to improve their teaching;
- Conducting further research examining the contribution of the model to other disciplines;
- Conducting further study comparing the perceptions of non-observant dance teachers with the teacher population of the current study.

**Stages of the research:**

1. 2012-2013: the formulation of the problem of the investigation, scientific documentation in the field of professional commitment and satisfaction, and the outlining of the perspective of theoretical approach, the designing of the initial questionnaire
2. 2013-2014: the validation of the data among diverse methodology experts on education and research. Validation in an additional research population, which did not participate

in the extensive study

3. 2014: data work, analysis and synthesis of the data collected. Formulation of conclusions and recommendations.
4. During the school year of 2014-2015 an intervention plan took place in the framework of an induction workshop for ODTs in an academic religious college of education. The participants were 12 novice ODTs in their first year of teaching in the education system, who had trained as teachers in the dance department at this college. The workshop was led by an experienced pedagogical counselor.
5. Confirmation of research results involved discussions and analyses at the Faculty of Psychology and Sciences of Education at Moldova State University.

**The applied importance of the study:** the results of the research have been implemented in Orot Israel College of Education, in the framework of the dance department, and in particular in the induction workshops for novice teachers.

**Approval and validation of research results:**

The implications and results of my work have been presented at two lectures at conferences: one in Israel, on July 2nd-4th, 2013, at the 6th International Conference on Teacher Education dedicated to "Changing Reality through Education", in a lecture, named "Look for Peace": Between Faith and the Art of Dance, and another lecture given in Vienna, Austria, at the International Conference on Culture and Cultural Policies, on April 24-25, 2014, in the lecture: "Dancing their Identity: Orthodox Women Shaping a new path in Education". Also, the results of my research have been validated in the following publications: A Connection of Upper and Lower Spheres: Perceptions and Positions of Observant Dance Teachers towards the Teaching of the Art of Dance to Pupils in Religious-General Education. In: *Dance Now*. No.26, 2014, p.80-91, To Grow and Develop as a Human Being: Perceptions and Positions of Dance Teachers Towards the Contribution of Dance Education to Pupils as Part of the Formal Curriculum at School. In: *Studia*, 2014, Vol.9, No.79, p.208-212, Choosing the Teaching Profession Among Dance Students. In: *Studia*, 2014, Vol.9, No.79, p.213-220, The contribution of the Intervention Plan in an Induction Workshop for Observant Dance Teachers to Increasing the Levels of Professional Commitment and Satisfaction In: *Studia* (2015), Dancing their Identity: Observant Female Dance Teachers Shaping a New Path in Education In: *Israel Affairs* (2015, to be published), "The Bright Side is the Help Surrounding Me in Coping with Problems": A Reflective Workshop in Induction for Dance Teachers In: *Research in Dance Education* (2015).

**Thesis Structure:** Introduction, 3 Chapters, General Conclusions and Recommendations, Bibliography (232 sources), ??? pages of the basic text, 4 Tables, 18 Figures, 7 Components, 12 Appendices, Annotation (in Romanian, Russian and English), the list of

abbreviations. The obtained results are published in 6 scientific works, 2 papers at international conferences.

### **Summary of the Components of the Thesis:**

In the **Introduction**, the main points for discussion are the actuality and the importance of the research topic in the title of the thesis, the level of approaching this issue both nationally and internationally, and a strict formulation of the general goal and objectives of the thesis. We also discuss the scientific novelty, the theoretical and practical value, and the main results of the research and the summary of the chapters of the thesis.

**Chapter 1**, *Theoretical approaches of professional commitment and satisfaction presents: analytical framework* the psycho-pedagogical and managerial issues and refers to definitions given in the research for the concepts professional commitment and satisfaction as well as their meaning regarding the teaching profession as a whole and dance instruction in particular. Research on professional commitment and satisfaction is based on the desire to reduce the levels of turnover and dropping out of this profession as these two factors contribute to the employee's degree of involvement and persistence at their workplace and in their profession. Later on, the chapter refers to social and pedagogical aspects that influence professional commitment and satisfaction. According to research, three groups of considerations guide a person when choosing the teaching profession – extrinsic considerations, intrinsic considerations and altruistic considerations. In addition to these, the chapter discusses the six intrinsic and altruistic aspects of the art of dance teaching profession that contribute to professional commitment and satisfaction.

**Chapter 2**, *Methodological approaches for the development of professional commitment and satisfaction of dance teachers*, opens with a discussion of central social-cultural conditions influencing the professional commitment and satisfaction of teachers, and especially the public image of the teaching profession in our times. Later on, the chapter refers to the social-cultural conditions influencing the professional commitment and satisfaction of ODTs, and to conditions related to the population to which they belong, the national-religious community in Israel. Further in the chapter, in order to clarify the pedagogical conditions influencing the professional commitment and satisfaction of dance teachers, the issue of the status of the art subjects, and amongst them of the art of dance, was examined, along with its pedagogical significance to the education system in general, and to the RGE in particular. Finally, the chapter refers to the principles of a pedagogical model that was constructed for the development of professional commitment and satisfaction of dance teachers, out of a wish to alleviate the professional difficulties of the novice teacher, in a combination of three methodological approaches: designated induction workshop, collaborative reflection and professional counselor.

**Chapter 3**, *Experimental validation of the psycho-pedagogical and socio-cultural model for developing professional commitment and satisfaction of dance teachers*, is concerned with the analysis of the levels of professional commitment and satisfaction of the research population. In order to identify the preconditions for professional commitment and satisfaction, multi-dimensional connections regarding teaching were examined among the population. The findings indicated that there are universal aspects, that arose also in previous studies. In addition, unique findings were found - correlations between the perceptions of these teachers in aspects related to teaching, faith and religion and their professional commitment and satisfaction. Further in the chapter, the D.C.R.C intervention model for a designated induction workshop, which was constructed based on the theoretical background and the empirical findings of the preconditions for professional commitment and satisfaction of the research population. The validation findings of the model indicate that most of the objectives of the workshop for novice teachers were achieved: a significant decrease in the overall index of the difficulties, a significant increase in the perception of satisfaction with teaching, and a tendency of increase in the perception of commitment to teaching.

In **Conclusions**, the theoretical results, as well as the results of the pedagogical experiment are being stated. There are also mentioned their impact on developing professional commitment and satisfaction of dance teachers.

# 1. THEORETICAL APPROACHES OF PROFESSIONAL COMMITMENT AND SATISFACTION OF DANCE TEACHERS: ANALYTICAL FRAMEWORK

## 1.1. Professional Commitment and Satisfaction as a psycho-pedagogical and managerial issue

A person's commitment to their profession and to their workplace, as well as their satisfaction with their occupation and with the manner in which they succeed in fulfilling their professional duties, have been attracting much attention from researchers. This is due to the fact, that they are two highly important aspects in the work of people involved in service to others in general, and in teaching in particular, aspects that influence their functioning, their self-perception, as well as their personal wellbeing and their persistence in their workplace and in their profession [187].

The teaching profession is perceived as important in every culture, as a central factor influencing a person's personal and moral development, and the formation of society. Society, in turn, expects the ideal teacher to be an educational leader, whose role is to nurture and instruct pupils, aiming at realizing their abilities in an optimal manner. Another task is to develop autonomous people living a meaningful life, full of curiosity and creation [7].

In light of the significant role of teachers in developing future generations, special attention was devoted to research concerning their professional commitment and satisfaction. This, in an attempt to allow all agents in the education system to nurture the aspects reinforcing these perceptions, thus ensuring their continued work in the system. The current study is part of this research corpus, and focuses on an examination of the perceptions of professional commitment and satisfaction in observant dance teachers, teaching in the Religious-General Education system in Israel. The first chapter will introduce the definitions given in the literature to the concepts of professional commitment and satisfaction, and their significance in the context of the teaching profession in general, and of the dance instruction profession in particular.

**Commitment** expresses a psychological connection or identification of a person with the organizational framework in which they work, with their professional occupation or with people related to their work. Commitment is comprised of two aspects closely linked to one another: 1) attitude – meaning a belief in the values and objectives of the organization and/or profession, the desire to belong to them and the willingness to invest an effort towards them; 2) behavior – an intentional action of the employee towards the promotion of the objectives and values of the organization and/or the profession, and an investment of efforts to partake in them and remain part of them [94, 130, 155, 164].

Studies have found there existed a circular connection between the dimension of an employee's attitude and the dimension of their behavior at work – a high-level attitude will lead to behavior attesting to commitment, and this behavior will lead to a reinforcement of the attitude, as well as a reinforcement of the desire to remain in the organization and work for it [154, 187]. In addition, it was found that commitment was a highly important factor in predicting employees' persistence in an organization and/or profession [164].

**Satisfaction** at work means a positive evaluation of a person regarding their employment. This evaluation is of a dynamic nature and could develop following changes that occur at the workplace and in the requirements of the position. They may grow inasmuch as the position provides more rewards, quantitative or qualitative. Even though the sense of satisfaction is less stable than commitment, it provides a good predictive measure for the degree of a person's investment and involvement with their work [154, 164].

**Interrelations between commitment and satisfaction:** Studies indicate that satisfaction and commitment are in fact complimentary terms rather than competing ones, and that together they determine to a large degree the chances that a person will remain in their position. However, it was found that the level of commitment is a better predictor than the level of satisfaction as to the inclinations of the employee to leave their position or remain in it. This is due to the fact that in addition to the link between these two factors, there are also other prerequisites, such as personal demographics, that contribute to the development of commitment and to the level of satisfaction [20, 21, 44, 121, 175, 185].

**Prerequisites to commitment and satisfaction:** The prerequisites that contribute to the development of commitment and satisfaction in an employee are divided into three main types: 1. psychological-personality factors; 2. demographic factors; 3. organizational and professional factors.

**Psychological-personality characteristics:** the choice of a profession is dependent on a person's value system and self-perception as to their skills and ability to realize them [104]. Hence, these aspects can serve as prerequisites to the development of commitment and satisfaction at work. The perception of the working conditions, the sense of efficacy and skills for coping with stress are part of these factors, and to these are added the personal values that constitute an integral part of a person's perception of "self", motivating that person. The degree of accord and suitability between the employee's personal skills and values, and the requirements of the organization and the possibilities these offer the employee, will enhance their commitment and satisfaction [41, 42, 43, 135, 193, 208].

**Demographic characteristics:**

*Gender* – it was found that among women there exists a higher level of commitment than

among men [165] but no correlation was found between gender and between satisfaction from work.

*Age, work seniority* – studies have shown that there is a positive correlation between a person's years of seniority at work and their commitment to the organization. The levels of commitment and satisfaction among older employees, with greater seniority on the job, are higher than among young employees with little seniority. This finding is explained by the employee's investment in the job and in the organization over the years, on the one hand, and on the other hand by the decrease in the number of alternative jobs as the employee gets older [12, 109].

*Education* – findings of research are inconclusive as to the connection between education and commitment to, and satisfaction from work. Some studies found positive relations, while others found them to be negative [20, 75, 206].

*Level of religiosity* – according to Lydon [138], fundamental values define people, serve as a bridge from the "self" to life experiences, and help in realizing goals in the face of difficulties. Thus, a person is more committed to goals that reinforce their personal and collective identity, and grant meaning to their life. Studies have shown a positive connection between religious values and the commitment of employees [41, 42]. Cohen [42] found that an employee's cultural-religious values, such as collectivism, solidarity, mutual trust and support, influenced their level of commitment to the job.

### **Characteristics of the organization**

Basic characteristics of the organization, which influence a person's levels of commitment and satisfaction at work, are:

1. Objectives of the organization – a clear and unequivocal phrasing of the objectives is important to creating commitment of employees to their workplace [105];
2. Social climate – a supportive behavior of the manager, focused on creating conditions for the welfare of the employee and the quality of relationships among employees, enhance employees' level of commitment to the organization [206, 216].
3. A person's integration in the organization – the requirements of the job as part of the organization could cause discontent at work *as a result* of a sense of overload, a situation in which an employee faces many requirements relatively to the time and possibilities they have to perform them, as well as a functional conflict between personal and professional commitments, or between various professional commitments. This complexity could sometimes lead to an intra-personality conflict between the different commitments [27, 110, 215]. The intra-personality conflict is grounded in a person's identity and sense of self, since the contents with which they identify and their

commitments are an integral part of their self. There are employees who discover, that for them the relatively easy solution for this conflict is to leave the job. In continuance to this, Reichers [177] claims that leaving the job is not always the direct result of a decrease in commitment, but rather a path a person could choose in order to solve their conflicts.

The research about teachers' commitment revolves around identifying the aspects that influence the continued involvement and work of teachers at the school. Teachers' commitment is a multi-dimensional concept that incorporates three aspects: *1. Commitment to the teaching profession; 2. Commitment to the organization – the school; 3. Commitment to the pupils.*

It was found that teachers with a high level of commitment had strong psychological ties to the teaching profession, to the school and to the pupils. However, studies have also shown that teachers may be highly committed to their pupils, and at the same time feel uncommitted to the objectives and values of the school where they work, and to teaching in general [40, 88, 136, 164, 178, 219, 220].

A teacher's **commitment to the teaching profession** issues from a deep sense of loyalty and identification with ideological contents unique to teaching, which is perceived by the teacher as a life calling [1, 59]. The practical expressions of this are an investment of efforts towards enriching their knowledge in the disciplinary areas they teach and the acquisition of skills, and development of didactic methods that assist them in attaining a higher level of teaching. This process of developing teaching methods and acquiring innovative methods alongside an enrichment of the contents is evidence to the teacher's professional identification [39, 188]. Studies have shown that teachers present a variety of points of view as to various aspects of their job, but that the intrinsic aspects – such as a profound interest in the discipline, love for children or the sense of vocation - receive greater importance. Nias [157] claims that teachers present a large degree of overlapping between their professional "me" and their personal "me", such that teachers who speak about their profession, actually speak of themselves and sense that the teaching profession allows them to express qualities that set them apart. However, commitment to the teaching profession also includes reference to extrinsic factors such as wages, the status of the profession and work conditions [73, 122].

**Commitment to the school** means loyalty to the institution where the teachers work and identifying with its values and objectives [178]. Loyalty is reflected mostly in the desire and willingness to continue working at the school over time [164]. The identification of the teacher with the school is expressed in reality in the level of involvement in the school and the level of actual support of its objectives. These are frequently expressed by a willingness to act beyond the formal requirements of the position, in devoting extra time to school activities and/or the

needs of the pupil.

However, the school is not to be seen as a monolithic entity, but as a highly complex organization. The complexity is due to the fact that the nature of the teaching process itself requires cooperation with many agents (management, parents, pupils, assistive array etc.), which have different professional and ethical orientations, sometimes leading to conflicts. As a result of this, the daily work of the teacher may include many difficulties, among other things due to the lack of clarity about which factor at which the teacher is to aim their loyalty and commitment [187].

A strong link was found between long-term commitment and teachers' satisfaction with their work, and between the reception of effective-intrinsic rewards from the workplace, such as diversity and autonomy on the job, participation in decision-making, receiving feedback for performance, support from the faculty, from school management and from parents, an organized work environment, and having options for professional development. In addition, the school may provide the teacher with computational-extrinsic rewards, such as a flexible schedule and adequate teaching resources, which also influence the teacher's commitment and satisfaction from their job [9, 34, 73, 107, 178, 217, 215].

**Commitment to the pupil:** the teacher's commitment to the pupil includes two dimensions: scholastic commitment and social commitment. The scholastic commitment drives the teacher to teach their pupils and promote them cognitively through the impartation of knowledge and tools for realizing their personal potential. The sense of social commitment is an ideological outlook of a general nature, based on identification with the pupil as a human being, with self-dignity and a personal identity worthy of evaluation and consideration. The commitment to the pupil from this point of view is expressed, among other things, in addressing the emotional and social needs of the pupil, and in molding behavior patterns of an adaptive nature in order for the pupil to be able to best realize their abilities and themselves. Commitment to the pupil as a person is concordant with the worldview of Dewey [63], who upheld the need for positing the pupils and their needs at the focal point of educational activity. Studies show that the component of emotional relations to the pupils takes up an important place in contributing to commitment to work [33, 136, 164].

**Teachers' satisfaction** with their position coincides with the general definition of the term 'satisfaction'. Teachers' satisfaction constitutes an emotional state reflecting the degree of realization of a person's work values [97, 132, 212]. Researchers distinguish the intrinsic rewards – personal and social, which are made up mainly of the promotion of pupils, an interest in the teaching process, autonomy, a sense of efficacy and achievement, collaboration with school faculty and feeling values for the quality of work, from the extrinsic-material rewards that

teaching provides teachers with, composed of mainly adequate wages, tenure, social standing, promotion in the administrative hierarchy and work hours [4, 33, 34, 47, 61, 172, 194]. Studies have found that a teacher's satisfaction with their work influenced, among other things, the rates of substitution and absenteeism of teachers from work [50]. Also, the level of satisfaction is the best predictor of the teacher's desire to continue in their position [111, 203].

The prerequisites for satisfaction and commitment among teachers are similar to the prerequisites for occupational satisfaction, meaning: 1. Psychological-personality factors – in the teaching profession this is expressed in a teacher's perception of efficacy and skills for coping; 2. Demographic characteristics – among others, age, seniority, gender, education; 3. Characteristics of the organization and the position – in the teaching profession this means work conditions at the school, autonomy within the position, work connections and support from the school faculty and management [61, 196].

**Self-efficacy** is "a person's degree of belief that they are able to organize and carry out behaviors required for achieving the results desired to them" [14]. A person's perception of self-efficacy influences their choice of challenge to undertake, their degree of difficulty and that person's degree of effort and perseverance towards achieving them.

Friedman and Kass [76] defined efficacy in teaching as "a teacher's subjective perception of their ability to (a) fulfill tasks related to the teaching and education of the pupils, as well as tasks related to the entire organization, and (b) to maintain amicable interpersonal relations with both the pupils and the teaching staff and management" [76, p. 343]. This definition emphasizes the two social circles that exist in the professional world of the teacher – the classroom and the school as an organization. Teachers' sense of efficacy in teaching is one of the factors that contribute to commitment and satisfaction [33, 34].

**Loneliness in the school system** A teacher's sense of loneliness in the school has an influence on their perception of commitment to teaching and satisfaction thereof [34]. Loneliness in the school system has several main causes, amongst which are: 1. the framework of the job – a teacher's work takes place almost entirely in the classrooms, with the pupils. Teachers meet their colleagues for only short periods of time during the workday; 2. Behavior norms – peer teachers usually conduct only little prolonged and process-oriented professional interaction regarding essential problems in their classes, such as in staff meetings and school studies. In light of this, teachers are forced to rely on their own personal judgment when making decisions on profession, pedagogical and didactical aspects.

Among novice teachers, the sense of loneliness in the system is even more prominent, since in addition to the characteristics of working in the school, these teachers experience a gap between the level of professional and personal interaction with colleagues and professionals, to

which they were accustomed during their periods of study and training for teaching, and the level of interaction that occurs working in the school [189].

In conclusion, in light of the importance of the teaching profession, studies were conducted in recent years in an attempt to ascertain the factors contributing to the professional commitment and satisfaction of teachers, in order to improve teachers' wellbeing and help them remain in the educational system. The next chapter will focus on the considerations that encourage people to choose the teaching profession, in an acknowledgement of their importance as factors contributing to commitment and satisfaction.

## **1.2. Social and pedagogical dimensions as factors of professional commitment and satisfaction**

One of the most important decisions for a grown person is choosing the professional occupation in which they would like to invest their energy and skills. This decision influences a person and their self-perception psychologically, socially and economically, even as nowadays this occupational decision is more dynamic than in the past and could change over the course of a person's life. This section will review the findings of studies concerning the process of choosing an occupation, and will focus on the considerations that characterize the choice of the teaching profession. The considerations will be presented in relation to their contribution to teachers' professional commitment and satisfaction.

**Aspects of the process of choosing a profession** – theories regarding the choice of a profession focus on two central aspects of the choosing process: the personality aspect and the developmental aspect. Super [211] claims that the profession a person chooses allows them to express the gamut of the abilities, traits and tendencies that make up the self. However, in his perception, the choice of a professional career is not a one-time event, but a dynamic process that could change over a person's life, in accordance with a person's age and the developmental stage they are in. Moreover, Levinson et al. [133] note that even for a person with a long professional career, occupation is characterized by transitions between stability and dynamicity, between indecision and decision making, in a sort of recurring choice of the profession and the job at every stage.

**Congruence of the profession** – findings from studies in the field of occupational psychology concerning the process of choosing a profession point to the fact that a suitable choice of a profession, meeting the needs and personal tendencies of a person, leads a person to a sense of personal wellbeing that is expressed by high levels of satisfaction with work, by persistence and achievements [104, 174, 183, 207].

This finding was reinforced in studies concerning the teaching profession. In the study

conducted by Kyriacou & Coulthard [126], participants were asked to rank the importance of the factors influencing their choice of a profession from a given list, as well as the degree in which the teaching profession enables one to realize each of the examined factors. The study showed that the higher the tendency was to choose the teaching profession, so there was a higher level of congruence between the desired characteristics of the profession and the perception of teaching as a profession that enabled one to achieve them.

The study by Katzir, Sagee & Gilat [114] showed that among other considerations for choosing the teaching profession among teaching students was also the consideration of utilizing previous knowledge and experience. This characteristic expresses the perception of teaching as a profession that enables one to utilize knowledge and experience that were accumulated during previous experiences, both in the personal context and as part of the education system. This reflects on the perception of teaching as a professional field having strong ties to the personal experiences and identity of those engaged in it.

**Aggregated congruence** – a combination of several dimensions showing an increasing level of congruence to the profession. The aggregated congruence hypothesis claims that inasmuch as more dimensions of congruent, so expressions of stress will be lower and expressions of wellbeing higher. In the study by Meir, Melamed & Abu-Freha [147] the different dimensions of congruence were found to be independent, each having a separate influence on the wellbeing of the individual. However, it was found that the congruence of the profession and the congruence of utilization of skills had an aggregated influence on the wellbeing of the teacher.

**Intra-professional congruence** – this is a situation in which, as part of the profession, a person focuses and specialized in a certain field suiting their needs and tendencies. In examining the connection between a person's congruence with a specific area of specialization in the case of multi-disciplinary and diverse professions - such as medicine, law, engineering and teaching, and between the levels of personal wellbeing and satisfaction, it was found that a congruence with the area of specialization led to higher correlations than in relation to the general profession [146].

In addition, a person's status in society is determined by their achievements in various areas, and by their position relatively to those surrounding them. In modern Western society, the main dimensions are a person's education, training and profession, and they will enjoy a higher social status following their academic and professional development, and with the growth in the extent of their responsibility in various areas of life [195]. The profession is one of the roles carried out by a person in society, and hence the social aspect is important to a person's considerations undergoing the process of choosing a profession. We may distinguish the prestige of the profession, meaning public perception of the profession in relation to other professions;

the professional status, meaning the ranking of the profession by members of that profession themselves; and an evaluation of the profession, meaning the evaluation by society of the personal qualities that characterize members of that profession [98]. Despite the importance of the teaching profession to the development of society, in recent decades teachers do not enjoy a high level of professional acknowledgment among their group of peers, and the public image of the profession is in decline [9].

**Factors influencing the choice of the teaching profession** – The characteristics of choosing teaching as a profession were discussed extensively by Lortie [136], a pioneer in sociological research concerning the teaching profession, who divided the motivations for choosing instruction into facilitating factors (facilitators), and factors that attract one to engage in it in the first place (attractors). According to Lortie [136], the facilitators are usually less apparent and are based on social mechanisms that help a person choose a profession.

***Facilitators for choosing teaching*** – Studies concerning the considerations for choosing the teaching profession have found that one's studies at school served as a significant socialization factor to the teaching profession [9, 15, 69, 136, 164].

Among the factors facilitating the choice of instruction are socialization agents, which influence the molding of the process of choosing instruction, and which may be an important factor in the recruitment of new teachers to the profession at an early age. These agents may be divided into two groups: 1. Agents in the primary group – meaning teachers who are family members and friends, the connection with whom leads to an identification with the profession; 2. Agents in the educational environment – meaning educators and professional teachers serving as an example for the pupils in both the professional and personal aspects, and creating an interest in teaching already when pupils meet with them during the studies at the school [125].

Lortie [136] found that one third of the teachers asked had a relative in teaching. The teachers asked stated that this relative was a figure that brought them closer to teaching, encouraged them and influence their choice. The study by Katzir, Sagee & Gilat [114] also found that the primary agents had a stronger influence on the choice of teaching as a profession, and among all agents participating in the formation of the decision, the mother had the strongest influence. It was also found that there was a distinction between teaching students who had chosen the profession before the age of 18, and those who had chosen it later in life. Those who chose the profession at a young age attributed their choice of teaching to self-realization, and presented a higher level of professional commitment compared with those who made the decision at a later age. This finding is explained by the fact that the students in the former group developed a positive cognitive-emotional position towards teaching, on both the intrinsic and extrinsic aspects, following a sense of identification with educational models at home and at

school at an early age. This process, which began at a relatively early age, created in them a strong sense of commitment to teaching. The study by Arnon, Frenkel and Rubin [9] also reinforces the finding that being related to a teacher has a positive influence on the perception of the teaching profession and on one's willingness to engage in it.

Another facilitating factor for choosing the teaching profession is related to the influence of positive experiences from previous engagement in education, such as counseling in a youth movement, during the military or national service in Israel, as well as movies and books about exemplary models from the world of education [5]. An enhanced and advanced study of a specific area of specialization – such as arts and sciences – at an early age, due to special attraction and interest in it, may also serve as a motivational factor for choosing the instruction of the studied discipline [15, 113].

In conclusion, various aspects of early acquaintance with teaching, along with an interest in the discipline, make occupation in this profession more accessible, and thus serve as a facilitator to choosing it.

**Attractors to occupation in teaching** – From findings of studies concerning the perception of the teaching profession and the reasons for choosing teaching as a career, three main categories of considerations for choosing this profession arise – intrinsic considerations, extrinsic considerations, and altruistic considerations. These categories appear in different variations in studies concerned with the field [9, 38, 113, 114, 161, 162, 195, 228].

**Intrinsic considerations** are being dealt with by Pink [174], who pointed out that in the choosing process people are first and foremost motivated by intrinsic motives, such as autonomy, room for development, growth and control. Similarly, studies dealing with motivations for choosing the teaching profession indicate that the intrinsic motives – connected with the essence of the profession – are those most prominent in the choice of it. These considerations are connected with the satisfaction that is derived from the act of teaching itself and from its inherent characteristics, which are perceived by the person as suiting their skills and personality [58, 113, 158]. These motives are more significant than motives connected with material rewards, such as wages, work conditions and welfare, as well as social rewards derived from the acknowledgement of the professional status of teaching [6, 9, 39, 81, 136, 164, 195, 229].

In studies that dealt with the considerations for choosing teaching it was found that most of those who turn to teaching are people who perceive themselves as having a good ability for teaching, and define themselves as people who love children, looking for an occupation that involves interpersonal communication. Active teachers emphasized utilitarian aspects such as satisfaction and the joy from the act of teaching itself and from the possibility of promoting children; creating enriching interpersonal connections; interest in the discipline taught; potential

for self-realization; a high level of autonomy; mobility between age groups and levels of teaching; the possibility of choosing the population (ethnic, religious, or social background); the use of life experience and professional knowledge, as well as the possibility of realizing personal abilities such as creativity at work [69, 114, 180, 136].

An explanation to the importance of the intrinsic utilitarian aspects gained by those in the teaching profession is provided by the sociologist Meyer [148]. He claims that in light of the fact that the prestige of the teaching profession in society is doubtful, teachers' expectation for self-realization and fulfillment from their work is especially high, since this expectation validates their choice of teaching, and attests to their autonomy and to their control over their destiny [113, 136, 229].

**Altruistic considerations** are connected to a perception of teaching as a socially worthy profession, since it creates a sense of vocation and of giving to the other, it allows one to influence the lives of children and thus mold the future generation and work towards a better society [114]. The altruistic perception is grounded in the Jewish, and even Christian, tradition, in which teaching is considered a service of a high moral value and it is apparent that the influence of *this perception is more ingrained among traditional and religious societies* [67, 136].

Nisan [158] develops the concept 'perception of the right' referring to the altruistic aspect when choosing the teaching profession. He claims that this choice expresses people's demand of themselves to act in accordance with normative perceptions of goodness, and not only by their fleeting passions and preferences. This demand is based on the acknowledgement that certain behaviors are good and worthy of following, even if they do not involve an internal or external reward, or are not the result of a moral demand [158, 160, 162].

The sense of the desirable is normative and grows in a social-cultural context, and the considerations they entail are based on a person's belief that one ought to follow, and also educate towards, this behavior [159]. The motivating force of the sense of the desirable is significant to a person's identity, and is determined by the manner in which a person perceives how a certain behavior reflects their identity, while avoiding that behavior causes them to deny their identity [113, 161].

There are researchers who believe that the altruistic considerations are included in the category of intrinsic considerations, since they believe that the desire of teachers to contribute to society is in fact an intrinsic motivation, the reward of which is meeting high needs of the self [153, 164, 195].

**Extrinsic Considerations** are connected to utilitarian aspects of the teaching profession, which are not part of its professional characteristics. These considerations related to aspects such

as social status and work conditions – long vacations, the wage level, required profession and tenure. Another significant aspect is the fact that the teaching profession is suited to family life and to parenthood, such as the option for flexibility in work hours or for a part-time job, as well as a schedule that suits the schedule of the children [114, 22, 180, 136].

Studies that examined the social-economic status of those turning to teaching pointed out differences between various population groups in regards to the significance of the extrinsic considerations. Findings indicated that teachers from a high social-economic background do not view teaching as a prestigious profession, and for them the intrinsic rewards are more significant than the material rewards. In contrast, teachers from a low social background view teaching as a profession that enables social mobility and ascribe importance to the material rewards as well. In light of this, those who turn to teaching come mostly from the low social-economic classes, while members of the high social-economic class prefer to turn to other professional routes, considered more prestigious [113, 136, 164, 210, 229].

In conclusion, studies show that the process of choosing a profession is a dynamic one, aimed at an attempt to find an optimal match between a person's skills and tendencies and the chosen work environment. Researchers have found that the intrinsic and altruistic factors – such as an interest in the subject taught, the aspiration for self-realization and the desire to contribute to the image of the young generation – are the most significant considerations when choosing the teaching profession. Nurturing the intrinsic and altruistic aspects significant to those choosing the teaching profession could assist in improving teachers' personal wellbeing, and thus to an increase in their motivation to persist in their position in the education system, out of an acknowledgment that a teacher's accumulated practical and theoretical knowledge influences the quality of their teaching [9, 231].

### **1.3. Dimensions of the Dance Art as Factors of Professional Commitment and Satisfaction**

As shown by the studies described in the previous section, the choice of the teaching profession issues primarily from a desire for self-realization, as well as from an aspiration to realize personal and social values. It was found that the realization of these aspects in the work of teaching influences teachers' perception of professional commitment and satisfaction. The following section will review the values identified with the instruction of the arts in general, and of dance in particular, in accordance with the views of central researchers in the field of education to the arts.

The arts serve as a space for the expression of the artist's powers of imagination and creation, and are realized through the unique languages of the various arts. The works of art

reflect and react to moods, outlooks, values, beliefs and socio-cultural approaches, and trigger in the observer, the reader or the listener sensory, emotional, aesthetic and intellectual experiences. Theoreticians of education to the arts emphasize the value of teaching the arts to a person's process of forming their identity. In their view, education to the arts constitutes part of the basic curriculum in the education system. It promotes aesthetic education to all pupils, as well as develops their self- and social- consciousness. The point of origin for the importance of education to the arts is that the ability to experience an aesthetic experience – that includes absorption, processing and reaction – is innate, and it develops and forms naturally and integratively throughout the child's growth. However, there is importance to a professional guidance by a teacher with expertise in the discipline and in didactics for the development and enhancement of the pupil's ability to absorb the language of the art and express themselves through it.

The objectives of the curriculum in the arts in formal education are for pupils to create and present their works; understand the importance of the arts and their role in human culture and history; react to the qualities of the arts and create an informed judgment concerning the works of art. Researchers claim that education to the arts develops thinking skills, enhances understanding, sensitivity and moral development, serves the learning of new concepts and expands the world of knowledge. From this arises that the inclusion of the arts as an inseparable part of curricula in the schools is essential for the development of the pupil [63, 66, 82, 96, 145]. Gardner's theory of multiple intelligences [80], which stipulates that human intelligence is not a uniform mental entity, but rather a conglomerate of many separate intelligences, reinforces this perception. Gardner had so far identified eight distinct intelligences of equal importance: *linguistic intelligence* is the ability to perceive or create a spoken or written language; *logical-mathematical intelligence* is the understanding and use of numerical relations, abstract or logical; *spatial intelligence* is the ability to perceive visual or spatial information, transform or change such information and recreate visual images; *musical intelligence* is the ability to create, communicate and understand significances created by sounds; *bodily-kinesthetic intelligence* is the use and control of the entire body or parts thereof in order to solve problems, to communicate or to produce or create objects; *interpersonal intelligence* is the ability to acknowledge and distinguish emotions, beliefs and intentions of other people; *intrapersonal intelligence* is self-consciousness, the ability to distinguish our own feelings and responses to actions; and *naturalist intelligence*, which is the ability to understand and to act effectively as part of the world of nature.

Each of the intelligences has a distinguished location in the brain and unique mechanisms for the processing and expression of information. The significance of the multiple intelligences

theory for education is that pupils are different from one another, and each of them is intelligent in their own way. Hence, every pupil deserves teaching that is suited to their skills and tendencies in order to enable them to recognize the full potential latent in them, realize it, and thus enrich their existence and their environment. Integrating the instruction of the arts in education allows pupils, in whom these intelligences are fertile, to discover their strengths, develop and find expression not only in the fields of the arts, but through them to become stronger in all other areas as well. Eisner [66] reinforces Gardner's approach and claims that arts studies are important to all pupils, and not only those specially gifted in the field, since the arts enhance development in the cognitive sphere and hone critical thinking, which refers to the aesthetic investigation in art and in life. In their view, the instruction of the arts calls for experiences that encourage pupils' development of imagination, sensitivity and awareness to their external and internal world.

Various studies have proven the contribution of the arts to education. In the study of Beton, Horowitz and Abels, which examined pupils in the 4<sup>th</sup> to 8<sup>th</sup> grades studying in 2000 public schools in the United States, the researchers found a significant connection between pupils' art studies and the development of thinking skills required for academic success. The study revealed that young pupils, whose curricula included a relatively wide exposure to art, stood out in areas of creativity, fluency, originality, and the ability to express ideas and thoughts, compared with those who had less exposure to art studies. In addition, researchers Winner & Hetland [226] identified that art studies reinforced in pupils abilities of spatial observation, self-feedback, self-criticism and a willingness to experiment and learn from mistakes.

In spite of the above, art studies in education system in Western countries, and in Israel as well, are still marginal in relation to the core of the formal curriculum, which includes language and literature studies, mathematics and sciences, and physical education. This division is based on the positivistic philosophical position that upholds an empirical testing of knowledge that may be proven or disproved through experimenting and scientific observations, and a reliance on substantial facts in order to understand the world. According to this approach, the cognitive activity of thinking can only be mediated in a verbal manner. An adoption of this conception leads to the promotion of a hierarchy of knowledge that crowns scientific knowledge and distances the arts from their proper place in the development of human cognition [66].

The art of dance is defined as a human language made up of body movements in time and space with the investment of effort, which are not aimed at performing daily work [96, 186].

The instruction of the art of dance in the formal school framework is called educational dance (in the Israeli education system – *Dance for All*). The term 'educational dance' describes the art of dance that is taught as part of the overall school curriculum, subject to the State's

regulatory requirements and granted to all pupils during the school day. The professional challenge of dance teachers is to develop the artistic skill of the pupils through dance lessons, while perfecting their cognitive, emotional and physical development. McCutchen [145] emphasizes that unlike the model of education for excelling dance students, the basic dance curriculum is not meant to transform all pupils at the school into professional dancers, but rather to expand their educational horizons through dance studies.

Brinson [22] presents six main aspects of teaching the art of dance as part of the school curriculum, contributing to the pupil's development: artistic and aesthetic aspect; cultural aspect; personal and social aspect; physical development aspect; the aspect of developing theoretical studies; and pre-professional training aspect. These aspects also arise in the studies of other major researchers in the field of dance education [86, 95, 96, 123].

### **1. The artistic and aesthetic aspect of dance education:**

- ✓ **Acquaintance with elements of the art of dance**– schooling in the art of dance includes two aspects: theoretical knowledge such as concepts, genres, and historical processes, which expand on the pupil's artistic and cultural education; and practical knowledge, such as a movement 'vocabulary', acquaintance with the body, developing awareness and sensitivity to the components of dance – movement, dynamics, time and space – which serve as tools of creation for the pupil [145].
- ✓ **Developing an ability for nonverbal artistic communication**– human communication includes various ways in which a person may express their ideas and feelings about the world, without needing words, and dance is a powerful example for such communication [95]. The human body is the main and direct instrument of expression in dance, unlike the instruments serving expression in other arts, such as the pen, the brush or the violin. The uniqueness of expression through the body also arises from the words of choreographer Martha Graham: "The instrument through which the dance speaks is also the instrument through which life is lived... the human body. It is the instrument by which all the primaries of experience are made manifest" [100]. The manner in which the parts of the body are used in dance allow the pupil to conceptualize and express ideas and feelings through nonverbal communication.
- ✓ **Developing conceptual skills**– in order to realize the action with the body, the pupil requires attention for storing the representations in their memory and memorizing the details of the movement sequence. In order to independently express the dance, the pupil must listen to directions from the teacher, while remaining personally involved in learning the movement sequences, as well as in the feelings, ideas and thoughts the

dance evokes in them. Observing a dance show also enhances the multi-sensory perceptual awareness of the pupil, who is required to focus their attention on a large amount of complex information occurring simultaneously. The pupil is required, among other things, to observe the movement of the dancers through space and time, changing qualities of movement, connections between the totality of dance components, and connections between these and the partner arts – music, setting, costumes – and their significances [96].

- ✓ **Developing an ability for informed and critical judgment** – valued and aesthetic standards direct processes of judgment and criticism, on both the practical aspect and the theoretical aspect of dance. These processes perfect in the pupil skills such as observation, precision, understanding, analysis, awareness and reflection. This cognitive process is a spiral process beginning in elementary school and expanding the more these skills are used, in different contexts and growing levels of difficulty. These processes of self- judgment and criticism serve for the pupil as a meaningful sphere for personal development in dance, as well as in all other subjects.
- ✓ **Developing creative thinking and action** – Landau [129] defines creativity as daring to venture towards the new, daring to connect things that were not attributed to one another before. She claims that creativity is a form of intelligence that exists in everyone, and can be practiced and developed like any other form of thinking. Assignments in a dance lesson, alongside assignments related to performance and direction, encourage the pupil to find movement solutions while thinking and using imagination and inventiveness, to understand there are many ways to solve a problem, and to become acquainted with various ways for organizing manners of expression. These challenges provide them with opportunities to develop a dialogue with themselves and with their environment, as well as to discover and realize their inner potential [95, 123].

## 2. The cultural aspect of dance education

- ✓ **Acquaintance with different cultural traditions** – dance is a rich medium for researching the customs, attitudes, history, philosophy, styles and ways of life of different peoples and cultures [123]. When learning ethnic dances, the pupil utilizes research tools from the field of anthropology and sociology. Learning can derive from observing or performing folk dances, or from studying communal, religious or national customs reflected in the dance being studied.
- ✓ **Acquaintance with the canon of artistic dance works** – works of dance reflect the artist's aesthetic perception and issue from the social, political and economic

background of the period in which they were created. Awareness of this enhances the pupil's understanding of, and sensitivity to, the work they are observing or performing on the one hand, and their acquaintance with a variety of aesthetic languages in the culture of that period, on the other hand [22].

- ✓ **Constructing a cultural identity through the creation of the dance** – the process of creation in dance allows the pupil to investigate and express values, beliefs and norms common to the community to which they belong. This dance expression, in advanced stages of learning, can encourage the development of an aesthetic-artistic language that enables an embodiment of the unique inner spirit of the community members, and for others to become acquainted with their culture [95].

### **3. The personal and social aspect of dance education**

- ✓ **Developing intrapersonal skills** – in the dance lesson the pupil is required to organize their bodily movements according to principles, norms and values that require them to perfect intrapersonal skills such as precision, persistence, independence, discipline, self-confidence and self-awareness, thus molding their personality.
- ✓ **Developing interpersonal skills** – creation processes in the dance lessons, or in preparation for a dance show, include group activities that encourage social interaction for the purpose of group planning and decision-making. These frameworks provide an opportunity to cooperate, give and receive constructive judgmental criticism, reinforce the sense of group involvement and cohesiveness, and in these frameworks, the pupil develops interpersonal skills such as sensitivity and acceptance of the other, cooperation, tolerance, respect and trust [22].

### **4. The aspect of physical development in dance education**

- ✓ **Developing physical skills** – dance lessons develop in the pupil physical skills such as coordination, flexibility, strength, a kinesthetic sense and balance. Training expands physical possibilities and is the means for controlling the body in order to achieve freedom of expression and personal fulfillment [22, 123, 202].

### **5. The aspect of influencing theoretical studies in dance education**

- ✓ **Bidirectional transfer from dance studies to theoretical studies** – transfer is defined as the pupil's ability to utilize knowledge and thinking strategies they acquired in one framework in favor of another situation [60, 96]. Transfer, as a high-order thinking activity, creates a bi-directional connection between art studies and other disciplines. Instruction of the art of dance enables, for instance, the transfer of knowledge about movement in space to geography lessons, and an understanding and

experience of concepts such as speed, time and force in movement, to studies of the exact sciences.

Researchers of education to the arts claim that the desire to preserve the instruction of the arts as part of the school curriculum has led to an attempt to prove that the arts provide the pupils with skills that help them succeed in the theoretical subjects. Studies have shown that art studies do, indeed, have a favorable impact on pupils' success in theoretical subjects such as mathematics, reading comprehension and sciences, but these findings were not significant [60, 222]. Researchers claim that what is vital is not for the cognitive and emotional skills to "transfer" from the art studies to the theoretical subjects, but for the pupil to develop and enhance these skills in a diverse manner in different disciplines [28].

- ✓ **Integration between the theoretical subjects and dance studies** – integration means utilizing the art subjects, and amongst them the art of dance, as part of the instruction of the theoretical subjects as a means for improving learning. There are education researchers who claim that this interdisciplinary integration, which operates a variety of teaching styles characteristic to art studies, challenges the pupil to create contextual systems while using metaphoric and analogic thinking, thus enhancing their levels of learning, understanding and achievements. In reading a literary work, for instance, teachers may use dance in order to enable pupils to embody the figures through movement, thus making room for an active and experiential learning, through an examination and personal expression of the figure and of the drama taking place in the text. This interdisciplinary learning is intended to enhance for the pupil their understanding of the work. However, there are disagreements regarding the theory on the issue of integration, since there are researchers who claim that the integration of the arts with the core subjects diminishes their value as a distinct discipline [124].

## **6. The aspect of pre-professional training through dance education**

Dance lessons as part of the school curriculum allow the pupils with the physical and mental traits required for a professional career in dance to stand out. The acquaintance that excelling dance pupils make with their unique skills opens for them the possibility to choose pre-professional dance studies in designated dance schools, which train their students to the stage art [145].

In addition, those pupils in whom the educational dance exposed an attraction to the art of dance, but who were not blessed with all of the qualities required for a career as professional dancers in leading dance troupes, may choose other diverse areas of

specialization in the field, such as: dancing in small troupes, a teacher, a choreographer, a dance therapist, dance critic, historian or researcher.

In conclusion, as presented at the outset of this chapter, studies have shown that a teacher's psychological identification with the values of the discipline and with its educational qualities enhances their professional commitment and satisfaction [164]. A teacher's choice of dance instruction as a career constitutes, for them, one of the paths to professional self-realization, at the same time allowing them to expose their pupils to the art of dance as a discipline, and develop them on their three dimensions - the emotional, the physical and the cognitive. Brinson's model [22] sheds light on the various aspects in which dance lessons develop the pupils, thus basing the importance of teaching the subject as part of formal education. Beyond this, Gardner's theory of multiple intelligences [80] further validates the instruction of the arts in general and of the art of dance in particular. The diverse values of teaching the art of dance at school, as detailed in the overview of this research, shall serve as a basis for examining the aspects influencing dance teachers' perception of their professional commitment and satisfaction.

#### **1.4. Conclusions to the first chapter**

1. Studies presented in this chapter attest to the importance of examining employees' professional commitment and satisfaction, as these two factors contribute to the employee's degree of involvement and persistence at their workplace and in their profession. While commitment expresses an employee's connection, or psychological identification, with three foci – the organizational framework, the professional occupation and the people in the work environment – the perception of satisfaction from work is essentially dynamic and expresses an employee's overall positive assessment of their work. An employee's professional commitment and satisfaction influence their professional functioning, their self-perception and their personal wellbeing.
2. The field of research examining the professional commitment and satisfaction of teachers has developed in recent years in light of the importance of the teaching profession for the development and flourishing of a value-oriented, advanced society, as well as of the desire to reduce the levels of turnover and dropping out of this profession. As part of this trend, studies have developed around the world and in Israel, aimed at examining the motivations for choosing the teaching profession, with an awareness to the fact that the choice of a professional occupation is a meaningful process in the adult life of a person, influencing them psychologically, socially and economically. Studies presented above have shown that three groups of considerations guide a person when choosing the

teaching profession – extrinsic considerations, related to the utilitarian rewards of the profession; intrinsic considerations, related to the work of teaching itself and to self-realization; and altruistic considerations, related to the ideological aspect of teaching, and especially to a desire to benefit the pupils. The extrinsic consideration was found to have the lowest level of influence on the choice of teaching, while the intrinsic consideration and the altruistic one were found to have the most influence. It was also found that inasmuch as a person's needs and inclinations are more compatible with the teaching profession, so their professional commitment and satisfaction rise. Many researchers believe that teachers should be supported in searching for personal and professional self-realization, since the choice of the profession does not end upon entering the job, and depends much on the teacher's personal and professional wellbeing. The current study focuses on an examination of the professional commitment and satisfaction of teachers of the art of dance. Studies on dance education detail the professional and ideological aspects characteristic of dance instruction, which may be identified as the altruistic and intrinsic aspects of this profession. These studies raise, among other things, the claim that the uniqueness of the dance subject lies in the development of the pupil on all three dimensions – emotional, physical and cognitive. Dance instruction opens to the pupil the possibility of discovering the body as a medium for personal expression and for developing ideas in multidimensional thinking, made up of space, rhythm, sensitivity, perception and awareness, which provide pupils with tools for a critical evaluation of a work of art. Moreover, Gardner's theory, claiming that human intelligence is made up of a combination of a variety of intelligences reinforcing one another as connected vessels, sheds light on the obligation of education to enable each pupils to discover their diverse strengths and skills, beyond the development of their linguistic and mathematical skills. Studies show that a pupil's exposure to the art of dance as part of school studies develops, among other things, the kinesthetic, spatial, musical, intrapersonal and interpersonal intelligences, thus strengthening them not only in the arts but in all other subjects as well.

3. In conclusion, studies over the last decades have indicated the teachers' professional commitment and satisfaction determine to a large degree their personal wellbeing on the job, and the chances of them aspiring to stay in the profession. An awareness of the leaders of the education system to the aspects reinforcing the commitment and satisfaction of teachers, who are the backbone of the education system, is a necessary precondition to their cultivation.
4. From an understanding the importance of the teaching profession to society and the desire to maintain the wellbeing of teachers in the formal education system, the following

chapter will focus on the various ecological-environmental aspects influencing the perception of commitment and satisfaction of the observant dance teachers. The discussion will begin with a review of the wide public circle influencing the teachers, which finds expression in the issue of the status of the teaching profession in Western society, and in Israel specifically. Further on, the chapter will discuss the status of the instruction of the arts, and especially the art of dance, in the general education system in Israel and in the religious-general system specifically.

5. So, *the problem of the research* consists in the establishment and valorification of the psychological, pedagogical and sociocultural conditions for developing professional commitment and satisfaction of dance teachers in Israel through the implementation of a model focused on the interconnection of the sociocultural and educational dimensions, as well as on the principles of universality and uniqueness of the professional commitment and satisfaction phenomenon, thus ensuring the a diminishing of the disparity between the existing level and the expected level of professional commitment and satisfaction of dance teachers.

*The goal of the research:* identification and valorification of the psycho-pedagogical and social-cultural conditions for developing the professional commitment and satisfaction of dance teachers In Israel.

*The objectives of the research:* 1) Analysis of theoretical approaches to the professional commitment and satisfaction of dance teachers; 2) Analysis of sociocultural and educational aspects as predictors for the professional commitment and satisfaction of dance teachers; 3) Identification of the pedagogical, psychological and sociocultural conditions for developing professional commitment and satisfaction; 4) Drafting of a sociocultural and pedagogical model for developing professional commitment and satisfaction of dance teachers; 5) Experimental validation of the sociocultural and pedagogical model for developing professional commitment and satisfaction of dance teachers.

## **2. METHODOLOGICAL APPROACHES FOR THE DEVELOPMENT OF PROFESSIONAL COMMITMENT AND SATISFACTION OF DANCE TEACHERS**

### **2.1. Identification of the Pedagogical and Socio-Cultural Conditions for the Development of Professional Commitment and Satisfaction of Dance Teachers**

The professional commitment and satisfaction of teachers, as defined in the previous chapter, are multi-dimensional concepts influence by a variety of factors, and referring first and foremost to the essence of the job, the work environment and the objects of the work. But these two aspects, which predict the quality of the teacher's work and their persistence in the profession, are also influenced by the social-cultural conditions that exist in the general and communal public sphere in which the teachers operate.

This chapter will focus on central social conditions, one of the most dominant of which is the public image of the teaching profession in our time. The chapter will present the reasons for the current condition of the teaching profession and to the decrease in its prestige and status in the eyes of society, relatively to other professions. In addition, in order to gain a deep understanding of the cultural conditions that influence the commitment and satisfaction of the research population – observant dance teachers – the chapter will review the unique characteristics of the national-religious community in Israel, the community to which these teachers belong.

Further on, in order to clarify the pedagogical conditions that influence the professional commitment and satisfaction of dance teachers in the Israeli education system, the chapter will review the status of the art subject in the system in general, and pedagogical aspects that are unique to the instruction of the arts, and the art of dance specifically, in Religious-General education.

There is general agreement among researchers that education makes an imprint on the individual, molds society and influences its achievements in various areas [98]. Aloni [7, p.16] clarifies that good education is "education that seeks to assist people to better realize their personality abilities and cultural infrastructures, and create for themselves an autonomous life full of meaning, decency and self-realization." In light of this, the need for good teachers was and still remains a most important objective for any advanced society.

From a study conducted in the United States for the NCTAF organization, Darling-Hammond [57] concluded that there is a distinct connection between the quality and experience of the teachers, and the achievements of their pupils. And yet, there is a significant difference between the importance of the teaching profession, and the status of teachers and the

attractiveness of the profession in the job market [126, 136, 180, 191]. A research report by the OECD, in which 25 countries – including Israel – participated, points to the major aspects troubling the education system in these countries, in regards to the teacher issue [163]. The report points to a significant shortage of high-quality teachers, mainly in essential fields of learning; a low rate of male teachers; an increase in the average age of the teachers; a decrease in the status and in the image of the teachers, both in the eye of the public and in their own view; limited means for rewarding and acknowledging teachers' achievements; a relative decrease in teachers' salaries; a high rate of teachers' wear; reports on an overload of work leading to an exhaustion of the teacher's physical and mental resources; and an inappropriate work environment. These aspects also arise in other studies in the field, and they project to the satisfaction of teachers and to their efficiency on the job [106, 223].

According to the research literature, the teaching profession is characterized by a high rate of substitution, especially among teachers with high academic abilities [56, 89]. Volansky [223] clarifies that graduates of academic studies face, nowadays, a highly variegated, and more rewarding, job market, which is fundamentally different from the traditional job market that was based on agriculture, industry, public services and education. Since the 1990's a significant increase occurred in the number of employees in the services industries, such as finance, leisure and culture, tourism, transportation, sales, paramedical services as well as the ICT industries (Information and Communications Technology) [108]. An acceleration of this process was caused, among other things, because the new job market rewards its employees well in salaries, in adjacent conditions and in a professional status higher than that of the teacher.

A report published by the OECD in 2002 points to the fact that due to the difficulties of recruiting suitable candidates for teaching, concern grew in many member countries of the organization, that in the near future they will no longer be able to maintain a sufficient number of high-quality teaching forces [225]. In addition, among active teachers there was found a tendency towards low professional commitment, expressed by an examination of alternative occupational possibilities along the years of teaching, as well as by a trend of early retirement (not due to pension) [58].

The Israeli education system is also dealing with the decrease in rates of joining and persisting of new teachers, as well as with the decrease in the social-economic status of the teacher [227]. Reports in Israel point to over 50% of the graduates of teacher training dropping out of teaching within the first five years of teaching [17, 64] and in the United States it was found that dropout rates reach up to 60% during these years [36, 39, 113, 182].

Data from the Central Bureau of Statistics [37] shows that, much like data from the European Union, in Israel there is an increase in the age of teacher and a decrease in the number

of young teachers, a process leading to an aging of the education system. In addition to this, education in the Western world and in Israel as well, is mostly in female hands. Hertzog [102] notes that the rate of males in the Israeli education system has dropped from 61% in the 1930's to about 21% in 2004. At the same time the rate of females among Israeli teachers had risen substantially, which can be seen in the data collected in 2001, in which the rate of women in secondary education was 80.1%, and in primary education 93.4% [102].

The entrance of women to the teaching profession began early in the 20<sup>th</sup> century. Research dealing with the process of feminization of the education system provides social, economic and psychological explanations to this phenomenon. It derived, first and foremost, from the expansion of the public education systems, which had resulted in a rise in the number of pupils in every age-group, in an extension of the length of mandatory schooling, and in the inclusion of girls as pupils in formal education.

Other studies have found that the process of feminization received encouragement and legitimation from an economic reason, which is that the education systems, mostly funded by the State, did not receive the financial resources required for funding the enormous growth in the costs of education [184]. The process of feminization was accelerated due to a combination of economic considerations and patriarchal considerations [209]. Strobe claims that men left the teaching profession since the wages were relatively low and did not enable them to provide for their families as breadwinners. Women, on the other hand, were able to enter the teaching profession since they had education and professional training, but were only secondary providers in their families. Furthermore, the scope of occupational possibilities open to them upon entering the job market was limited [65].

Women became 'natural' candidates for teaching positions since traditionally they were connected with the raising and nurturing of children [127]. Fischbein [74] analyzes in a critical and gendered fashion this social-cultural phenomenon of turning the teaching profession into a 'feminine' one, and its implications on the teaching profession. She [74, p.73] claims that The natural connection between teaching and childrearing serves, among other things, as a justification for the lowly status of the teaching profession, as allegedly it is no different than motherhood, and does not require any special skills or the deliberate acquisition of professional knowledge the perception of teaching as an extension of the 'natural' role of the woman and the presentation of school as a 'family' creates a convenient background for pressuring teachers to devote to their job many hours beyond those they receive pay for as part of their position, and adjust themselves to poorly working conditions.

According to Hertzog [102], the education system indirectly institutionalizes the gaps between genders. This is because, unlike the requirements of most occupations in the economy,

the job of teaching is considered as a full-time job for working part of the day, for part of the week and not all months of the year. This advantage serves as compensation for the relatively low salary paid to women, and ensures that a large, educated, and relatively well-off public of women will make do with their channeling to the teaching profession. She claims that "the affixing of the teacher's status as a women's occupation, suiting them as being 'secondary providers', and 'head caretakers' of the children, reinforces the marginality of this occupation, which should have been one of the major occupations in society. The positioning of teaching as a lowly occupation makes it easier to skimpily allocate funds to the entire education system" [102, p.15-16]. Thus a vicious cycle is created, in which many women, who view teaching as a calling, choose this occupation that by its very labeling as 'feminine' loses the appreciation of the public and is characterized by constant erosion in wages.

In conclusion, nowadays a gap has formed between the importance of the teaching profession to the individual and to society, and between its current low standing in the eyes of Western society, as well as in Israel. The erosion in the status of the teaching profession began at the same time as the increase in the extent of employment of women-teachers, which was accompanied by an erosion in salaries and in working conditions in teaching. These factors create a difficulty in recruiting new teachers and lead to an erosion of the teachers that exist in the system and to significant dropout of new teachers over the course of the first five years of their employment.

However, Israeli society is made up of a variety of communities, characterized by different worldviews – cultural, national or religious. These differences influence, among other things, the status of the teaching profession in each community. In order to truly understand the cultural conditions that influence the commitment and satisfaction of the research population, the following section will be concerned with the national-religious society, the community to which the observant dance teachers belong, and will focus on its uniqueness as a society that combines a religious way of life with modern Western culture, on its connections with the general Israeli society, and on the educational perceptions guiding it.

The problem of establishing psycho-pedagogical and sociocultural conditions in developing professional commitment and satisfaction of dance teachers has been researched neither pedagogically, nor socioculturally. Meanwhile, the problem of professional commitment and satisfaction of teachers was analyzed from a psycho-pedagogical perspective by N.Buraga (Nastaușeva) [24, 25, 26], stressing out the aspect of internal resources of the personality and their influence on professional commitment and satisfaction. Traditionally, this problem has been reflected in publications by V.Gh. Cojocaru [45, 46], T.Callo [31, 32], V.Goras-Postica [83, 84, 85], and others.

According to the report of the Israel Democracy Institute on the National-Religious Community [101], the national-religious community includes, to present, one-fifth of the adult Jewish population. Members of the community strive towards full participation and integration in the State of Israel, in Israeli society and in modern life in general, but on the other hand are interested in maintaining unique cultural and social characteristics. As a result of this, this society pendulates between integration in the environment of the secular majority, and separation and differentiation to a point of disengagement from the environment of the majority.

According to the religious self-definition of the research subjects in the report, there is within this community sub-groups, which are very different from one another in their size, and the boundaries between the groups are diffusive according to positions on different matters. The findings of the study show that this community includes three "natural" groups, the difference between which is their attitude towards the boundaries of the Halacha and the orthodox customs: 1. The core national-religious group, characterized by a moderate religious worldview; 2. The ultraorthodox-national group, characterized by a conservative religious worldview; 3. The liberal/modern group, characterized by a liberal religious worldview [101, p.43]. There is a correlation between belonging to the different groups and the degree of their integration in the environment of the secular majority, or differentiation thereof. There are several other small groups, which attribute themselves to the national-religious community, but which, due to their marginality, will not be discussed in this research.

It is interesting to note that Jewish Israeli society has undergone, over the past several decades, a dynamic process of changes of elites and changes of ideologies, which includes, among other things, a methodical and continuous movement of national-religiousness from the margins to the social and political center. A research report of the Israel Democracy Institute on the National-Religious Community [101] indicates that national-religiousness has been continuously setting in formal and informal power positions, and even striking roots in the heart of public discourse in Israel in the various arenas, amongst which are the social, the political, the cultural, and in the media. The researchers claim that this change has strategic implications on the character of Israeli society and on the power relations within it. The researchers view this phenomenon of the entry of religious ideas and players into the public sphere as part of a phenomenon taking place in many countries around the world in general, and in the Middle East in particular. Hence, the level of interest in the phenomenon and its subjects in Israel is continually growing, a fact expressed in the various surveys intended to characterize the national-religious community on various aspects [101, p. 221].

The identity of the national-religious community is based on three components: religiosity, nationalism (Zionism), and a certain degree of openness to modernity [101, p.26].

Each of these identity components has various interpretations, which create within this community trends and sub-trends. Although all three components are significant to the construction of educational perceptions in the community, the remainder of this chapter will focus on the issue of attitudes towards modernity, since they are related to the current study, which discusses the integration of teaching the subject of the art of dance – which belongs to general studies of the humanities – into the religious-general education system.

As was shown by studies presented above, the value of the teaching profession in the main current of Israeli society has decreased. However, among members of the national-religious community, the attitude towards this profession is influenced by fundamental values of Jewish tradition, in which teaching is perceived as an altruistic service of high moral value to the community, since the teacher is a socialization agent and a role model, imparting essential knowledge and values on the young generations. This approach is based on the perception accepted to this day among traditional and religious societies, and which also finds expression in the study by Rokeach [181], who in an examination of the value system of teachers found that observant teachers from various religions are characterized by a conformist worldview, and place a greater emphasis on values of discipline, willingness to help others and care for the welfare of others, and less on enjoyment, personal freedom and independence, compared to non-religious teachers [67, 136, 140, 141].

From data presented by Dagan [51] about the scores of the psychometric test of teaching students at colleges of the RGE compared with students at national colleges, as to the year 2000, it arises that 59% of the students in the former group are in the upper section of psychometric scores (ranging from 518 to 800), while for students in the latter group, only 19% are in that section. This data provides indirect testimony to the fact that the status of the teaching profession amongst the national-religious sector is higher than its status in general society. However, with the process of integration of this population into Israeli society, norms characteristic of the secular society trickle in, amongst which is the phenomenon of religious feminism, which legitimated women to turn to academic studies in frameworks that were not accepted in the past, and to integrate into the liberal professions [51].

By force of the fact that in Israel, religion is not separated from the state the Religious-General Education system (RGE) acts in a unique manner, affording it administrative and ideological independence, but placing it under the control and procedures of the national education system. This system is one of the main points of contact with modern Western culture, but only employs observant teachers, and they are required to set a personal example to their pupils and deepen their identification with the religious values as a worthy way of life [51, 128, 141]. Its existence allows the religious public to choose to educate their children in a framework

that combines a religious way-of-life with modern Western culture, without requiring secularization or seclusion from modernity [51]. Joining the institutions of religious-general education is voluntary, and depends on the choice of parents and pupils. Due to this fact, the population of students in religious-general education spans a wide range of religious behavior and observance of the Halacha [87]. However, it is the aspiration of religious-general education that the ideal alumnus base their entire actions in the personal and social spheres on a worldview that issues from an in-depth study of the holy scriptures, which they will translate into a way-of-life that is based on Jewish Halacha, while implementing secular knowledge and integrating into the modern way-of-life [52].

Until the 1970's, religious-general education was the only recognized trend for the national-religious community. However, in light of growing diversity and ideological divisions, recent years have seen the beginning of a process of privatization within this system, and at the same time – a process of religious awakening. The main expression of this is the separation of boy and girl pupils and the addition of hours to Judaism studies in elementary education. These changes are an expression of the fear from the threat on the construction of a religious-Jewish identity at a young age [101].

The process of privatization and diversification is also apparent in post-elementary education, in the separate frameworks for boys and girls. The level of religiosity of the Yeshivas and Ulpanas (religious high schools for girls) differs, and alongside frameworks that retain the standard of balance between holy studies and general studies, frameworks were established in which most of the time is dedicated to religious studies at a high level, as well as frameworks that allow pupils to take unique courses, such as the arts, environmental studies and more [101, p.32]. These changes reflect different approaches within the community to general studies – while the ultraorthodox-national group identifies more with the instrumental value of general education as a means for promotion in the labor market, the other two natural groups in the national-religious public also accept the value of humanistic general education [101, p. 183].

The post-high school education frameworks, for men and women alike, are also undergoing a similar process, and different ideological emphases are created in them. In the education intended for women gradual changes have occurred – structural, organizational and in contents, following the demands of students and alumni to realize their personal development. Since the 1980's an essential literacy change occurred with the establishment of seminaries for women that provide high level religious studies before the military or civic service. This change was the result of an active search by students after spiritual meaning in their religious studies, as part of the intellectual learning. Some of these seminaries maintain a conservative agenda and focus on the study of the bible, Jewish philosophy and education towards family values, while

other promote a declared agenda of egalitarianism and the promotion of values such as orthodox feminism alongside Talmud studies just like the Yeshivas [51, 67, 101, 171].

In conclusion, studies discussed above indicate that there is no uniform model characterizing the attitude to modernity in the national-religious community [16, 190]. The common denominator of all strategies for coping is selectiveness in choosing and introducing modern values into the modern world [101]. The spectrum of selectiveness that characterizes the groups of the community is also expressed by the diverse supply of institutions that had developed in the RGE system, as described above.

The following section will explore the status of the art subjects in the education system in general and pedagogical aspects unique to the instruction of the arts, and the art of dance in particular, in RGE, in an attempt to clarify the pedagogical conditions that influence the professional commitment and satisfaction of observant dance teachers in the Israeli education system.

At the basis of the policy of the Israeli Ministry of Education in the last decade stands the positivist perception, which evaluates 'knowledge' that is empirically tested, and which may be proved or disproved. According to this approach, the cognitive activity of thought can be mediated only verbally. An adoption of this perception leads to the promotion of a hierarchy of knowledge that crowns scientific knowledge and distances the arts from their proper place in the development of cognition [66]. This policy creates a distinction between core subjects and enrichment subjects, and thus posits art lessons at school as marginal to the core of the formal curriculum [78].

Declaratively, the Ministry of Education [151] ascribes great importance to art studies, since through them the Ministry expects the school to impart on children skills and values. But in fact, the schools may choose enrichment studies, amongst which are art studies, as part of choice studies that make up merely two weekly hours. The delimitation of art studies as 'enrichment' studies posits them in a lower status, which creates practical problems making it difficult to teach them in reality. The key problems are:

1. Shortness of time devoted to the Arts studies - According to the foundation (core) program for primary education in Israel [150] there is no trace of Arts studies. Studies from the arts section, made up of the five following subjects – music, plastic art, theater, dance, communication cinema and television, are merely a recommendation. The schools can elect art studies, to which are devoted two weekly hours out of the elective studies, but there is no guidance in this direction by the Ministry of Education. It is obvious that it is not possible to seriously study 5 different subjects in such a short period of time; therefore this recommendation is actually a recommendation to choose one subject. It

does not allow for the pupil to enjoy the different ways each of the Arts subjects contribute to the individual's development. On the other hand, when insisting on integrating more than one Arts subject, the Arts studies become empty, a sort of time slot that can be filled with different Arts subjects. Thus, a significant learning purpose cannot be achieved beyond making the lesson a pleasant time period [78].

2. Damaging the status of the Arts teachers. The discernment of the Ministry of Education policy between the core subjects and secondary subjects creates a new reality – privatization and transferring the employment of Arts teachers into the hands of private contractors. As a result of the diminishment of the importance of the field, the Arts studies undergo a process of outsourcing and privatization. The dependency of schools on teachers' contractors (such as the Karev fund) for the supply of Arts teaching services, stems directly from the fact that the Arts studies are not a permanent and standard part of the system. It has repercussions on the situation of the Arts teachers employed by contractors: those whose professional specialty is not part of the core might easily suffer a loss of employment continuity [78].

Additionally, the damaging of the Arts studies constitutes an additional significant stage in the increase of social gaps. On one hand there is a diminishing stratum of the population that would continue to cultivate the Arts studies of their children by financing additional Arts studies in school (additional study program) or in private, which are several times more expensive, in the afternoon hours. Parents belonging to the upper financial status do so due to the recognition of the importance of Arts studies for the personal development of their children and their future ability to integrate in the global society as cultured people. On the other hand, many children whose parents are not able to afford additional studies for them will be left outside. Out of the immense wealth of culture of the Arts studies, these children will get just crumbs [78, p. 6-7].

The marginality of enrichment subjects in general and of the art subjects in particular in the Israeli education system is only part of the gamut of difficulties when attempting to integrate them into the curriculum as part of RGE. The following chapter will deal with the unique struggles facing the subject of the art of dance in RGE.

In the circular of the administration of RGE serving as a routine framework for ideological instructions Rabbi Adler, head of the administration, spelled out his religious-educational vision, pointing to the importance of integrating arts into education. Among other things, he writes there that [3, p.10]:

The artistic creation is one of the tools meant to express our spirit, our great aspirations. Through it our Land shall be cleansed and sanctified, since art can not only be reflective and reactive to reality, but it can also influence reality, and to a certain degree even mold it hence

those wishing to build the land are called upon today, perhaps more than ever before, to devote their powers to the refinement of all spiritual, artistic, and creative talents.

This vision is based on the teachings of HaRaAYaH Kook (1865-1935), one of the leaders of religious Zionism, who viewed art as the realization of all that is hidden in Man's soul. As the Rabbi claimed, "literature, its drawing and carving, are about to execute all of the spiritual concepts imprinted deep in human soul. And so long as even one drawing hidden in the depths of the soul is missing from execution, the work of art is burdened with the duty to bring it to light". Zuckerman [232] claims that the Rabbi's reference to literature represents his attitude towards all arts. Rabbi Kook saw the arts as a means for achieving a higher spiritual goal, whereas the modern secular concept viewed cultural creation as an entity in and of its own. It should be mentioned that the Rabbi encouraged the study of, and engagement in, the arts, which cause a person enjoyment and mental and spiritual elation, so long as they are carried out within the boundaries of Jewish law.

The call by Rabbi Adler [3, p.10] to educators in RGE to "devote (their powers) to the refinement of all spiritual, artistic, and creative talents" requires an examination of the meaning of the term spirituality in general, and of spirituality in education in particular.

Spirituality as a super-essence, in the opinion of Tadmor [213], holds within it different experiences for different people. According to him, there are those for whom a spiritual experience as an intellectual-philosophical peak, one of revelation and insight into truth; for others it is an aesthetic, artistic peak, the creation of an artist, or the enjoyment of the listener, the reader or the observer – which imparts a sense of elation. There are people for whom spirituality is expressed in an intellectual discussion or a conversation over a common creation that combines receiving, giving and fullness. For others yet spirituality is an ecological experience, one of connecting with nature, the sense of being an organic part of cosmic reality. And there are those, for whom spirituality is a religious experience expressed in God's work and a sense of proximity to the Lord.

Researchers who had studied the concept of spirituality have concluded that it relates to two central elements. The first is transcendence, which is the perception, experience and knowledge of a supreme entity that is beyond material reality, binding all that exists in it. This entity is dialectically perceived as both existing beyond material existence, and as an essential part of this existence. The practical meaning of this element is that the process of spiritual development includes the development of an ability to connect with this dimension, perceive it, experience it, and apply insights that arise from spiritual experiences in daily life.

The second element in the definition of spirituality is the question of meaning. Practically speaking, spirituality includes a reference to essential questions regarding human existence, such

as what is the material reality and what is the purpose of being. The connection of a person to a spiritual world and the insights they derive from it shine a new light on their worldview, the significance of their place in it and the purpose of their lives. This change leads to a deep experience of purpose, which holds within it significant implications to a one's way of life [173].

A combination of both elements can be found in the writings of Maslow [142], who believed that an essential aspect of the nature of every person is their spiritual core. In his later writings he expanded on his theory of needs, adding the concept of transpersonal psychology that refers to the stage beyond personal realization, which is Man's transcendental stage. In this stage, claims Maslow, Man rises above egocentricity and the focus on the self. This transcendence leads one to harmonic relationships, love for the other and love for creation. In this stage, Man achieves a connection between their personal consciousness and a wider spiritual awareness, thus being granted access to a supreme reality, to an existence that is beyond material existence. According to this perception, in order for Man to be able to realize all dimensions of his existence, he must open up his soul, his heart, his mind and his body to his spiritual core, and allow the potential of spiritual force innate in him to find expression [144].

Man's potential of spiritual force was also examined in a research by Emmons [68]. He claims that the category of intrapersonal intelligence defined by Gardner [80] should be expanded to include Man's spiritual intelligence as well. This intelligence includes a capability for transcendence; the ability to stay in higher states of awareness; to experience and to see the sacred in daily activities; to find assistance in spiritual sources to solve problems, and also to express virtues such as expressions of modesty, gratefulness, forgiveness and compassion.

Tadmor [213] believes that in every person there is a connection to spirituality, but its realization demands self-improvement and direction. Education, in his opinion, is required to cultivate the spiritual intelligence inert in man as part of the educational ideal that expresses an aspiration to design, for the student, experiences that include a combination of thought, emotion, body, soul, and spirit.

Researchers of human psychology, who had dealt with the spiritual core of Man as an intellectual, aesthetic, religious, or other super-being, attest to the importance of spiritual connection to the high-quality existence of Man. The results of these studies shed light on Rabbi Adler's call upon religious educators to dedicate their best efforts to the nurturing of the spiritual talents of pupils through arts as a meaningful way to connect with the divine.

Another innovative concept that arises from the writings of Rabbi Kook is the challenge of finding the balance between body and soul in the path of the Torah. In general, Judaism does not view the occupation with the body and the use of it as a negative concept, since the body serves as a central instrument for God's work – it is the abode of the soul and the executioner of

Man's thoughts, wishes and aspirations. However, since ancient times and following the encounter with Greek culture, where the body was an object of admiration, Jewish spiritual leadership had warned against the dangers imminent in turning the body into an object of deification and of realization of desires, which constitutes idolatry. Along the ages this fear led to a focus on the spiritual aspect of Man, and an abandonment of the body within the various Jewish congregations throughout the diaspora [115].

Contrary to the orthodox perception prevalent in the time of Rabbi Kook, which held holy only scholastic learning, the Rabbi emphasized the importance of cultivating the body. The Rabbi warned that "sometimes, through an effort to become overtaken by higher spirituality, all the forces of spiritual life are carried up into the world of upper thought, and the body is neglected by the soul, thus being left to the control of vices" [120, B, p.14]. In order to avoid this depravation, and as a means of reaching a higher level of spirituality, the Rabbi explains that the challenge facing the public is to return to the body, both on the personal level and on the national level, and through it to reach sanctity.

On the personal level, the importance of physical strength derives from its contribution to spiritual activity, since "where the recuperation of the body is in order it raises and the spiritual light and reinforces it [120, C, 80:54]. On the national level, Rabbi Kook embraces, in effect, the Zionist ethos of 'muscular Judaism' coined by Max Nordau, and imparts a religious meaning to it. Spiritual strength is a precondition for the national resurrection, and the light of the Jewish soul shall be reinforced in the powerful body. In his words, "Our physical demand is great: we need a healthy body. We have dealt much with mentality, but have forgotten **the sanctity of the body**. We have neglected physical health and bravery, we have forgotten that we have holy flesh, no less than we possess a holy soul" [120, p. 80. Emphasis mine].

Carmi [35] claims that the correction that Rabbi Kook demanded was part of his revolutionary worldview, which believed that the path to a new religious, Zionist, Hebrew culture passes through a rehabilitation of the material aspect of life, through the rebuilding of the body and an introduction of general contents to religious educational institutes, as part of the molding of the student's spiritual world as a whole person and Jew. However, Rabbi Adler writes that "Rabbi Kook had set a high spiritual bar, but did not explicate how to deal with it. The proper decryption of human creation and the identification of its Godly components await a redeemer. That is the depth of the role of arts teachers in religious education" [3, p.8]. These educators are required, first and foremost, to help their students cope with the tension between the Western conception that views artistic creation as a personal expression, free of all authority, and the approach of the Halacha, which views art as a means for connecting with sanctity.

In conclusion, the subject of the art of dance is unique in the educational challenge it

posits in RGE, due to the neglect of the sanctity of the body, as coined by the HaRaAYaH Kook, among the religious public. The observant dance teachers are required to repeatedly reexamine the boundaries of artistic activity in the spirit of the Halacha, in light of the fear that emphasizing the external aspect of the creation could "deteriorate Man to a neglect of the Lord" [198]. These teachers deal with dilemmas arising from the field, such as a dance expression of an inner world, faced with the desire to maintain the virtue of modesty and chastity, or ways of meeting with the Western cultural legacy of the art of dance, which is inconsistent with their religious perception.

## **2.2. Premises for the Pedagogical Model Concerning the Development of Professional Commitment and Satisfaction of Dance Teachers**

Studies presented so far have shown that the social conditions with which teachers deal nowadays, such as the destabilization of the status of the teaching profession in society, as well as the deficient pedagogical conditions, such as an overload of work and a relatively low reward, lead, among other things, to an erosion on the job and to an increased dropping out of new teachers from the education system. Beyond the challenges that characterize the general population of teachers, this chapter also presented the unique cultural conditions characterizing the observant dance teachers, dealing with the marginal status of arts education in general, and of dance education in particular, and with the challenge they face as religious women in forging a unique path integrating art and faith.

The totality of social-cultural and pedagogical conditions influencing the population of the current study bring into relief the need for mapping the difficulties experienced by the novice teacher and to examine existing means for reinforcing their integration into teaching and into the education system. In light of this, this section will review the professional literature discussing the difficulties that characterize the stage of entering into teaching, as well as the tools and programs constructed by pedagogical experts in order to support the teacher during the induction year and to enhance their levels of professional commitment and satisfaction.

Among novice teachers, the question of professional commitment and satisfaction has become an urgent one, in light of the fact that in many Western countries, including Israel, about 40% of novice teachers dropout of the profession over the first few years of their employment [11, 36, 106, 113, 223]. Studies have shown that the encounter with the reality of the school raises feelings of anxiety, incompetence and stress that diminish their ability to feel satisfied with teaching [204, 215]. The new teacher is required to perform their job similarly to the senior, experienced teacher, and this expectation is in contrast to the nature of the teaching profession, in which the complex skills required develop with the accumulation of experience on the job, out of experiencing situations and contexts that are characteristic to teaching [13, 189].

The difficulties the novice teacher faces derive from the complexity of the teaching profession, and are classified by Vonk [224] into three dimensions:

1. Professional dimension – in this dimension there is reference to the development of the theoretical knowledge and the professional skills of the teacher, and it includes three aspects: A. pedagogical content knowledge – theoretical knowledge in a specific subject; B. teaching knowledge – class management skills and solving disciplinary issues; C. teaching skills – practical knowledge of ways for implementing the pedagogical content knowledge.
2. Personal dimension – this dimension refers to a change in the novice teachers' self-perception in transiting from the role of the student to that of the teacher; to their professional self-image as a teacher; and to their self-confidence in meeting with occurrences in class and at the school.
3. Ecological (environmental) dimension – this dimension deals with environmental aspects related to the teacher's integration into their position: A. the school circle, which expresses an acquaintance with the overt and covert rules of the school, work authority and work relations, expectations of superiors and the degree of their clarity, a sense of loneliness in the system, and a conflict between different roles of the teacher within the system and outside of it; B. the systemic circle, which refers to the education system in general and to the teacher's integration into it; C. the social circle, which refers to the social norms that influence the education system and dealings in the school [30, 176, 199, 231].

The study by Sagee and Regev [189] shows that the sense of shock experienced by the novice teacher when encountering the school reality is the main predictor of the frustration and of the sense of discontent from teaching, that develop due to failing to meet personal professional expectations. As mentioned, these feelings lead to many teachers dropping out of the profession of the first few years of their employment [36, 77, 79, 113, 231, 189].

### **Supporting the novice teacher throughout the induction year: personal tutoring and an induction workshop**

An awareness of the difficulties of the novice teacher and the desire to alleviate the process of socialization into the profession have led, in Israel and around the world to the development and formulation of programs for assistance and support in the first year of the teacher's work, which is the induction year [71, 205].

The rationale underlying the support of the novice teacher in the first year of teaching in recent decades derives from the change in the perception of teaching in Western educational discourse, which views teaching as a profession and not as a skill that can be fully acquired at a

training institution before entering the education field. Teaching is a gamut of knowledge, qualifications, skills, experience, positions and perceptions in teaching, acquired mostly on the job, after the initial training [116, 143]. This perception attests to the fact that the teacher develops and gains professionalism over the years through conscious and unconscious processing and drawing conclusions, in personal and collaborative work. In order for a novice teacher to become an expert teacher, many years of work in the field, alongside processes of adequate professional development, are required [116].

In Israel, the support of the novice teacher is carried out through personal tutoring and an induction workshop (internship). These two instruments are meant to provide the novice teacher with personal and professional support, in a desire to alleviate their difficulties during this year and prevent their attrition [149].

The personal tutoring is carried out by the tutor teacher at the school where the induction year is performed, whose role is to accompany the novice teacher in his professional development and to provide social, emotional and professional support, as well as to evaluate his development during the first year on the job [139, 156]. The tutor is a colleague, experienced in teaching, a member of the educational staff and involved in school life, and as part of their job as tutor they are supposed to assist the novice teacher in the processes of professional socialization, while maintaining their autonomy [103].

However, sometimes tutor teachers develop a conflict regarding their responsibility to the tutoring process. This conflict derives, among other things, from the fact that the role of accompaniment and tutoring increases the workload they already have at the school. The tension between their roles could somewhat diminish the ability of these teachers to receive novice teachers into the system [23]. Another conflict raised by the accompaniment process derives from the tension between the dependency of the novice teacher on the positive evaluation of the tutor as a precondition for receiving their teacher's license, and the fear that their neediness of support and assistance in their educational work will be interpreted as a professional weakness and serve as cause for a low evaluation of their functioning.

The second instrument intended to support the novice teacher is the IW, which is usually held at the novice teacher's college. In Israel, the workshop is defined as a study and personal growth group for the teacher, providing tools for coping with various issues in education and with distress situation in "real-time". The workshop is led by an experienced pedagogical counselor, and practically continues the teachers' training process and links the previous knowledge of the participating novice teachers with their experiences in the field, and hence its significant importance in forming their welfare in teaching. The role of the counselor, among other things, is to lead and to assist the participants in analyzing the events in a structured and

methodical manner, within a supportive professional environment [176]. The act of sharing with their peers in the workshop demonstrates to the novice teacher that they are not the only ones coping with acclimatization to the education system, and more importantly, it contributes to the development of an independent reflective thought, which is a tool for dealing with dilemmas in teaching [30, 231].

The IWs are held in two separate manners – 1. A mixed workshop, participated by interns from various disciplines, 2. A designated workshop, intended for interns from a specific discipline. The study of Arviv-Elyashiv and Lederer [10], comparing the positions of participants in mixed IWs and those of participants in designated workshops, has shown that the participants in the designated workshops report a higher contribution of the workshop to the internship process in issues such as dealing with pupils, forming a professional identity, reinforcing self-confidence and improving pedagogical skills.

In addition, the participants in the designated workshops reported a higher level of pedagogical support by their counselor. An explanation to this finding was given by the counselors of the workshops, who were interviewed as part of the study, and emphasized that in the novice teacher's socialization process there is great importance to the counselor's fluency in the theoretical discourse and in the subject-matter, and to her acquaintance with the requirements of the discipline. In their view, focusing on the specific subject-matter during the induction year gives the interns a more in-depth image of the teaching profession, and is in greater accord with their needs during the process of induction to teaching [10].

Moreover, the findings of this study indicate that interns in the designated workshops felt that it contributed more to their process of acclimatization in the education system, and have even reported greater satisfaction regarding their professional development. According to these findings the researchers have concluded that "there is great importance in focusing the deliberations in the IW on practical aspects of teaching the discipline, and less on general theoretical issues. In this manner a better response may be provided to the specific and immediate needs of the intern during their first year as teachers in the education system" [10, p.68].

One of the means for cultivating the novice teacher through the process of instruction in the IW is the use of reflection. Reflection is a deliberate, willful act of thinking by a person about their actions, meant to improve and promote them in the future. A reflective ability is perceived as essential to professional and pedagogical development, both in the practical level of analysis and clarification of experiences for steering the practical action and from a critical perspective, for a personal and moral re-adjustment [13, 62, 99, 118, 218].

In the context of teaching and education, in this process the teacher conducts a self-

observation of the educational situation they experienced and that caused him to feel doubtful or discontent. The reflection is intended to lead the educator to an enhanced understanding in order to improve their considerations, create openness to new ways of looking at things and an awareness of alternative options for action. The actions proposed are raised as hypotheses that are to be examined in the teaching field. The reflective process entails metacognitive thinking, which is characterized, among other things, by a reconstruction of the pedagogical situation; an analysis of the circumstances and reasons for the solutions chosen during it; and a critical thinking and lesson drawing for the future [197]. The reflective process requires sensitivity to interpersonal relations – between teacher and pupil, between the teacher and their colleagues, between teacher and the pupils' parents, and amongst the pupils themselves [18, 137, 231]. The teacher's reflective ability serves as a work tool through which the teacher can enrich themselves and their working skills by and of themselves, and allows them to enhance their awareness to the complexity of teaching, and to assimilate the lessons they had learned in their future professional demeanor [231].

In the context of teaching and education, the model created by Schön [192] refers to two types of reflections:

1. In-action reflection – a reflection that characterizes the expert teacher, who examines and deciphers teaching situations as they arise in the classroom, and makes decisions for solving the problems in real time. If the results don't meet their expectations, they rephrase the situation and try other solutions for meeting their objectives. Schön claims that these reflective thinking processes are mostly not formulated or explicit, and that they attest to the teacher's covert knowledge.
2. On-action reflection – a cognitive action that takes place following the teaching experience in the classroom, and requiring deliberate efforts and cultivation that will enable the teacher to perform a distanced and seemingly-objective observation of themselves, their actions and their thoughts. This reflection allows for sharing the thinking process about the experience with experts and teaching colleagues, and being assisted by their knowledge and insights in order to clarify thoughts and actions, in light of the fact that a reflective process in collaboration with colleagues enables one to gain a more objective point of view, thus assisting in enhancing the self-analysis skill [131]. It was also found that the reflective ability can be cultivated through enhancing self-awareness alongside theoretical studies [19].

Collaborative reflection (CR) is a term given by theorists to reflection that is assisted by a supportive and empowering peer group that convenes regularly. This framework enables, on the one hand, a practical and theoretical reflective discussion, and on the other hand, lowers

anxieties from exposure and enhances senses of confidence and competence, open mindedness, mutual respect and acceptance of differences [19, 99, 143, 197, 230, 231].

The process of CR is an inseparable part of the idea of the professional knowledge circle, devised by education philosopher Paulo Freire. Learning in the learning circle consists, according to Freire, of two stages: the first is the stage of producing the knowledge, which includes problems from the educational field, and the second is the stage of awareness to the knowledge being formed through a critical group dialogue. According to Freire, the knowledge circle creates motivation for learning, and the motivational process triggers in the learner many positive personal traits that are internalized through a positive learning experience. Thus, for instance, a teacher learning in a dialogical method trains themselves to think and act in a communicative and democratic manner [143].

May and her colleagues [143], present in their study a model for an intervention program as part of an advanced study for special education teachers, built on the two learning stages in the **circle of knowledge**. The purpose of the program, in their view, is "to expand the awareness of the participants as to their professional knowledge, thus improving teaching processes. This means applying Paulo Freire's theory as to teachers' ability to create collaborative practical and theoretical knowledge in 'knowledge creation circles' through dialogue, in a collaborative reflective processes after teaching hours" [143, p.42]. The findings of the study showed that the participants' statements following the workshop attested to the workshop having assisted in empowering the group and in raising awareness to the forces that existed in it [143, p.53]. In light of this, in the conclusions of the study these researchers propose using this model in workshops for novice teachers [143, p.54].

In conclusion, in light of the difficulties arising among teachers upon entering the teaching profession, on the professional, personal and ecological dimensions, and in a desire to prevent the phenomenon of dropping out during the first stages of the process of socialization to the profession, many assistance programs developed around the world, taking place during the first year of working in the profession. In Israel, support of the novice teacher occurs through personal tutoring and an IW, which are conditions for receiving a teaching license [71, 149, 205]. According to the studies presented above, the importance of the IW in building the wellbeing of the novice teacher stems from it being a natural continuance of the process of training for teaching, and from the connections made in it between existing knowledge and experiences in the field. Studies have shown that reflection in IW, demonstrates to the participants that their coping with difficulties acclimatizing to the education system are common to all new teachers. Beyond this, in a study concerning the advanced studies of teachers it was found that dealing with difficulties through the collaborative reflective discourse provides teachers with an

important tool that enables them to enrich their work skills, assimilate new insights and enhance their sense of capability due to collaboration with peers in an environment that encourages mutual respect and lowers anxieties from exposure [143].

### **2.3. Conclusions to the second chapter**

1. This chapter opens with a discussion of central social conditions influencing the professional commitment and satisfaction of teachers, and especially the public image of the teaching profession in our times. There is a significant gap between the importance of the teaching profession, as presented in the first chapter, and between the status of the teacher and the attractiveness of the profession in the labor market. The decrease in the status of the teaching profession over the last few decades in Western countries, Israel included, began at the same time as the increase in the extent of employment of women-teachers, which was accompanied by an overload of work, an erosion in salaries and in working conditions. All of these lead to the decrease in the status of the teacher and in the teachers' image of themselves, to an erosion in commitment and a tendency of low professional commitment, which finds expression in an examination of alternative occupation options, as well as in a trend of early retirement. Moreover, a difficulty forms in recruiting new teachers, and there is a significant phenomenon of drop-out of new teachers over the first five years of their employment.
2. Then the chapter refers to the cultural conditions influencing the professional commitment and satisfaction of observant dance teachers, who are the subjects of this study, and to conditions related to the population to which they belong, the national-religious community in Israel. This community constitutes about one-fifth of the adult Jewish population in Israel, and is characterized by a desire to integrate into modern Israeli society, on the one hand, while maintaining its unique cultural and religious characteristics on the other hand. In light of the increase in its social and political power and its influence on the character of Israeli society and on power relations within it, in recent years this group has become a subject of discussion and research, out of a desire to understand it better. The current study is part of this trend in the academic world in Israel, and focuses on pedagogical aspects related to this population.

The RGE system in Israel demonstrates the partial integration of this community into Israeli society, both organizationally and ideologically. The RGE is part of the national education system due to the fact that in Israel religion is not separated from the State, but it serves its population in separate schools and with a partially different curriculum than that of the general population. This educational framework, based on the combination of

holy studies and general studies, was formed in order to enable the integration of a religious way of life with modern Western culture, without requiring secularization on the one hand, or causing seclusion from modernity, on the other hand.

Another social-cultural aspect arising from studies about this population is the attitude to the teaching profession in general, and to teachers in particular. As a traditional and religious society, teaching in the national-religious community is perceived as a valued and important profession, since in Jewish tradition the teacher is a role model and source of authority and knowledge. However, with the integration of this population into Israeli society, norms characteristic of the secular society trickle in, amongst which are the rise in attractiveness of the liberal professions in the economy and a diminishing in the prestige of traditional professions.

3. Further in the chapter, in order to clarify the pedagogical conditions influencing the professional commitment and satisfaction of dance teachers, the issue of the status of the art subjects, and amongst them of the art of dance, is examined, along with its pedagogical significance to the education system in general, and to the RGE in particular. The policy of the Israeli Ministry of Education in the last decade is based on the positivistic perception common in the West, which leads to the creation of a hierarchy in which the natural sciences are at the top as core subjects, while the arts are marginalized as enrichment subjects, despite their importance in developing the pupil's cognitions. This hierarchy is characteristic of both the national and RGE systems, and influences the integration of the dance subject into the schools.
4. The marginality of the arts subjects in the national education system is only part of the gamut of complex pedagogical conditions involved in the integration of the arts in the curriculum of RGE. The ideological perception guiding the integration of the art subjects in the RGE is based on the teachings of HaRaAYaH Kook, one of the leaders of religious Zionism, who was active in the first half of the 20<sup>th</sup> century. Unlike the modern secular perception, in which a work of art is an instrument of expression of the creating artist, free of any authority, as part of his worldview Rabbi Kook encouraged the study of art and engagement in it while observing the boundaries of the Halacha and as a means for attaining a higher spiritual goal. The Rabbi's innovative approach echoes the words of researchers, who had dealt with the spiritual core of a person as an intellectual, aesthetic, religious or other super-existence, attesting to the importance of the spiritual connection to the qualitative existence of Man. We may see in these perceptions the idea, also found at the basis of education to the arts as presented in the first chapter of this research, claiming that the arts are an instrument for realizing human potential, since in the arts lies

a power that carries those engaging in them beyond the physical reality, giving them existential meaning.

However, the subject of the art of dance is unique in the educational challenge it posits to RGE, due to the issue of chastity, which demands sensitivity to the balance between body and soul in the path of the Torah, and especially with an art form in which the human body is the main instrument of expression. The observant dance teachers are required to repeatedly reexamine the boundaries of artistic activity in the spirit of the Halacha, in light of the fear from emphasizing the external aspect of the creation. In their pedagogical work, these teachers deal with dilemmas arising from the field, such as finding ways to express an inner world through movement while maintaining chastity.

5. In light of the examination of the social-cultural and pedagogical conditions influencing the commitment and satisfaction of the population of the current study, and in an attempt to deal with the phenomenon of increased dropout of new teachers from the system, the final section of this chapter reviewed the difficulties of the novice teacher upon entering the profession, and the means that exist for reinforcing their integration into teaching and the education system. According to Vonk, the novice teacher experiences difficulties on the professional dimension, meaning in relation to the theoretical and practical knowledge of the subject they teach; on the personal dimension, meaning regarding their self-perception as a teacher vis-à-vis occurrences inside the classroom and outside; and on the ecological dimension, meaning in acclimatizing to the organizational, social and systemic environment of the school and of the education system in general. The difficulties experienced by the teacher on these dimensions lead sometimes to a sense of shock from the school reality, a feeling found to be the main predictor of frustration and discontent in teaching, which may cause dropping out of the profession. An awareness of the difficulties of the novice teacher and the desire to alleviate the process of socialization into the profession have led to the development of programs for support of the teacher during their induction year. In Israel, the support of the novice teacher is carried out through personal tutoring and an IW which is a precondition for receiving a teaching license.

The importance of the IW in building the wellbeing of the novice teacher, according to the studies presented above, stems from it being a natural continuance of the process of training for teaching, and from the connections made in it between existing knowledge and experiences in the field. The IWs, taking place mostly in the novice teacher's alma mater, are divided into mixed workshops for teachers from different disciplines, and designated workshops for teachers from a certain discipline. In a study that compared the

positions of participants in mixed workshops with those participating in designated ones, it was found that teachers in the designated workshops reported a greater contribution of the workshop to the induction process, to dealing with pupils, to forging a professional identity, to reinforcing self-confidence and to improving pedagogical skills. From these findings, and especially from the fact that the designated workshops were perceived as having a greater contribution to the process of absorption into the education system, and created greater satisfaction as to professional development, researchers have concluded that the workshops should be focused on the practical aspects of the discipline, arising from the field.

6. A central tool used by counselors of the IWs in the process of supporting and cultivating the novice teacher was reflection. Reflection is an act of deliberate thinking by a person about their actions, intended to improve and promote those actions in the future. A reflective ability is perceived as vital to professional and pedagogical development. Through it, the teacher conducts a self-observation of the educational situation they experienced and that caused them to feel doubtful or discontent. This, in a desire to obtain a more profound personal understanding and to improve their considerations, create openness to new ways of looking at things and an awareness of alternative options for action.

Schön distinguishes between two types of reflection – in-action reflection, which characterizes the expert teacher, who examines and decrypts teaching situations as they form in class and makes decisions to solve the problems in real time, and even tries other solutions when the result fails to meet their expectations; on-action reflection, a cognitive activity taking place after the teaching experience in class and requiring the teacher to objectively observe themselves, their actions and thoughts in order to examine future possibilities for coping and solving.

Studies have shown that reflection in IW, demonstrates to the participants that their coping with difficulties acclimatizing to the education system are common to all new teachers. Moreover, On-action reflection can also be held with experts and teaching peers, thus receiving assistance from their knowledge and insights. a reflective process together with peers, called CR, enhances self-analysis abilities.

The CR approach is an inseparable part of the idea of the professional knowledge circle, devised by education philosopher Paulo Freire. The learning stages in the knowledge circle are – 1. The stage of producing the knowledge, which includes problems from the educational field; 2. The stage of awareness to the knowledge being formed through a critical group dialogue. According to Freire, a teacher learning in a

dialogical method trains themselves to think and act in a communicative and democratic manner.

7. The current study represents concrete ground for the drafting of a pedagogical and sociocultural model for intervention, as part on an advanced study for teachers of special education, built on two stages of learning in the knowledge circle. The objective of the researchers in building the model was “ to extend the acknowledging of participants regarding their professional knowledge, thus improving the teaching processes. This means that the application of Freire’s theory regarding the capacity of teachers to generate practical and theoretical knowledge, thus creating the knowledge circles can be done by means of using collaborative reflection in classes. Taking into account the change that took place in the participants at the workshop, in the conclusions of this study, we propose to use this model in workshops, with a special stress towards novice teachers.

An analysis of the sociocultural and psycho-pedagogical conditions which influence professional commitment and satisfaction of dance teachers, especially, and the necessity to take care of the wellbeing of teachers in the educational system, in general, increases the need of a psycho-pedagogical and sociocultural model, which will focus on examining connections among the perceptions of these teachers in subjects related to teaching, as well as in their professional commitment and satisfaction. Taking into account that a profound examination of these perceptions could contribute to the development of special programs for teachers, this model could offer novice teachers the wellbeing and the support at their workplace, and in the educational system in general.

### **3. EXPERIMENTAL VALIDATION OF THE PSYCHO-PEDAGOGICAL AND SOCIO-CULTURAL MODEL FOR DEVELOPING PROFESSIONAL COMMITMENT AND SATISFACTION OF DANCE TEACHERS**

#### **3.1 Elaboration of evaluation instruments for measuring the level of professional satisfaction and commitment of dance teachers**

For the purpose of the study a questionnaire was devised aimed at examining the perceptions and positions of observant dance teachers on aspects related to teaching, as well as their professional commitment and satisfaction. The questionnaire is based on theories that appear in the professional literature and on interviews. The process of constructing the questionnaire included the following stages:

**Stage A – constructing the questionnaire** -The statements in the questionnaire were defined based on the theories that appear in the professional literature, and on interviews with five teachers. The interviews were subjected to a content analysis, as accepted, and major themes were produced from them, such as – *The connection between the religious world and the world of dance*, which included expressions such as – "Faith is an inseparable part of my dancing"; "The art of dance is a way of getting to know my faith/the Lord". Another example of a theme: *Positions towards the world of dance*, which included expressions such as – "Dancing is being happy"; "Dancing is creating". The questionnaire that was constructed in this stage included the following aspects: background data; personality characteristics; positions towards dance; positions towards the connection between the religious world and the world of dance; positions towards the motivations for choosing the dance department; positions towards the socialization factors for choosing dance instruction; motivations for choosing dance instruction; experiences in dance instruction; factors influencing the integration of the subject of dance in the school; the interaction between teacher and school regarding dance instruction; the contribution of the dance lessons to students; the contribution of the college to the teaching work; an open questions which will be analyzed through contents analysis, as accepted for qualitative contents: obstructing and promoting factors regarding the integration of dance in the school; a metaphor for dance instruction. The product of this stage is the first version of the questionnaire (see Appendix 1.).

**Stage B – validation among methodology experts** – The questionnaire, with statements on a 6-point Likert scale, was passed to a pilot sample of experts on education and research (N=15) in order to examine the validity of the statements, i.e. to examine their suitability to the research question, as well as to test the clarity of the wording. Following the pilot, the number of subjects making up the questionnaire was reduced (such as motivations for choosing to study in the dance department, the contribution of the studies to work) which were irrelevant to the

objectives of the research, for which the questionnaire was created. The following subjects remained: personal background; positions towards faith and the art of dance; motivations for choosing dance instruction; experiences from dance instruction; factors influencing the integration of dance in the school; the contribution of the dance lessons to students; positions towards dance instruction. An open question to be analyzed through content analysis, as accepted in qualitative contents- factors obstructing and promoting the integration of the subject of dance and metaphor for dance instruction. In addition, the wording of several statements was changed, for instance the statement "My close friends see my professional choice as unusual" was changed to "My close friends support my professional choice"; the statement "The class promotes openness between me and my students" was changed to "Dance lessons allow for a positive interaction with the students". Also, following further reading into the research literature, statements were added connected to dance instruction. The product of this stage was the second version of the questionnaire (see Appendix 2.).

**Stage C – Validation in an additional research population, which did not participate in the extensive study** -The revised questionnaire (stage B) was passed to a pilot group which did not participate in the extensive study, that was made up of graduates of the dance department (N=10), who were asked to respond to it and to comment on the clarity of the wording, and their feelings when filling it out. Following the comments, the questionnaire was revised. Subjects in the personal background were added, statements were added: motivations for choosing dance instruction; experiences from dance instruction.

As a result of this, a third version was formed, which includes the following subjects: personal background; positions towards faith and the art of dance; motivations for choosing dance instruction; experiences from dance instruction; factors influencing the integration of dance in the school; the contribution of the dance lessons to students; an open question to be analyzed through content analysis, as accepted in qualitative contents - factors obstructing and promoting the integration of the subject of dance; metaphor for dance instruction. The product of this stage is the third version of the questionnaire (see Appendix 3.).

**Stage D – validation within another research population which did not participate in the extensive study**

The revised questionnaire (stage C) was passed to another pilot group which did not participate in the extensive study made up of graduates of the dance department (N=10), who were asked to respond to it and to comment on the clarity of the wording, and their feelings when filling it out. Following the comments and following further reading into the research literature the questionnaire was amended. Statements were added in the personal background, related to the definition of religiosity level, and some statements in various subjects. In addition, the

wording of several statements was changed, for instance: the statement "Dealing with disciplinary matters exhausts me" was changed into "I dedicate a large portion of the lesson to handling disciplinary matters". The questionnaire includes the following subjects: personal background; positions towards various subjects; motivations for choosing dance instruction; factors influencing the integration of dance in the school; experiences from dance instruction; the contribution of the dance lessons to students; an open question to be analyzed through content analysis, as accepted in qualitative contents - factors obstructing and promoting the integration of the subject of dance; metaphor for dance instruction. As a result of this process a fourth version of the questionnaire was developed (see Appendix 4.).

### **Stage E – validity and reliability test**

For the purpose of examining the reliability and validity of the various aspects of the questionnaire, the questionnaire (see Appendix 4.) was passed to a sample of 29 dance teachers, graduates of the dance department in their first year of teaching. The purpose of this procedure was to test for Cronbach's alpha reliability of the aspects making up the questionnaire and to construct indices that describe them.

### **The Structure of the Questionnaire**

Some of the statements in the questionnaire (Appendix 4.) were phrased negatively, and were reversed for the purpose of statistical processing, such that a high value in the ranking will indicate a positive perception. In the presentation of the questionnaire in the appendix, the statements that were reversed will be marked with an asterisk. In addition, since generally speaking of all subjects of the questionnaire, a statistical factor analysis could not be conducted for the purpose of division into categories due to the participants/statements ratio, division into categories was based on the content analysis among judges, and Cronbach's alpha reliability.

#### **A. Perceptions on various issues**

In this section there are 14 statements on a 6-point Likert scale, examining different perceptions.

**Division into categories** – Two topics were received:

#### **Interrelations between faith and the art of dance**

*Dance as an instrument of expression of the personal world* – The category refers to the significance of artistic experience in dance, to the observant dance teacher, and includes four statements: "Physical work in dance uplifts me spiritually"; "Dancing is creating"; "I connect between the world of dance and the world of faith; "The artistic world is for me an instrument of expression of my religious world". Cronbach's alpha reliability.717;

*Concordance between the world of faith and the world of dance* – The category refers to dealing with the occupation with dance for an observant person, and includes two statements : "I

do not feel that exposure to the world of dance has lowered my sensitivity to chastity"; "I do not define myself as less observant due to my occupation in dance"; Cronbach's alpha reliability.766.

Two indices were constructed based on the categories. A high value on the index points to a high level of perception of the interrelations between faith and the art of dance. In order to test for the differentiated validity of the various interrelations, correlations between them were computed. Correlations were found at a medium level (between 0.3 and 0.4), which indicates a connection between the various interrelations, but not an overlap. This finding reinforces the differentiated validity.

#### **Socialization agents:**

This category include five statements: Friends: "My close friends appreciate my professional choice"; Parents: "My parents are glad with my professional choice"; Spouse: "My spouse supports my professional choice"; Religious authority: "My rabbi supports my professional choice"; Dance teacher: "Dance teachers I had in the past served as a model for choosing the profession".

Five indices were constructed, describing the various socialization agents. In addition, an index built on all five agents was constructed, describing the contribution of socialization agents to the choice of teaching. Cronbach's alpha reliability .655. A high value of the index points to a high level of perception of the measured content.

The statements that did not fit into any category, since they lowered the reliability, are: "Dance is my preferred manner of expression"; "Dancing is enjoying my body's performance abilities"; "Dancing is being happy"; "There is a conflict between my dancing and my religious way of life".

#### **Motivations for choosing dance instruction**

In this part there are 10 statements on a six-point Likert scale, describing various motivations for choosing dance instruction. In addition to rating the various statements, research participants will be asked to choose the motivation most important to their choice of dance, and mark it. In this subject four categories were received:

***Altruistic motivations*** – The category refers to a desire to teach and influence the generation of the future. The category includes three statements: "Love of teaching"; "The possibility of developing the students on all their aspects: body, cognition and soul"; ""Love for children". Cronbach's alpha reliability .662;

***Intrinsic-towards myself motivation*** – The category refers to a desire to engage in the art of dance. The category includes one statement "Working in what I love".

***Intrinsic-educational motivation*** – The category refers to a desire to promote the

integration of dance in RGE schools. The category includes three statements: "The desire to bring students closer to the art of dance"; "The introduction of a new field to school"; "Providing students of religious education with another way of connecting with sanctity". Cronbach's alpha reliability .709.

*Extrinsic motivations* – The category refers to benefitting from working conditions in this occupation. – The category includes two statements: "Allows for convenient working conditions to have a family and raise children"; "The need for a livelihood". Cronbach's alpha reliability .740.

Four indices were constructed based on the categories. A high value on the index points to a high level of Motivations for choosing dance instruction. In order to test for the differentiated validity of the various interrelations, correlations between them were computed. Correlations were found at a medium level (between 0.3 and 0.4), which indicates a connection between the various interrelations, but not an overlap. This finding reinforces the differentiated validity.

Similar categories with a similar level of reliability were found in another study that examined students of dance instruction [170], which reinforces the validity and reliability of this subject in the questionnaire.

### **The factors influencing the integration of the subject of dance in the school**

In this section there are seven statements on a six-point Likert scale, describing factors that influence the integration of dance in the school where the teacher works. In addition to rating the various statements, research participants will be asked to choose the most influential factor in the integration of dance, and mark it. In this subject three categories were received:

*Formal school aspect*- The category refers to the teacher's ecological work environment. The category includes five statements: "The principal"; "School staff"; "Students' responsiveness"; "Physical conditions at school"; "Integration of the dances in school events". Cronbach's alpha reliability .595;

*Informal aspect* – The category refers to the student's nuclear circle of existence. The category includes the statement "Parents".

*Formal religious aspect* – The category refers to a unique spiritual authority that exists in RGE schools. The category includes the statement "The school Rabbi";

Based on the categories, three indices were constructed; a high value on the index attests to a positive perception of the factors contributing to the integration of the subject of dance in school.

### **Experiences in dance instruction**

In this section there are 33 statements on a six-point Likert scale, describing experiences in dance instruction. Six subjects were received:

**Interrelations in teaching** – In this subject four categories were received:

***Teacher-student interrelations*** – The category refers to the scholarly and personal dialogue between teacher and students. The category includes four statements: "I usually receive positive feedback for my work"; "Dance lessons allow for a positive interaction with the students"; "I do not dedicate a large portion of the lesson to handling disciplinary matters"; "I feel a personal responsibility for the development of every student in class"; Cronbach's alpha reliability .620;

***Teacher-subject matter interrelations*** – The category refers to the teacher's self-realization through the profession of dance instruction

The category includes eight statements "Through dance instruction I rejuvenate and become more professional"; "I see my job as providing me satisfaction and interest"; "Positive things are connected with my job"; "My job enables me professional independence"; "I love my job"; "Dance instruction meets my expectations"; "Dance instruction is the ideal job for me"; "I sense that I may develop professionally in the field of dance instruction". Cronbach's alpha reliability.890;

***Teacher-art in the spirit of the Halacha interrelations*** – The category refers to the significance of teacher the subject of dance to an observant teacher .The category includes three statements: "It's important to me to develop education for the art of dance in religious education"; I view the development of religious creation in Israeli culture as consecration of the Lord"; "I feel a responsibility to observe the spirit of the Halacha in dance instruction". Cronbach's alpha reliability .634.

**Teacher-school interrelations** – The category refers to the professional involvement of the teacher in school life and includes one statement: "I initiate and take upon myself school projects beyond teaching in class"

Four indices were constructed based on the categories. A high value on the index points to a high level of Interrelations in teaching. In order to test for the differentiated validity of the various interrelations, correlations between them were computed. Correlations were found at a medium level (between 0.3 and 0.4), which indicates a connection between the various interrelations, but not an overlap. This finding reinforces the differentiated validity.

**A sense of loneliness in the school system** – This subject examines the teacher's feelings regarding her degree of socialization into the school system. The category includes one statement: "I feel myself lonely in the school system"

**Clarity of the expectations of the superiors** – This subject examines the degree of clarity of the school's requirements from the teacher. The category includes one statement: "The expectations of my superiors are clear to me".

**Sense of efficacy** – This subject examines the teacher's perception as to her ability to successfully cope with dance instruction. The category includes one statement: - "I evaluate myself as a high quality dance teacher"

**Commitment** – This subject examines the teacher's level of connection to her workplace and the degree of her intention to continue working .The category includes five statements: "I feel committed to students" "I feel committed to school"; "If I had to decide once more whether or not to be a dance teacher, I would make the same decision once more; "I feel committed to dance instruction"; " I see myself as a dance teacher even 5 years from now". Cronbach's alpha reliability .706.

**Satisfaction** – This subject examines the teacher's overall feeling regarding her workplace, and to what degree the job meets her principal needs, without distinguishing the various components of satisfaction. The category includes one statement - "I am content with my work", which will become the index testing for satisfaction from the teaching profession.

Six indices constructed based on the categories, a high value on the index attesting to a positive perception of the measured content.

The statements that did not fit into any category, since they lowered the reliability, are: "I invest much time in preparation at home"; "I lack knowledge in the field of teaching"; "I have with whom to share professional questions; "It's important for me to share with parents things the group goes through in lessons"; "I bring the home class teacher up to date frequently regarding the general and personal state of things"; "For me there is a difference between my work as an observant dance teacher and that of a secular colleague"; "Dance instruction at school does not cause causes me great mental stress".

**Contribution of dance lessons to the students** – In this section there are eleven statements on a six-point Likert scale, describing the contribution of the dance lessons to students. In addition to rating the various statements, research participants will be asked to choose the most important contributing factor, and mark it. The division into categories was done by content analysis among the judges based on the Brinson model [22], alongside a computation of Cronbach's alpha reliability. In this subject five categories were received:

1. **Contribution to artistic and aesthetic education** – The category refers to the impartation of knowledge to the students as part of the dance subject, which allows for personal and creative expression through the body. The category includes three statement "Developing the students' ability to express themselves through movement"; "Empowering positive encounters with the body"; "Developing students' creativity and imagination"; Cronbach's alpha reliability.
2. **Contribution to physical development** – The category refers to the refinement of physical

skills as an instrument of personal expression. The category includes one statement "Developing students' physical mastery".

3. ***Contribution to personal and social education*** – The category refers to the development of personal and interpersonal norms, values and skills out of an active movement experience. The category includes five statements: "Developing the sensitivity of students to respect towards the other"; "Developing students' independence and initiative"; "Developing the ability to collaborate with friends within the study process"; "Increasing students' self-confidence"; "Deepening students' work on their virtues". Cronbach's alpha reliability.
4. ***Contribution to the theoretical subjects as school*** – The category refers to the use of knowledge and thinking and learning skills, which are developed in dance lessons while learning other subjects. The category includes one statement "I feel that dance contributes to students in scholastic aspects as well".
5. ***Contribution to artistic-religious education*** – The category refers to the development of the students' awareness and sensitivity to a personal-religious expression through the body, in the spirit of the Halacha. The category includes two statements "Deepening the awareness of students to the connection between body and soul within the boundaries of the Halacha"; "Developing an instrument for the "work of the Lord" through movement". Cronbach's alpha reliability.
6. Five indices were constructed based on the categories. A high value on the index points to a high level of the measured content. In order to test for the differentiated validity Pearson's correlations between them were computed. Correlations were found at a medium-high level (between 0.2 and 0.6), which indicates a connection between the various indices, but not an overlap. This finding reinforces the differentiated validity.

In addition, a measure for the contribution of dance lessons based on all statements was constructed. Cronbach's alpha reliability.

In conclusion, the analysis of questionnaire indicates a good level of reliability of the various aspects tested in it, which constitute the operative definition of the research questions. Although the reliability test indicated that there were statements that were not included in the indices since they lowered the reliability, these statements were not removed from the final version, which was handed out to the final research population. The final version of the questionnaire served as a measuring tool in the research. The statements: "I (do not) feel that exposure to the world of dance has lowered my sensitivity to chastity"; "I (do not) define myself as less observant due to my occupation in dance"; "I (do not) dedicate a large portion of the lesson to handling disciplinary matters"; "I (do not) feel myself lonely in the school system" -

were reversed and in all following statistical processing will appear in their positive phrasing.

### **3.2. Evaluation of the level of professional satisfaction and commitment of dance teachers: influence on the psycho-pedagogical and sociocultural model**

#### **Supreme goal:**

Identification and valorification of the pedagogical and social-cultural conditions for developing the professional commitment and satisfaction of dance teachers.

In this study, being a pioneer study in the field, for some of the goals research questions were formulated, and for some – hypotheses, in relation to the theoretical background.

#### **The research questions**

1. What are the connections between the perceptions of the observant dance teachers regarding aspects related to teaching and their commitment to teaching and satisfaction therewith?
2. What are the predictors for commitment and satisfaction among the observant dance teachers?

#### **The research hypotheses**

1. There will be a positive connection between the following aspects related to teaching and the commitment and satisfaction of observant dance teachers – motivations for choosing dance instruction; support of socialization agents; sense of capability in teaching; integration of dance into the school; interaction with various agents at the school; the expectations of the environment; dealing with the faith-art of dance conflict; contribution of dance lessons.
2. There will be a negative connection between the sense of loneliness and the commitment and satisfaction of observant dance teachers.

#### **Methodology**

##### **The research method**

The research is a combined study, in which the qualitative paradigm supports and deepens the findings of the quantitative paradigm [49]. The quantitative part is based on a questionnaire composed for the purpose of the study, and the qualitative part on interviews.

##### **The research population**

The research population included 119 dance teachers, graduates of the dance department at a religious academic college of education, from the first class to the eleventh, which make up 73% of all alumni in these classes.

##### **Personal background variables**

Average age was 29.47, standard deviation 3.44, age range 25-41 years. 88.9% of

respondents were born in Israel; 78% performed civic service; 22% military service; 83.9% of respondents are married; the average number of children is 2.33 with a standard deviation of 1.54; 33.3% defined themselves as very religious, 56.1% as religious, 4.4% is lightly-religious, and 6.1% as non-religious.

#### **Family education variables**

**Spouse education** – of the 92 responses to this item, 8.7% were high school education; 13% studied for a diploma; 45.7% hold a bachelor's degree; 12% hold a master's degree; 2.2% have a doctor's degree; 14.1% reported having no spouse. Of the 79 respondents to the question on the religious education of the spouse, 29.1% have religious education.

**Parents' education** – of the 100 responses to this item, 18% were high school education; 22% completed diploma studies; 26% hold a bachelor's degree; 19% hold a master's degree; 10% have a doctor's degree. Of the 79 respondents to the question on the religious education of the father, 20.3% have religious education. Of the 51 respondents to the question on the religious education of the mother, 7.8% were high school education; 7.8% completed diploma studies; 52.9% hold a bachelor's degree; 29.4% hold a master's degree; 2.0% have a doctor's degree.

#### **Personal-professional background variables**

##### **Education:**

*High school education:* 81.2% studied at an Ulpana; 14.5% studied in the RGE system; 4.3% studied at other educational frameworks.

*Artistic education:* 65.5% studied dance before going to college; 62.4% studied another artistic field, such as music and theater, before going to college.

**Professional development in dance** – of the 79 participants who responded to this item, 20.3% continue to learn dance. 50.8% of participants stated that they take active part in dance lessons. 23.9% are active as dancers, 27.8% are active as choreographers, and 50.4% watch dance shows.

**Occupation** – 66.7% teach dance at schools. Of the 91 respondents to the question about the educational framework in which they teach, 68.1% work only in RGE frameworks, 19.8% work in both RGE and general frameworks, 11% in general education, 1.1% work independently. Of the 73 respondents to the question about the status of the dance subject in the educational framework in which they teach, 56.2% stated that dance is a mandatory subject in the framework where they teach, 38.4% stated it was an elective subject, and 5.5% stated it was a select group. Of the 93 respondents to the question of tenure in the educational framework where they teach, 25.8% stated that they had tenure. Of the 95 participants who responded to the question about the number of educational frameworks in which they work, the average number of frameworks was  $M=2.42$  with a standard deviation of 2.15.

In conclusion, two-thirds of the respondents teach dance at schools, and of those who teach, two-thirds work in RGE schools, out of which in about 50% dance is a mandatory subject. This points to the importance of the dance subject at the school. However, it seems that most alumni do not have tenure in the education system, and work in several educational frameworks, supposedly to make up a full time job.

### **The research tool**

The research questionnaire is the one constructed in part A for the purpose of this study. The subjects of the questionnaire are:

#### **Demographic characteristics**

The subjects of the questionnaire were presented with statements on a 6-point Likert scale, from 1 – "Didn't influence at all" to 6 – "Influenced very much". The subjects are:

**Interrelations between faith and the art of dance:** as mentioned in part A, on this subject two categories were received: "Dance as an instrument of expression of the personal world". Cronbach's alpha reliability .728; "Concordance between the world of faith and the world of dance", Cronbach's alpha reliability .610.

The statements that did not fit into any category, since they lowered the reliability, were: "Dance is my preferred manner of expression"; "Dancing is enjoying my body's performance abilities"; "Dancing is being happy"; "There is a conflict between my dancing and my religious way of life".

**Socialization agents for choosing instruction:** Cronbach's alpha reliability .686.

**Motivations for choosing dance instruction:** as mentioned in part A, in this subject four categories were received – A. Altruistic motivations. Cronbach's alpha reliability .769; B. Intrinsic-educational motivations. Cronbach's alpha reliability.672; C. Intrinsic-towards myself motivation (one statement); D. Extrinsic motivations. Cronbach's alpha reliability.758.

**The factors influencing the integration of the subject of dance in the school:** as mentioned in part A, in this subject three categories were received – A. Formal school factor. Cronbach's alpha reliability .665; B. Formal religious factor (one statement); C. Informal factor (one statement).

**Interrelations in teaching:** as mentioned in part A, in this subject four categories were received – A. Teacher-student, Cronbach's alpha reliability.719; B. Teacher-subject matter dance, Cronbach's alpha reliability .915; C. Teacher-art in the spirit of the Halacha, Cronbach's alpha reliability .706; D. Teacher-school (one statement).

The statements that did not fit into any category, since they lowered the reliability, were: "I invest much time in preparation at home"; "I lack knowledge in the field of teaching"; "I have with whom to share professional questions"; "It's important for me to share with parents things

the group goes through in lessons"; "I bring the home class teacher up to date frequently regarding the general and personal state of things"; "For me there is a difference between my work as an observant dance teacher and that of a secular colleague"; "Dance instruction at school does not cause me great mental stress".

**A sense of loneliness in teaching** (one statement)

**Clarity of the expectations of superiors** (one statement)

**Contribution of dance lessons to the pupils:** as mentioned in part A, in this subject five categories were received – A. Contribution to artistic and aesthetic education. Cronbach's alpha reliability .697; B. Contribution to artistic-religious education. Cronbach's alpha reliability .863; C. Contribution to personal and social education. Cronbach's alpha reliability .819; D. Contribution to physical development (one statement); E. Contribution to the theoretical subjects at school (one statement).

**Efficacy in teaching** (one statement)

**Commitment to teaching:** Cronbach's alpha reliability .740

**Satisfaction with teaching** (one statement)

The participants in the study were also asked to note two factors that hold back the integration of dance in the school, and two factors promoting its integration.

The participants were also asked to describe the significance of dance instruction to them with a metaphor.

### **Qualitative part**

Population: 11 observant dance teachers, who had found positions in elementary schools of the RGE. The interviewees have 3 to 12 years of seniority teaching, their ages range from 27 to 36, and they come from various places of residence.

### **Interviews**

In semi-structured, narrative interviews, the interviewees were asked to tell their story as observant dance teachers. In addition they were asked questions such as: what is, in your opinion, the significance of dance education to the pupils, what are your positions towards the teaching of the art of dance in connection with faith, what are the challenges with which you cope in teaching the profession, what are your motivations for choosing dance instruction, what gives you satisfaction in your work, and do you see your professional future as a dance teacher in the education system.

**Procedure and ethics:** a letter was sent to the graduates of the department with an application to interview teachers who are teaching dance in formal education. A positive response was received from 37 graduates, out of which 11 teachers were chosen, who teach the subject of the art of dance as Educational Dance, who are different in their ages, in seniority and

in geographic location. In order to avoid bias due to the position filled by the researcher in the department, as head of the department and as a lecturer, the interviews were held, mostly, by observant research assistants, trained for this purpose.

### **Method of analysis**

The interviews were taped and transcribed. In order to deepen the findings and enrich them [49] the analysis of the findings combined two methodologies, which allow for an examination of the selected text from different perspectives. In the first stage an inductive data-oriented analysis was used, through which various categories, based on the data, were identified [72]. In the second stage all interviews were analyzed again using a deductive method of analysis, theory-oriented content analysis, in accordance with Brinson's model [22]. The model was chosen since it integrates all of the presented aspects, as described in major researchers in the field of education towards the arts in general and education for dance in particular [66, 95, 145]. The use of this model for analyzing the findings grants universal validity to the study in the context of teaching the art of dance. In addition, the analysis of the findings of the study in connection with this model will enable an examination of the validity of the model among observant dance teachers as well.

In each stage an expert judge examined the validity of the analysis and ensured it was true to the data. In the third stage common subjects to both analyses were identified, according to Brinson's model. Additional subjects that arose in the analysis from the first stage, according to the data-oriented inductive analysis, [72], created sub-categories to Brinson's model. The combination of the two methodologies deepened the ability to hear both the unique and the universal in the voice of the observant dance teachers.

### **Quantitative part**

#### **Procedure and Ethics**

It was made clear to participants in the study that the questionnaires are anonymous and shall be used for research purposes only, and that the researcher serves as the head of the department (this commitment is also noted in the preface to the questionnaire).

The questionnaire was sent to the teachers who are graduates of the dance department by e-mail.

The respondents returned the questionnaires by e-mail or regular mail. Immediately upon receiving the questionnaire it was separated by the research assistant from the personal details of the respondent, so that there will be no danger of linking it to her identity.

As part of the study, several interviews were held with teachers who are graduates of the department, and who have expressed their consent to be interviewed. The interviews were held by research assistants who were trained for this purpose, and in part by the researcher herself.

The interview was audiotaped, but the interviewees were asked, before the beginning of the interview, not to note any identifying detail about them or about any position-holder in the educational system during it. If, by mistake, or due to the context in which things were said, an identifying detail about any of the above was taped, that identifying detail was erased from the tape immediately when the interview was concluded. All of the quotes used in the thesis were referred to the interviewees to obtain their consent to publish them. A full consent was obtained to publish their words without identifying details but for the initial of their first name, as is accepted in qualitative publications [70].

### **Description of the variables and indices**

The tables describing the dispersion of the research variables and indices can be found in Appendix 5, tables 1-24.

### **Analysis of the findings in accordance with the research questions and hypotheses**

#### **The first research question and the two research hypotheses**

This section will present the findings regarding the first research question and the two hypotheses in connections with three clusters, bunching together the various aspects of the study according to supreme-contexts: motivation, ecology and cognition.

The first research question examined the correlation between the perceptions and positions of the teachers on the aspect related to teaching, and their commitment to, and satisfaction from, teaching.

The two research hypotheses were: 1. There will be a positive correlations between the following aspects of the research and commitment and satisfaction of observant dance teachers – motivations for choosing dance instruction; degree of support from socialization agents; sense of efficacy in teaching; the factors that influence the integration of the field of dance into the school; teaching interrelations; clarity of expectations of the superiors; Interrelations between faith and the art of dance ;contribution of dance lessons to the pupils; 2. There will be a negative correlation between the sense of loneliness and the levels of commitment and satisfaction of observant dance teachers.

A table describing all the correlations between the perceptions and positions of the teacher on the aspects researched in the study and commitment and satisfaction can be found in Appendix 6.

**1. Motivational cluster.** This cluster refers to the perceptions and positions of the teachers in relation to the factors motivating them in the teaching profession. The cluster includes the following aspects: motivations for choosing dance instruction; degree of support from socialization agents; sense of efficacy in teaching.

**A. Motivations for choosing dance instruction** – as mentioned in the section on the method, four categories of motivations were found: Intrinsic-towards myself motivation, altruistic motivation, intrinsic-educational motivation, and extrinsic motivation.

**Perception of the motivations** – in order to examine the differences in the perception of the various motivations for choosing dance instruction, a variance analysis was conducted with repetitive measurements, and a significant effect was found ( $F(3,103) = 39.82; p < .001$ ). In order to test for the source of the differences a Bonferroni correction analysis was conducted ( $p < .05$ ), and the following hierarchy was found: Intrinsic-towards myself motivation > altruistic motivation > intrinsic-educational motivation > extrinsic motivation.

Means appear in the following diagram:

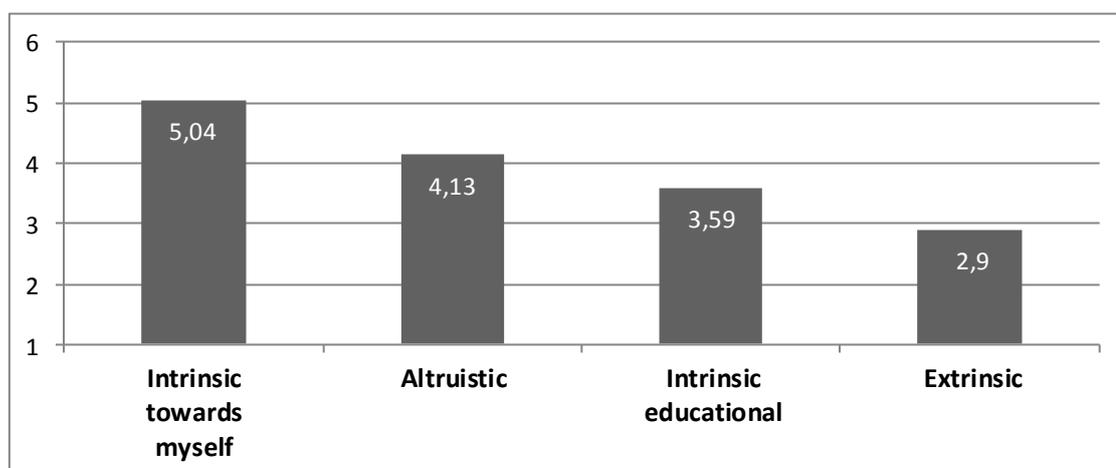


Fig.3.1. Means of Perception of the various motivations for choosing dance instruction

The interviewees related to these aspects in the interviews as well. For instance:

**Intrinsic-towards myself motivation:** "I enjoy it very much. So it was clear to me I wanted to do it. This way dance can be part of my life actually – why not turn your hobby into a profession?" (S.)

**Altruistic motivation:** "You keep praying that things will truly be from good motivations, motivations for you to do as much good in the world as possible with the things I am good at, as if the Blessed Lord takes all of the thoughts of the ego out of you dance is an amazing instrument and when you come to be a teacher then your entire goal is to be able to do as much good to the pupils as possible" (A.)

**Intrinsic-educational motivation:** "... you see that you are truly doing something meaningful. You're promoting, developing" (A.)

**Extrinsic motivation:** "As a teacher it is very convenient working in the morning it's a God given that I have tenure at school just like a teacher – holidays, sick days, these are very important things when you're a mother, so... it's very important" (D.)

**Correlations with commitment and satisfaction** – in order to test the hypothesis that the higher the perception of the intrinsic and the altruistic motivations, so the levels of commitment and satisfaction rise, Pearson's correlation coefficients were computed, and are presented in following table.

Table 3.1. Pearson's correlations between motivations for choosing dance instruction and commitment and satisfaction (N=119)

	<b>Commitment</b>	<b>Satisfaction</b>
<b>Intrinsic towards myself</b>	.60**	.50**
<b>Altruistic</b>	.43**	.47**
<b>Intrinsic educational</b>	.34**	.34**
<b>Extrinsic</b>	NS	NS

p < .05 \*\*p < .01

The table shows that the correlations are of medium strength, except for the extrinsic motivation, regarding which no significant correlation were found. This means that inasmuch as the perception of the motivation is higher, so raise the commitment and satisfaction.

The quantitative findings support the research hypothesis, stating that inasmuch as the level of the motivation is higher, so are also the levels of commitment and satisfaction.

**B. Socialization agents** – as mentioned in the method chapter, there were five socialization agents (friends, parents, spouse, religious authority, dance teacher). In addition, an index was constructed based on the rankings of all agents.

**Perception of the support of the socialization agents** - in order to test the differences in the perception of support by the various socialization agents to dance instruction, a variance analysis was conducted with repetitive measurements, and a significant effect was found ( $F(4,29) = 6.86; p < .001$ ). In order to test for the source of the differences a Bonferroni correction analysis was conducted ( $p < .05$ ), and the following hierarchy was found: friends; parents; spouse; religious authority > dance teacher.

Means appear in the following diagram:

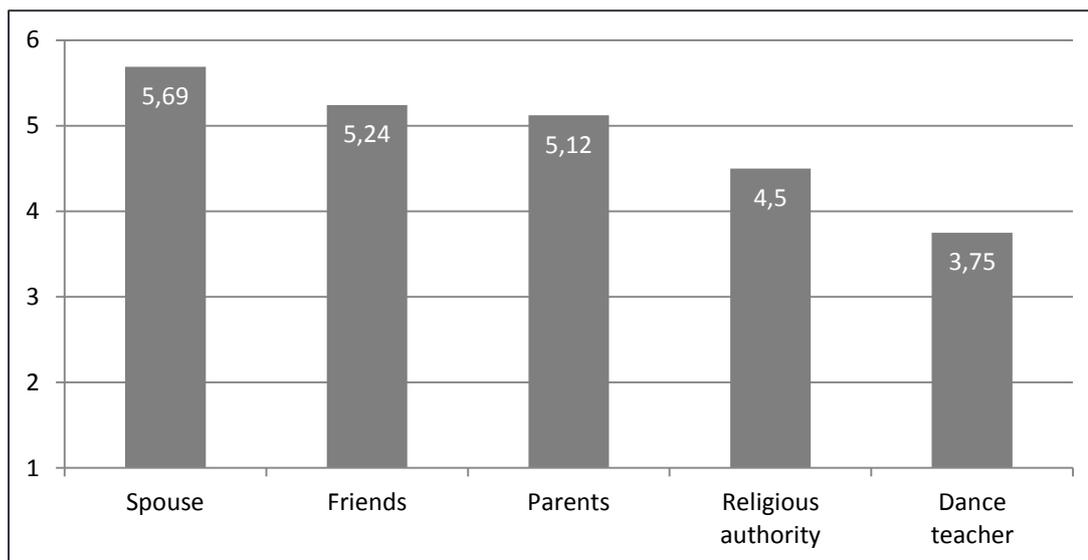


Fig.3.2. Means of Perception of the support of the socialization agents

The interviewees related to these aspects in the interviews as well. For instance:

**Parents:** "Dance sounded unserious to them later they accepted it, they came to the performances. They respect it, but sometimes they say things like 'maybe you can be a regular teacher?' dance is taken to be something casual, only you know how serious it is.

"They were cool with it, they're not the kind of parents who'd say: what will you do with it? they're not like that, they're parents who say: you want it? Do it" (S.)

**Spouse:** "He truly encourages it (dance), it's not weird at all, he makes concessions for it" (N.)

"He's very supportive. He knows it's good for me. There's really no doubt he knows it's good for me. I love to dance. And my husband likes a happy mother" (D.)

**Religious authority:** "One time I consulted my rabbi on this, and he said to me, your children need a mother who also dances, like if it gives you liveliness then it is part of your liveliness, so you go out and you dance" (D.)

**Dance teacher:** "It began with a folk dances teacher I admired she was like an inspiration to me" (Z.)

**Correlations with commitment and satisfaction** – in order to test the hypothesis that there is a positive correlations between the perception of support of socialization agents and the participants' commitment and satisfaction with teaching, Pearson's correlation coefficients were computed between the general index and commitment and satisfaction. Significant positive correlations were found on a medium level to commitment ( $r(117) = .40$ ;  $p < .01$ ) and to satisfaction ( $r(117) = .41$ ;  $p < .01$ ). It can hence be said that inasmuch as the perception of support

is higher, so rise commitment to teaching and satisfaction thereof.

The quantitative findings support the research hypothesis, stating that inasmuch as the level of perception of support from socialization agents is higher, so are also the levels of commitment and satisfaction.

**C. Self-efficacy** – the sense of efficacy was found to be at a medium-high level ( $M = 4.40$ ;  $SD = 1.15$ ) on a 6-point scale.

The interviewees related to these aspects in the interviews as well. For instance:

**Sense of efficacy:** "I love teaching dance very very much, and I'm good at it and I receive job offers because I'm good at it" (P.)

"Now that I've been a teacher for several years, I think I'm a good teacher. Sometimes the entire issue of behavior... it's hard for me to see the way children behave" (M.)

**Correlation with commitment and satisfaction** – in order to test the hypothesis that there is a positive correlation between the perception of the sense of efficacy and the participants' commitment and satisfaction with teaching, Pearson's correlation coefficients were computed. Significant positive correlations were found on a medium-high level to commitment ( $r(100) = .54$ ;  $p < .01$ ) and to satisfaction with teaching ( $r(100) = .55$ ;  $p < .01$ ). It can hence be said that inasmuch as the perception of a sense of efficacy is higher, so rise commitment to teaching and satisfaction thereof.

The quantitative findings support the research hypothesis, stating that inasmuch as the level of the sense of efficacy is higher, so are also the levels of commitment and satisfaction.

**2. Ecological cluster.** This cluster refers to the perceptions and positions of the teachers in relation to the teaching environment. The cluster includes the following aspects: the factors that influence the integration of dance in the school; teaching interrelations; clarity of the expectations of the superiors; the sense of loneliness.

**A. The factors influencing the integration of dance in the school** – as mentioned in the method chapter, three categories of factors were found: the formal school factor, the informal factor, the formal religious factor.

**Perception of the factors** - in order to test the differences in the perception of the various factors, a variance analysis was conducted with repetitive measurements, and a significant effect was found ( $F(2,54) = 54.81$ ;  $p < .001$ ). In order to test for the source of the differences a Bonferroni correction analysis was conducted ( $p < .05$ ), and the following hierarchy was found: formal school factor > informal factor > dance teacher.

Means appear in the following diagram:

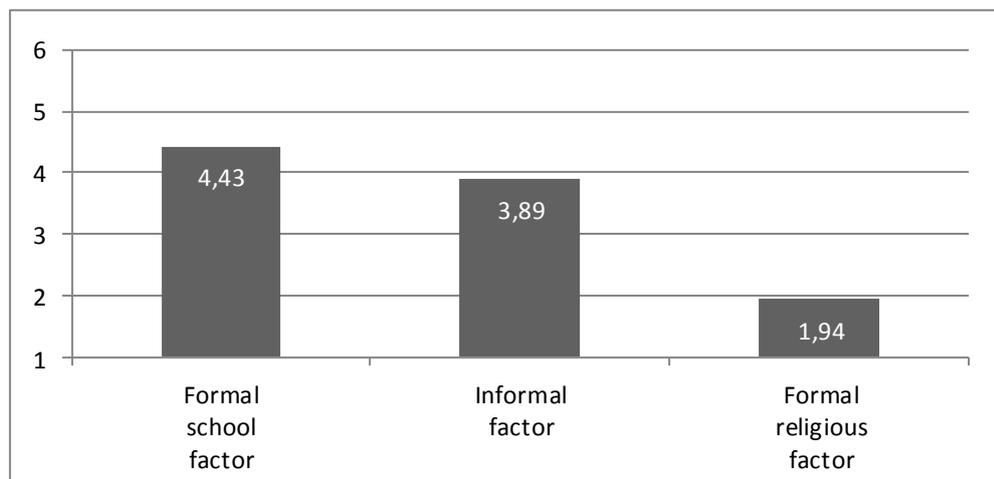


Fig. 3.3. Means of the perception of the factors influencing the integration of the dance subject at the school

The interviewees related to these aspects in the interviews as well. For instance:

**Formal school factor:**

**School principal** – "And my principal, God bless, is a great person, a woman with a vision she gave me the feeling that she really believed in it (dance as a subject). Each year the principal tries to push it further in all sorts of methods, because you can just see it works" (A.)

"[The principal is] such a person who believes that in elementary school you need to open up the child to as many areas as possible, and enrich them. The amount of knowledge they learn is less important, it's more important how they build their personality. And she insisting on bringing art into the school" (A.)

**School faculty**– "Much of the teaching staff is from the ultraorthodox community and at first, when I came to the school, they all looked awkwardly. It seemed like a very strange thing to bring into school" (A.)

"The staff is very accepting, in terms of my place at school I feel very secure" (M.)

**Students' responsiveness** – "You're in a place of exposure, you have to bring yourself in a manner you're not always used to, which is also very hard for some of the girls. They are very embarrassed and not always willing to participate in parts of the lesson" (A.)

"(Parents) tell me how the girls practice at home, and how excited they are from the lesson, and how much fun it is for them, and how pronounced it is. The mothers say they meet in the afternoons to rehearse" (A.)

**Integration of dances in school events** – "Home class teachers come to me after ceremonies, shocked! they were very much charmed, and saw there was something in it" (A.)

"Every first day of the month, the ceremonies became very invested, following this entrance of dance. You know, before it was plain dances. Now the dance receives much volume, each ceremony includes two dances, or even three, invested and pretty" (H.)

"We have a ceremony every first day of the month, and in every ceremony there is one class responsible for the ceremony, and other than that we have three troupes, with each troupe performing twice. It's unheard of!" (K.)

**The informal factor:**

**Parents:** "The responses of the parents are so good and warm the parents come, see an open lesson and the parents melted they came over to tell me how their daughter had opened up, how much she wants to dance, how she practices at home" (A.)

**Correlation with commitment and satisfaction** – in order to test the hypothesis that there is a positive correlation between the factors influencing the integration of the dance subject in the school and the participants' commitment and satisfaction with teaching, Pearson's correlation coefficients were computed, and are presented in following table.

No significant correlations were found between commitment and the factors influencing the integration of dance.

A significant positive correlation was found on a low level between the perception of the formal school factor and satisfaction with teaching ( $r(93) = .20; p < .01$ ). It can hence be said that inasmuch as the perception of the formal school factor is higher, so rises satisfaction with teaching.

In conclusion, it may be said that no statistical correlation was found between the perception of the factors influencing the integration of dance and commitment, but a weak positive significant correlation was found between the perception of the formal school factor and satisfaction.

**B. Interrelations in teaching** - as mentioned in the method chapter, four categories of interrelations were found: teacher-student, teacher-subject matter dance, teacher-art in the spirit of the Halacha, teacher-school.

**Perception of interrelations in teaching** – in order to test the differences in the perception of the various interrelations in teaching, a variance analysis was conducted with repetitive measurements, and a significant effect was found ( $F(3,90) = 20.95; p < .001$ ). In order to test for the source of the differences a Bonferroni correction analysis was conducted ( $p < .05$ ), and the following hierarchy was found: teacher-student > teacher-subject matter dance > teacher-art in the spirit of the Halacha > teacher-school.

Means appear in the following diagram :

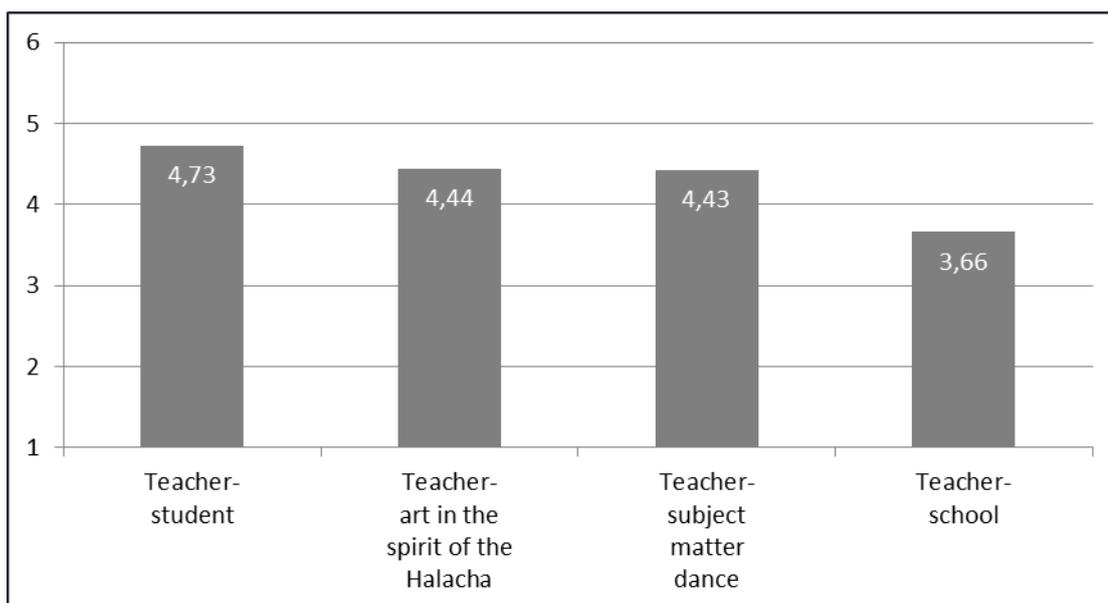


Fig. 3.4. Means of the perception of interrelations in teaching

The interviewees related to these aspects in the interviews as well. For instance:

**Teacher-student:** "There is a great desire to invest a lot in the children. And when you see the children develop, it's moving" (B.)

**Teacher-subject matter dance:** "Much of what gives me motivation in my teaching is this belief in the power of movement, in what it brings out from the children" (D.)

**Teacher-art in the spirit of the Halacha:** "As a teacher, it is values that I pass on to my pupils; chastity when I am with my body from such a place that externalizes it, and when I am with my body from a place which is upright, but not protruding" (H.)

**Teacher-school:** "The mere fact that there is dance at the school was a very big innovation, so it gave me much motivation to renew myself, a desire to professionalize further, to bring the girls more things" (A.)

"I'm very involved in school, in many projects. So for instance the Sabbath, when there was a religious and secular Sabbath, I could have chosen not to go, but I went to the Sabbath and led activities and was an active part of the Sabbath" (I.)

**Correlation with commitment and satisfaction** – in order to test the hypothesis that there is a positive correlation between the perception of interrelations in teaching and the participants' commitment to teaching and satisfaction therewith, Pearson's correlation coefficients were computed and are presented in Table 3.2.

Table 3.2. Pearson's correlations between interrelations in dance instruction and commitment and satisfaction (N=119)

	<b>Commitment</b>	<b>Satisfaction</b>
<b>Teacher-student</b>	.57**	.63**
<b>Teacher-dance instruction subject</b>	.72**	.87**
<b>Teacher-art in the spirit of the Halacha</b>	.33**	.36**
<b>Teacher-school</b>	.24**	.22**

p < .05 \*\* p < .01

The table shows that the correlations teacher-student, teacher-subject matter dance, are of a high level, and the correlations teacher-art in the spirit of the Halacha, teacher-school are of a medium-low level. This means that inasmuch as the perception of interrelations in teaching is higher, so raise commitment to teaching and satisfaction thereof.

**C. Clarity of the expectations of the superiors** – the perception of the expectations was found to be on a medium level (M = 4.60; SD = 1.22) on a 6-point scale.

**Correlation with commitment and satisfaction** – in order to test the hypothesis that there is a positive correlation between the perception of the clarity of expectations of superiors and the participants' commitment and satisfaction with teaching, Pearson's correlation coefficients were computed. No significant correlations were found between the perception of the clarity of expectations and commitment to teaching. A low-level significant positive correlation was found between the perception of the clarity of expectations of superiors and satisfaction ( $r(97) = .26; p < .01$ ). It can hence be said that inasmuch as the perception of the clarity of expectations is higher, so rises satisfaction with teaching.

The quantitative findings support the research hypothesis, stating that inasmuch as the level of clarity of expectations of superiors is higher, so are also the levels of commitment and satisfaction.

**D. A sense of loneliness in the school system** – the perception of the sense of loneliness was found to be at a low level (M = 3.36; SD = 1.79) on a 6-point scale.

The interviewees related to these aspects in the interviews as well. For instance:

"You feel so alone in this profession, and no one really knows what you do. No one is really interested in who you are" (K.)

"It takes a long time to become part of the system. If at all. You're somewhat of a passing visitor. It's like no one really knows what you do... you're not in the conventional world. You have to fight very hard the entire time I felt I didn't count in the system... and it drove me crazy!! (L.)

**Correlations with commitment and satisfaction** – in order to test the hypothesis that there is a negative correlation between the sense of loneliness and the participants' commitment and satisfaction with teaching, Pearson's correlation coefficients were computed. A low-level significant negative correlation was found between the sense of loneliness and commitment ( $r(91) = .21$ ;  $p < .05$ ) and satisfaction ( $r(101) = .18$ ;  $p < .05$ ). It can hence be said that inasmuch as the teacher's sense of loneliness at school is higher, so her commitment to teaching and satisfaction thereof decline.

The quantitative findings support the research hypothesis, stating that inasmuch as the level of a teacher's sense of loneliness at school is higher, so the levels of commitment and satisfaction decline.

**3. Cognitive cluster.** This cluster brings together the perceptions and position of the teachers in regards with dance and its instruction in the spirit of the Halacha. The cluster includes the following aspects: interrelations between faith and the art of dance; the contribution of dance lessons to the students.

**A. Interrelations between faith and the art of dance** – as mentioned in the method chapter, two categories of interrelations were found: dance as an instrument expression of the personal world of faith, and concordance between the world of faith and the world of dance.

**Perception of the interrelations** - in order to test the differences in the perception of the interrelations between faith and the art of dance, a variance analysis was conducted with repetitive measurements, and no significant difference was found, which means that the perception of the two aspects is similar.

Means appear in the following diagram:

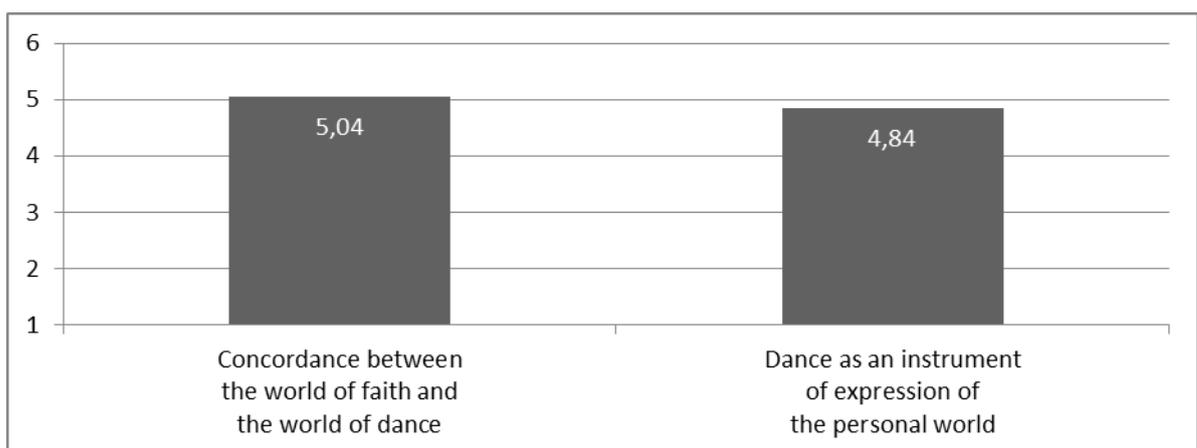


Fig.3.5. Means of the perception of the interrelations between faith and the art of dance

The interviewees related to these aspects in the interviews as well. For instance:

**Dance as an instrument of expression of the personal world:** "But in dance there is

this place of developing the body as an instrument. It requires honing, and a kind of listening at least that's how it is in my experience. The place of creativity, of expression, of being able to bring myself to saying something through the body, to me it is a goal of itself" (H.)

**Concordance between the world of faith and the world of dance:** "I believe that if my creation comes from within me, from my deepest, most inner place, then it's clear that my religious world is there, and it will find expression in the language" (A.)

**Correlations with commitment and satisfaction** – in order to test the question if there is a correlation between the perception of the interrelations between faith and the art of dance, and the participants' commitment and satisfaction with teaching, Pearson's correlation coefficients were computed, and appear in the following table.

Table 3.3. Pearson's correlations between the perception of the interrelations between faith and the art of dance and commitment and satisfaction (N=119)

	<b>Commitment</b>	<b>Satisfaction</b>
<b>Concordance between the world of faith and the world of dance</b>	NS	NS
<b>Dance as an instrument of expression of the personal world</b>	25*	22*

p <.05 \*\* p <.01 \*

A low-level significant positive correlation was found between the perception of dance as an instrument of expression of the personal world of faith, and commitment ( $r(100) = .25; p <.01$ ) and satisfaction ( $r(100) = .22; p <.05$ ). It can hence be said that inasmuch as the perception of dance as an instrument of expression of the personal world of faith is higher, so rise commitment to teaching and satisfaction therewith.

The quantitative findings support the research hypothesis, stating that inasmuch as the level of clarity of expectations from superiors is higher, so are also the levels of commitment and satisfaction.

No significant correlations were found between the perception of concordance between the world of faith and the world of dance, and commitment to teaching and satisfaction therewith.

**B. Contribution of dance lessons to the students** – as mentioned in the method chapter, five categories were found: contribution to artistic and aesthetic education, contribution to physical development, contribution to personal and social education, contribution to the theoretical subjects as school, contribution to artistic-religious education.

**Perception of the contribution** – in order to test the differences in the perception of the contribution of dance lessons to the students, a variance analysis was conducted with repetitive measurements, and a significant effect was found ( $F(4,88) = 30.48; p < .001$ ). In order to test for the source of the differences a Bonferroni correction analysis was conducted ( $p < .05$ ), and the following hierarchy was found: *contribution of dance lessons to artistic and aesthetic education* > *contribution of dance lessons to physical development* > *contribution of dance lessons to personal and social education* > *contribution of dance lessons to the theoretical subjects at school* > *contribution of dance lessons to artistic-religious education*.

Means appear in the following diagram :

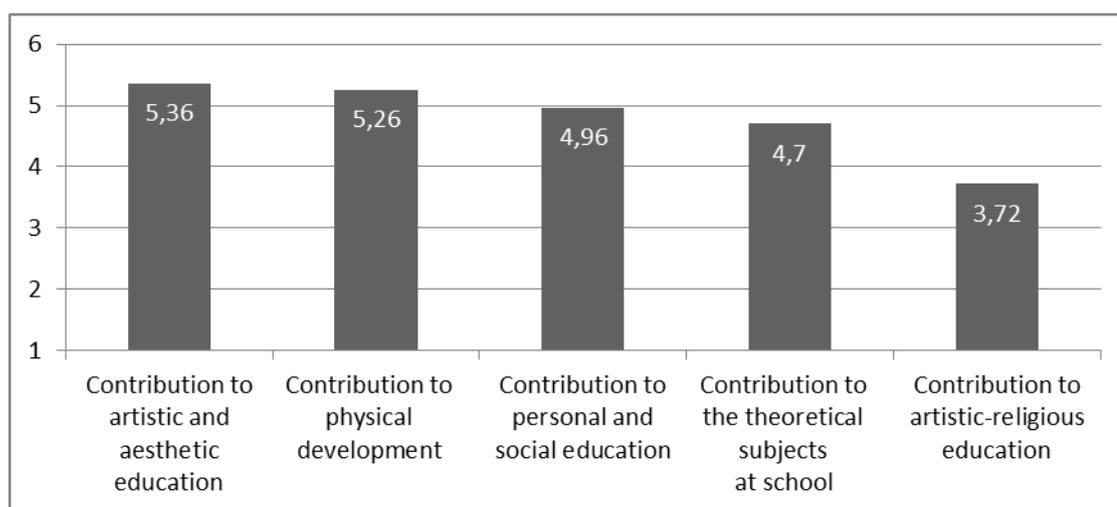


Fig. 3.6. Means of the perception of the contribution of dance lessons to the students

The interviewees related to these aspects in the interviews as well. For instance:

**Contribution to artistic and aesthetic education:** "I have discovered that the students learn how to listen, dance is an instrument of attention – attention to the body, attention to imagery, to what comes from within, attention to music" (Z.)

**Contribution to physical development:** "I teach twelve year old girls. At this age the girls are bent over, and they have no openness in their bodies. In class I needed to very gently correct the way they worked with their bodies... even to just broaden the range of shoulder rotation, the way they opened their hands, the shoulder blades, the entire chest area, a lot of work. Gentle, gentle, gentle" (M.)

**Contribution to personal and social education:** "Dance encourages students to think! To make an effort! To invest themselves! Because first of all, dance is investment and it's also a thing with self-discipline and seeing that when you invest yourself, things happen... and what happened is yours. I have no doubt that it goes with them. Those who really go for it win, it goes on with them" (L.)

**Contribution to the theoretical subjects as school:** "Dance deals with learning 'hard core'. The way we learn things, the way we understand things How to use the body to learn to read, to learn how to subtract and to add fractures, in order to... all sorts of very very interesting things" (L.)

**Contribution to artistic-religious education:** "Dance is an instrument for the work of the Lord. Through the movement it deepens the students' work on their virtues and their awareness of the connection between body and soul within the boundaries of the Halacha... the body suddenly receives different dimensions" (N.)

"And I built a dance with the girls a dance which also expresses forgiveness, prayer, penance, of course modern, nothing else, the girls greatly enjoyed it, and with God's help it came out well" (V.)

**Correlations with commitment and satisfaction** – in order to test the hypothesis that there is a positive correlation between the perception of the various contributions of dance lessons to students and commitment and satisfaction with teaching, Pearson's correlation coefficients were computed, and are presented in the following table.

Table 3.4. Pearson's correlations between the perception of the contribution of dance lessons to students and commitment and satisfaction (N=119)

	<b>Commitment</b>	<b>Satisfaction</b>
<b>Contribution to artistic aesthetic education</b>	.29**	.19*
<b>Contribution to physical development</b>	.18*	.24**
<b>Contribution to personal and social education</b>	.35**	.23**
<b>Contribution to the theoretical subjects at school</b>	.30**	.25**
<b>Contribution to religious-artistic education</b>	.24**	.33**

p <.05 \*\* p <.01 \*

The table shows that the correlations are of a low-level. This means that inasmuch as the perception of the contribution of dance lessons to students is higher, so rise the commitment and satisfaction.

The quantitative findings support the research hypothesis, stating that inasmuch as the level of the perception of dance lessons to students is higher, so are also the levels of commitment and satisfaction.

Table 1 in Appendix 3 presents the correlations between the perceptions and positions of the participants on the aspects tested in the study, and commitment and satisfaction.

### **The second research question**

The question asked for the predictors of commitment and satisfaction among the observant dance teachers.

Multiple regression analyses were conducted, in which the predictors were the research variables and the predictors were the levels of commitment and satisfaction. The variables chosen were those that were found to have significant correlations with the predictors (see Appendix 7.).

**In the motivational cluster**, in predicting commitment to teaching, a high multiple correlation was found, and of all predictors three were found to be significantly correlated to commitment – intrinsic-towards myself motivation; support of socialization agents; and self-efficacy.

In this cluster, in predicting satisfaction with teaching, a high multiple correlation was found, and of all predictors four were found to be significantly correlated to satisfaction – intrinsic-towards myself motivation; altruistic motivation; support of socialization agents; and self-efficacy.

**In the ecological cluster**, in predicting commitment to teaching, a high multiple correlation was found, and of all predictors three were found to be significantly correlated to commitment – teacher-student interrelations; teacher-dance instruction interrelations; clarity of expectations of superiors.

In this cluster, in predicting satisfaction with teaching, a very high multiple correlation was found, and of all predictors two were found to be significantly correlated to satisfaction – teacher-dance instruction interrelations, and a negative correlated to the informal factor.

**In the cognitive cluster**, in predicting commitment to teaching, a medium multiple correlation was found, and of all predictors one was found to be significantly correlated to commitment – the contribution of dance lessons to personal-social education.

In this cluster, in predicting satisfaction with teaching, a medium multiple correlation was found, and of all predictors one was found to be significantly correlated to satisfaction - the contribution of dance lessons to artistic-religious education.

It can hence be said, in conclusion, that the findings of the regression show that the ecological cluster predicts most strongly satisfaction and commitment. Within the cluster, the category of teacher-dance instruction interrelations is the strongest predictor.

### **Conclusion of the findings**

In this chapter both research questions and both research hypotheses were examined.

**In the first part of this chapter** findings were presented for the first research question and both research hypotheses, examining the correlations between the different aspects that arose

in the study and commitment to teaching and satisfaction therewith. The findings were presented in correlation with three clusters, aggregating the various aspects of the research in accordance with super-contexts: motivation, ecology and cognition.

**In the motivational cluster**, significant correlations were found between commitment and satisfaction and: *intrinsic-towards-myself motivation, altruistic motivation and intrinsic-educational motivation, socialization agents and sense of self-efficacy.*

**In the ecological cluster**, significant correlations were found between commitment and satisfaction and: *teacher-student interrelations, teacher-dance instruction interrelations, teacher-art in the spirit of the Halacha, and teacher-school*, whereas on the aspect of *a sense of loneliness in the school system* a negative correlation was found. In addition, a correlation was found between satisfaction only and *the formal school factor influencing the integration of dance at school and clarity of expectations of superiors.*

**In the cognitive cluster**, significant correlations were found between commitment and satisfaction and: *dance as an instrument of expression of the personal world, contribution of dance lessons to artistic and aesthetic education, to physical development, , to personal-social education, to theoretical subject-matters at school , and to artistic and religious education.*

**In the second part of this chapter** findings were presented for the second research question, examining the predictors of commitment and satisfaction among dance teachers. The findings were presented in correlation with the three clusters.

**In the motivational cluster**, it was found that the variables *intrinsic-towards-myself motivation, support of socialization agents and self-efficacy* predict commitment and satisfaction. In addition, it was found that the aspect of *altruistic motivation* predicts only satisfaction.

**In the ecological cluster**, it was found that the aspect of *teacher-dance instruction* predicts commitment and satisfaction. It was also found that the variable *teacher-student interrelations*, and *clarity of expectations of superiors* predict only commitment. In contrast, the aspect of *the informal factor for dance integration* was found to have a negative correlation.

**In the cognitive cluster**, it was found that the aspect of *contribution of dance lessons to personal-social education* predicts commitment, whereas the aspect of *the contribution of dance lessons to religious artistic education* predicts satisfaction.

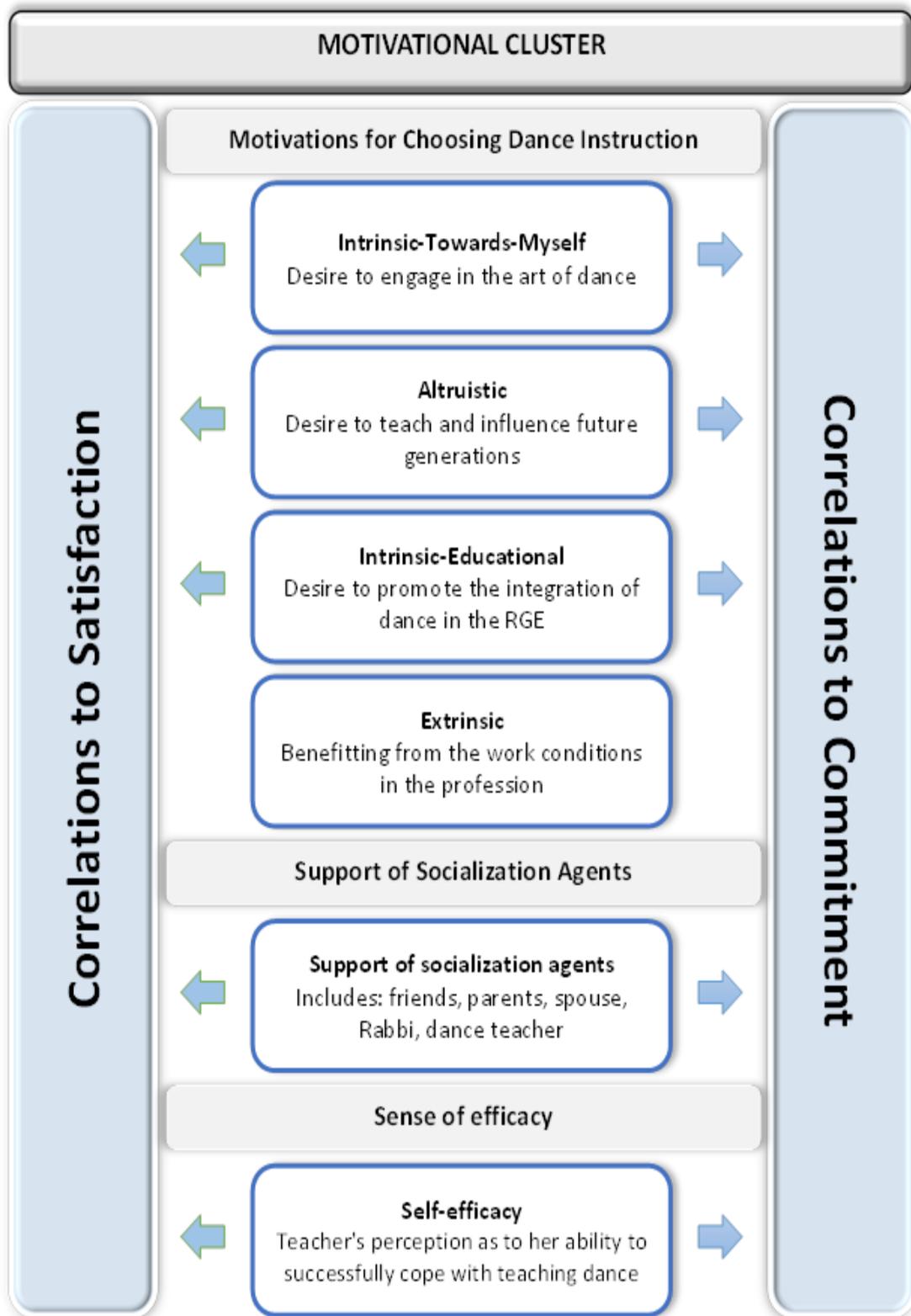


Fig. 3.7. COMPONENT 1. Correlations between the Perceptions and Positions of the Participants in the Aspects Examined in the Motivational Cluster, and Commitment and Satisfaction

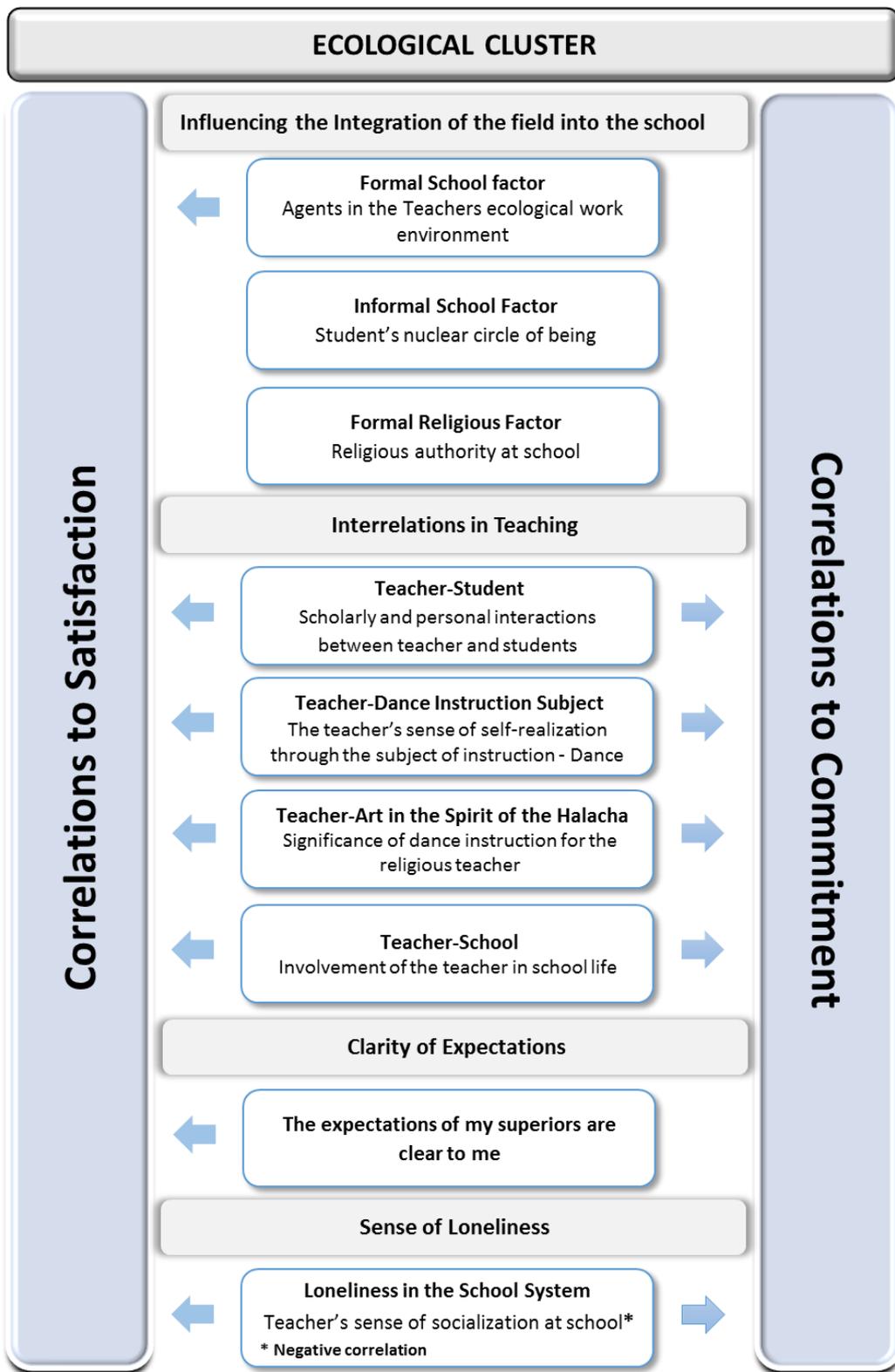


Fig.3.8. COMPONENT 2. Correlations between the Perceptions and Positions of the Participants in the Aspects Examined in the Ecological Cluster, and Commitment and atisfaction

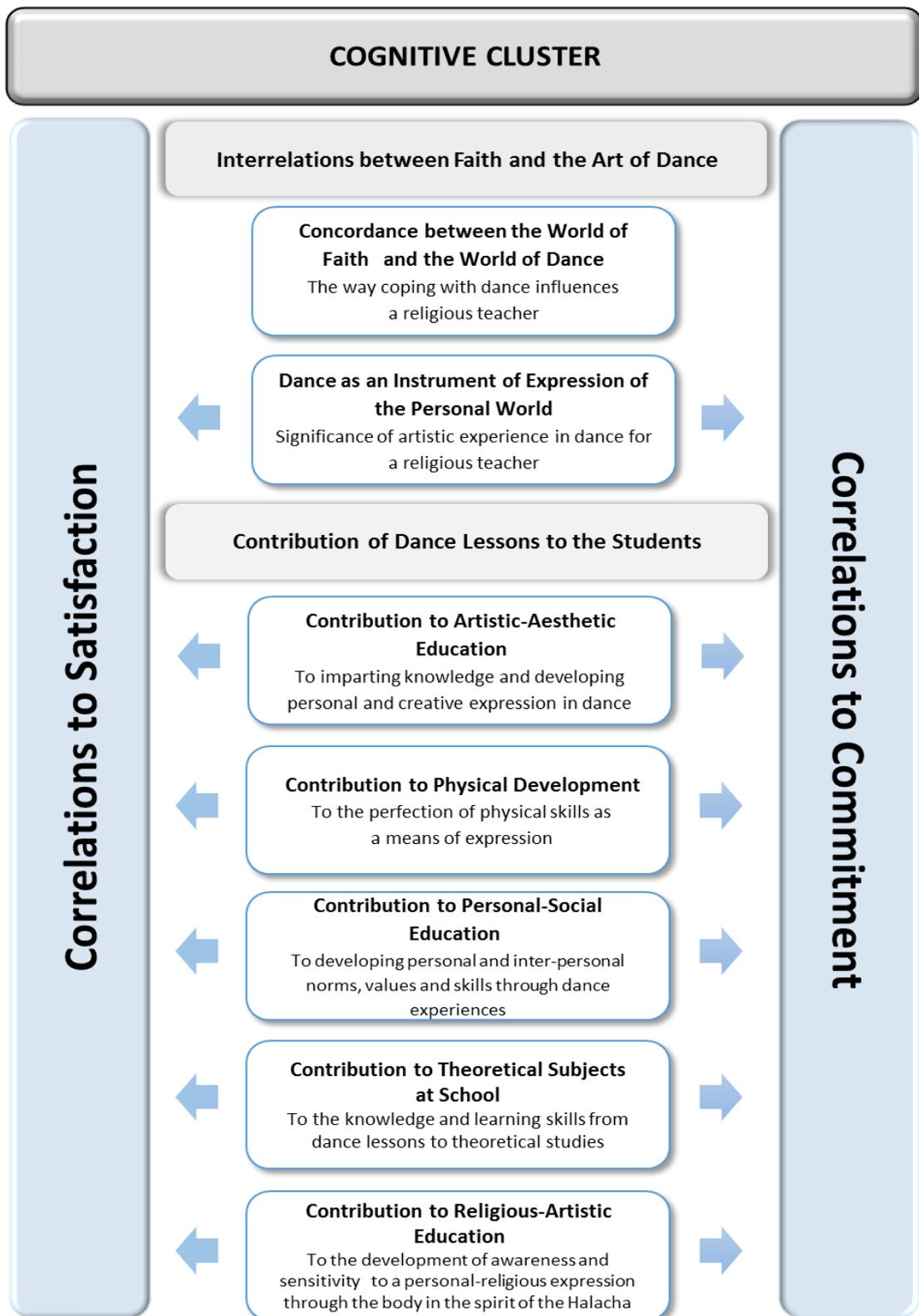


Fig. 3.9. COMPONENT 3. Correlations between the Perceptions and Positions of the Participants in the Aspects Examined in the Cognitive Cluster, and Commitment and Satisfaction

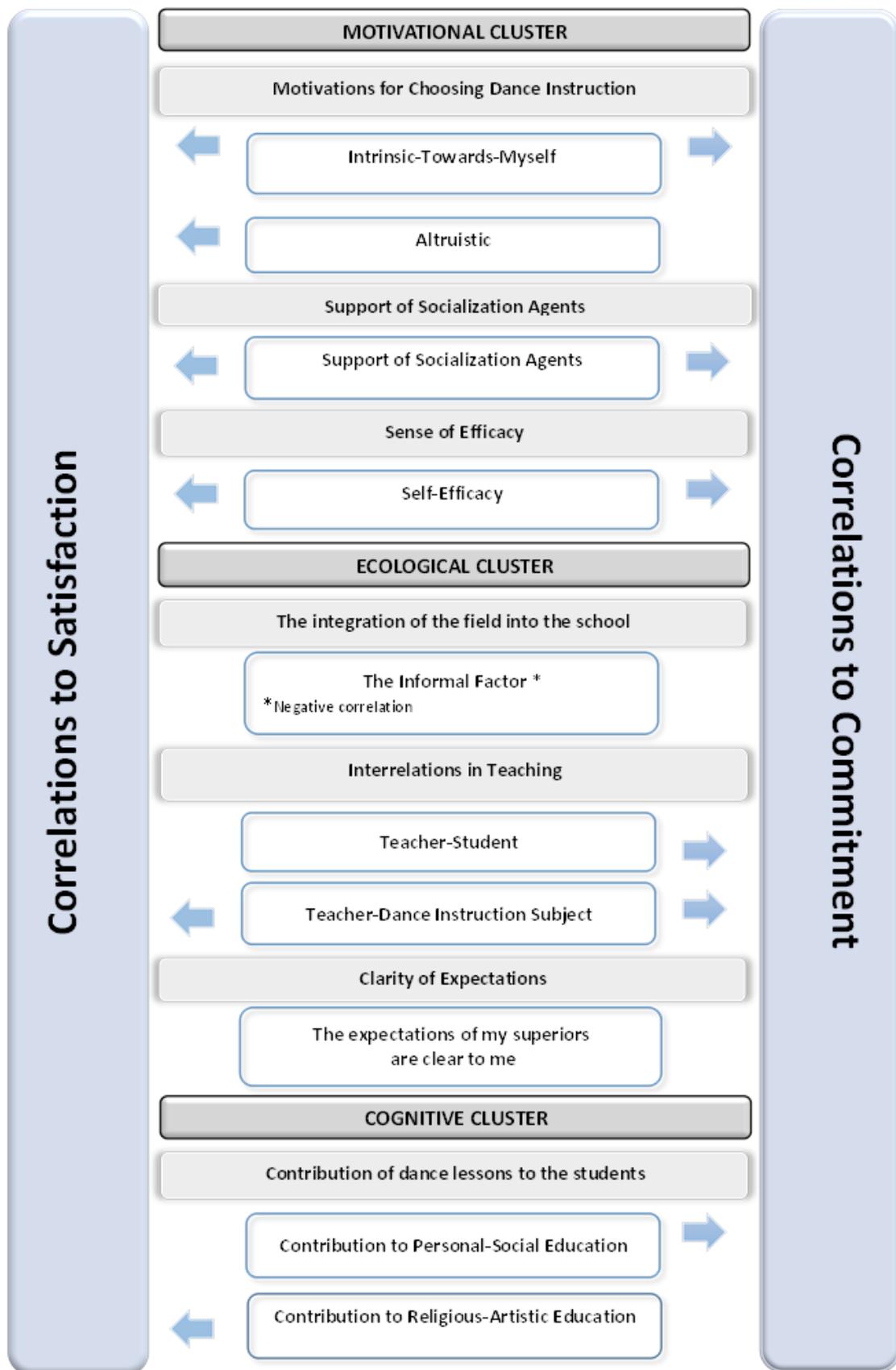


Fig.3.10. COMPONENT 4. Predictors of Commitment and Satisfaction

This pioneer research examined the correlations between the perceptions and positions of observant dance teachers on subjects related to teaching, and their commitment to teaching and satisfaction therewith, in light of the fact that these aspects are critical to the continued retention of the teacher at work [33, 39, 88].

The term teachers' commitment refers to aspects that influence the continued work of teachers at school and their involvement in it. The term teachers' commitment is comprised of three factors: 1. Commitment to the teaching profession; 2. Commitment to the organization – the school; 3. Commitment to students [88, 136, 164, 219]. Teachers' satisfaction is an expression of an emotional state reflecting the degree of realization of a person's work values [112, 141]. Although a sense of satisfaction is less stable than commitment, it serves as a good predictor to the degree of a person's amount of investment and involvement in their work [33, 132, 164, 172].

The current study joins other studies from recent decades that had focused on an examination of positions, perceptions and, beliefs of teachers, in an assumption that these factors are central to their work and influence their behavior on the job and their commitment to teaching and satisfaction thereof [33, 179, 221].

The discussion will be divided into several parts according to the research questions and hypotheses.

### **Discussion of the findings of the two research hypotheses and the first research question**

The first research question and the hypotheses issuing from it examined the connections between aspects related to teaching, and the commitment and satisfaction of the observant dance teachers.

The discussion will relate to the different aspects that arose in the study and that were discussed in the findings chapter, in three clusters:

- 1. Motivational cluster** - refers to the perceptions of the teachers in relation to the factors influencing their association with the teaching profession, and includes the aspects: motivations for choosing dance instruction, degree of support from socialization agents, and sense of self-efficacy.
- 2. Ecological cluster** – refers to the perceptions of the teachers in relation to the teaching environment, and includes the aspects: the factors that influence the integration of the subject of dance in the school, teaching interrelations, clarity of the expectations of superiors, and the sense of loneliness in the system.
- 3. Cognitive cluster** – refers to the perceptions of the teachers in regards with the significance of dance in the spirit of the Halacha and the contribution of dance to the

development of students, and includes the aspects: interrelations between faith and the art of dance, and the contribution of dance lessons to the students.

### **The motivational cluster**

**A. Motivations for choosing dance instruction** – the findings of the current research have shown that two motivations for choosing the teaching profession: the intrinsic motivation – the desire for self-fulfillment and self-realization through teaching, and the altruistic motivation – the perception of teaching as beneficial to society, are correlated with commitment and satisfaction. On the other hand, no correlation was found to the extrinsic motivation– benefitting from the work conditions in the profession. This finding concords with the findings of other studies, in which the intrinsic and altruistic motivations were also found to be correlated with the commitment and satisfaction of the teachers [38, 114, 172, 214]. A finding unique to this study is that the universal motivation for choosing the teaching profession, *the intrinsic motivation*, is comprised in this population of two complementary aspects: one refers to the self – *intrinsic-towards-myself*, and is related to enjoying the work within the discipline, and the other refers to the environment – *intrinsic-educational*, and refers to the desire of the teachers to widen the integration of dance in the RGE and realize their skills within an education system that concords with their religious worldview. This finding was also found in a study conducted among dance students from this community [170]. It may be assumed that this issues from the teachers' perception that the integration of dance in the RGE not only allows them to realize themselves in working within their discipline, but also deepens and leverages the recognition of dance as a legitimate educational subject-matter within religious society. In general, there is a difficulty to integrate dance instruction in schools of the Israeli education system due to the marginal status of art studies in the formal curriculum [78]. In RGE system, despite the belated recognition in the importance of the arts as a way of expression and of reinforcing faith, the observant dance teachers have to deal with a twofold difficulty – both with the perception of the marginality of the art subjects, and among them the art of dance, in education in general, and also with the fact that dance is a new and unfamiliar subject to this system.

In the interview with I., one of the teachers, one can fathom the significance of the *intrinsic-educational motivation* to her choice of teaching: "When you are part of the system you can make a significant difference, and thus live a life of meaning, and to create meaning. I think that we're privileged to be dealing with movement and dance. You continually develop, and you can continually develop I feel that movement and dance aren't just something spiritual, it's a religious thing. When I teach it's as if I'm repenting, I'm helping children reach their souls".

**B. Support of socialization agents** – according to the findings, the socialization agents can be divided into two groups: *agents in the primary circle*, meaning friends, parents, spouse,

and religious authority, who have a stronger influence than the *agents in the educational environment*, the dance teacher. A hierarchical influence is also reported in previous studies on the subject [69, 114]. However, a unique finding of the current research is the inclusion of the religious authority among the agents from the first group, a group related to the social-emotional world of the teachers, which usually includes only friends and family members. It seems that support of these factors of the choice of dance instruction, and that of the religious authority among them, has a special meaning for observant dance teachers. The attitude towards the art of dance in the religious community is still controversial, in light of the tension between the fear from turning the body into an object of deification and realization of desires, and a principled positive perception, in which the body serves as an instrument to worship the Lord, as the abode of the soul and the instrument of execution of Man's thoughts and wishes [115]. The approach made by the interviewee D. to her Rabbi (Jewish religious leader) attests to the importance of his place in directing her path in life: "One time I consulted our Rabbi on this, so he said to me, your children need a mother who also dances, like if it gives you liveliness, so you go out and you dance". The Rabbi's answer recognizes the teacher's need for self-realization in the field of dance, but the undertone reflects an expectation that her self-realization will benefit her in her traditional role as a mother. His words reflect the recognition of the change in the perception of the woman's role in the religious-national community, which has led to significant changes in the lives of religious women and finds expression in the paving of new paths for self-realization, both professional and personal, while maintaining a religious way of life [51, 67, 101, 171].

**C. Self-efficacy in teaching** – the current research has found correlations between the self-efficacy of the teachers in their teaching – their perception that they have the ability to carry out educational tasks, to maintain good interpersonal relations with students, with the teaching staff and with management – and commitment to teaching and satisfaction therewith. These findings concord with the findings of previous studies [33, 34].

### **The ecological cluster**

**A. Interrelations in teaching** – findings have shown that all of the aspects making up the interrelations in the work of the teachers – teacher-student, teacher-dance instruction and teacher-school – are correlated to commitment and satisfaction. This finding concords with previous findings indicating that rewarding interrelations in teaching, which meet the emotional aspect, the personal needs and inclinations of the teacher, lead to personal welfare that is expressed in commitment to work and satisfaction thereof [34, 107].

Beyond this, the current research has raised a unique finding, according to which the aspect of *teacher-dance instruction interrelations* is comprised of two facets: one is dance instruction, and the other is the instruction of art in the spirit of the Halacha. The aspect of *art*

*instruction in the spirit of the Halacha* refers to the teachers' coping with educational and ideological dilemmas arising from dance instruction to observant students. The Circular of the Director of RGE, framing the guiding principles in religious education, indicates that "on the one hand art studies must be encouraged, but on the other hand the independence and originality of the Jewish culture, which has unique standards of its own, must be maintained" [3, p.59]. This statement points to a challenge in the instruction of arts in the RGE in general, and the instruction of dance in particular. In the art of dance the human body is the instrument of expression of spiritual desires, while opposite it stand the values of religion, which are based on an ideal of the modesty of the body, and especially the feminine body, values that are best refined in the ideological saying "The king's daughter is all glorious within" (Psalms 45, 13). The teachers' awareness and sensitivity to the construction of these unique standards when teaching dance, are expressed in the words of Z. "As a woman of faith, before every lesson with my pupils I pray... to find, to be exact, not to sin".

**B. Factors influencing the integration of dance into the school** – in the current research a correlation was found between the *formal school factor* – cooperation from the principal, the staff and the students in integrating dance at the school – and the teachers' satisfaction. This finding coincides with other studies that have found that the sense of cooperation experienced by teachers at their workplace generates satisfaction [88].

**C. A sense of loneliness in the school system** – in the current research a negative correlation was found between the teachers' *sense of loneliness* and commitment and satisfaction. This finding also points to the importance of interactions with colleagues and professionals. The lonelier the teachers feel at school, so their levels of commitment to teaching and satisfaction therewith decrease. This finding coincides with findings of previous studies [33, 34].

### **The cognitive cluster**

**A. Interrelations between faith and the art of dance** – findings of the current study indicate a correlation between the perception of dance as an instrument of expression of the personal world, and commitment and satisfaction. It may be assumed that this perception, which aspires to achieve self-realization, draws its force from the teachings of Rabbi Kook, one of the foremost shapers of the spiritual worldview of the national-religious community: "hence one must seek in himself what special powers are within him, and shall not callously throw away all that he finds in his soul preparation for this, but shall study and learn to use them properly since the powers are the act of G-d and are very powerful, and shall not allow themselves to be pushed back" [119, p.83-84].

The words of Rabbi Kook are echoed in those of one of the interviewees, I., who attests to her inner need for artistic self-expression, which was realized to full strength in dance, once

this art was legitimized in the national-religious society: "Throughout my life I found my way of expression through poetry I think that I chose writing since in the world where I grew up it was within the boundaries of the allowed and the possible. I soared high on the wings of simple words, calmed and enchanted by their presence. Dance at that time was a dream the thought swirled with movement, but the body was still years later I was exposed to dance within boundaries that suited me as a religious girl. A world rejuvenated in me that was crying out. A hatch opened, I felt as if a new sun had shone on me".

**B. The contribution of dance lessons to the students** – correlations were found on a low level between all aspects of the contribution of dance lessons to the students and commitment and satisfaction. This finding may be explained by the fact that commitment and satisfaction are more related to the ecological aspect, meaning the emotional aspect, to the personal needs and inclinations of the teachers, than to the cognitive aspect [39]. And yet, in order to understand deeply the reasons for the low level of correlations of the cognitive cluster to the commitment and satisfaction of these teachers, further research is required.

In conclusion, the findings indicate that the observant dance teachers belong to the general public of teachers, without connection to their cultural uniqueness or their teaching discipline. This means that the perceptions presented in the current research describe universal aspects that characterize the teaching profession. However, the findings of the current study have raised characteristics that are unique to the perceptions and positions of these teachers – 1. the two facets of the intrinsic aspect – towards myself and towards the environment; 2. the inclusion of the religious authority among the socialization agents of the first group; 3. The aspect *teacher-dance instruction interrelations* is made up of two facets: one is dance instruction, and the other is art instruction in the spirit of the Halacha. It may be assumed that this uniqueness issues both from the cultural aspect – their being observant women, and from the disciplinary aspect – their being teachers of dance. These teachers are pioneers in introducing dance as a subject-matter to the national-religious community, and are partners to shaping of its instruction in the RGE.

### **The second research question**

The second research question examined the predictors of commitment and satisfaction among observant dance teachers. From multiple regression analyses in which the predictors were the research variables that were found to have significant correlations, and the predictors were the levels of commitment and satisfaction, predictors were received that can be classified into three groups: predictors of commitment and satisfaction, predictors of commitment alone; and predictors of satisfaction alone. This finding is in concordance with other studies that have found a distinction between predictors of commitment and predictors of satisfaction [29, 47, 117].

In the current study four aspects were found to predict commitment and satisfaction.

These aspects refer to the perception of teaching as a professional field that allows for personal growth and development in the specific discipline of the teacher, and include: the desire to teach the subject-matter in which the teacher professionalized, and to extend her professional development throughout her career (teacher-dance instruction interrelations); enjoying the teaching work itself (the intrinsic-towards myself motivation); a teacher's sense of confidence in her ability to teach well and to create interpersonal communication (sense of self-efficacy in teaching); and receiving support from family members and friends (support of socialization agents). It may be said that daily usage of personal strengths such as creativity, love for learning and at work contribute to commitment and satisfaction, to a sense of success and personal welfare at work [134].

Three predictors were found for commitment that are related to the teacher's interrelations, out of which two refer to a nurturing dialogue with the student: the desire for an interpersonal connection with students (teacher-student interrelations); the desire to develop students' personal and interpersonal skill, such as self-awareness, planning and making group decisions (contribution of dance lessons to personal and social education); whereas the third predictor refers to the quality of the connection between the teacher and the management staff (clarity of the expectations of superiors).

The finding that refers to the interrelations of teachers with students concurs with other studies that have found that a good dialogue with students is important to many teachers, since it makes them feel that their hard work is appreciated by those, whose scholastic and personal welfare had led them to teaching in the first place, and hence these correlations is central to their sense of realization and commitment [88].

The finding relating to the development of students both personally and socially through dance lessons is in concordance with the perception of education to arts as cultural education that helps coping with questions relating to personal, moral and aesthetic values. Researchers claim that through personal experiences, education towards the arts allows students to express themselves through independent creation, and thus deepens their sensitivity and awareness of their inner world as well as the world around them [3, 8, 22, 66, 82, 152].

The finding regarding the importance of the relations between the teacher and management coincides with studies that have found that institutional support of a person on the professional aspect is a vital contributing factor to conserving their commitment to teaching [59].

Also, the current research found three predictors of satisfaction that are correlated to the teacher's interpersonal relations. Two of the predictors relate to the connection with students, to the desire to shape their character and thus influence the future generation (*the altruistic motivation for choosing the teaching profession and the contribution of dance lessons to artistic*

*and religious education*). The third predictor, which refers to relations with the students' parents (*the informal factor contributing to the integration of dance at school*) was found to have a negative correlation with satisfaction.

The two findings that relate to the teachers' interpersonal relations with students are connected to the altruistic aspect of teaching. This finding coincides with findings of previous studies that had found that the educational objectives and the moral values of teachers motivate them in their work and are closely correlated to their vocational commitment of promoting the studies and achievements of the students [38, 88]. Specifically, the importance of religious education as a factor predicting commitment to teaching among these teachers matches the ideology of the RGE, in which education towards religious values is an inseparable part of the teacher's educational objectives.

The finding attesting to a negative correlation to the parents as the informal factor influencing the integration of dance coincides with studies in which it was found that interrelations with the environment can have a promoting or stalling influence on the commitment and satisfaction of teachers [47, 88]. It may be assumed that recognition of the contribution of dance instruction to students has not yet been absorbed by some of the parents of RGE students. Hence, it is possible that the parents' fear of negative influences of the art of dance on their girls raises objections to the teaching of the subject at the school and thus negatively influences the prediction of teachers' satisfaction.

In addition, the findings in the current research show that interrelations between teachers and their discipline – the art of dance – is the strongest predictor of commitment and satisfaction. This finding can be explained by the fact that these teachers feel a deep connection to the subject they teach, which is connected to their unique choice of the instruction of a new, less familiar field of art in religious education. The words of A, expressing the significance of dance in her life, are indicative of this deep connection: The world of dance and the ability to express myself through it captivated me. Emotionally I'm moved much more by the movement language. Sometimes I'm amazed by how far deep movement comes from in the soul, and can help me be more precise and clear. It has a different richness than the verbal language. I feel that my creation enlarges me, expands my boundaries, allows me to get to know more of who I am, and from this it turned into a real existential need.

The desire of these teachers to express themselves through art is part of an essential change that the RGE education is going through as described by Rabbi Taboul: "The turn (of the religious public) towards artistic expression is a necessary completion and fascinating refinement of a rich and complex language, which has acquired a new status in (their) internal and external discourse" [171]. The openness of the national-religious public to modernity, which has led,

among other things, to the opening of a dance instruction department at a religious academic college of education, has enabled these religious women to study the discipline they love and acquire tools to engage in it professionally. As a result, graduates of the department who work as dance teachers in the RGE have legitimation to continue and develop in the art of dance throughout their career, something that was not possible up to approximately 15 years ago. This cultural revolution provides these teachers not only with occupation but a possibility for artistic self-realization.

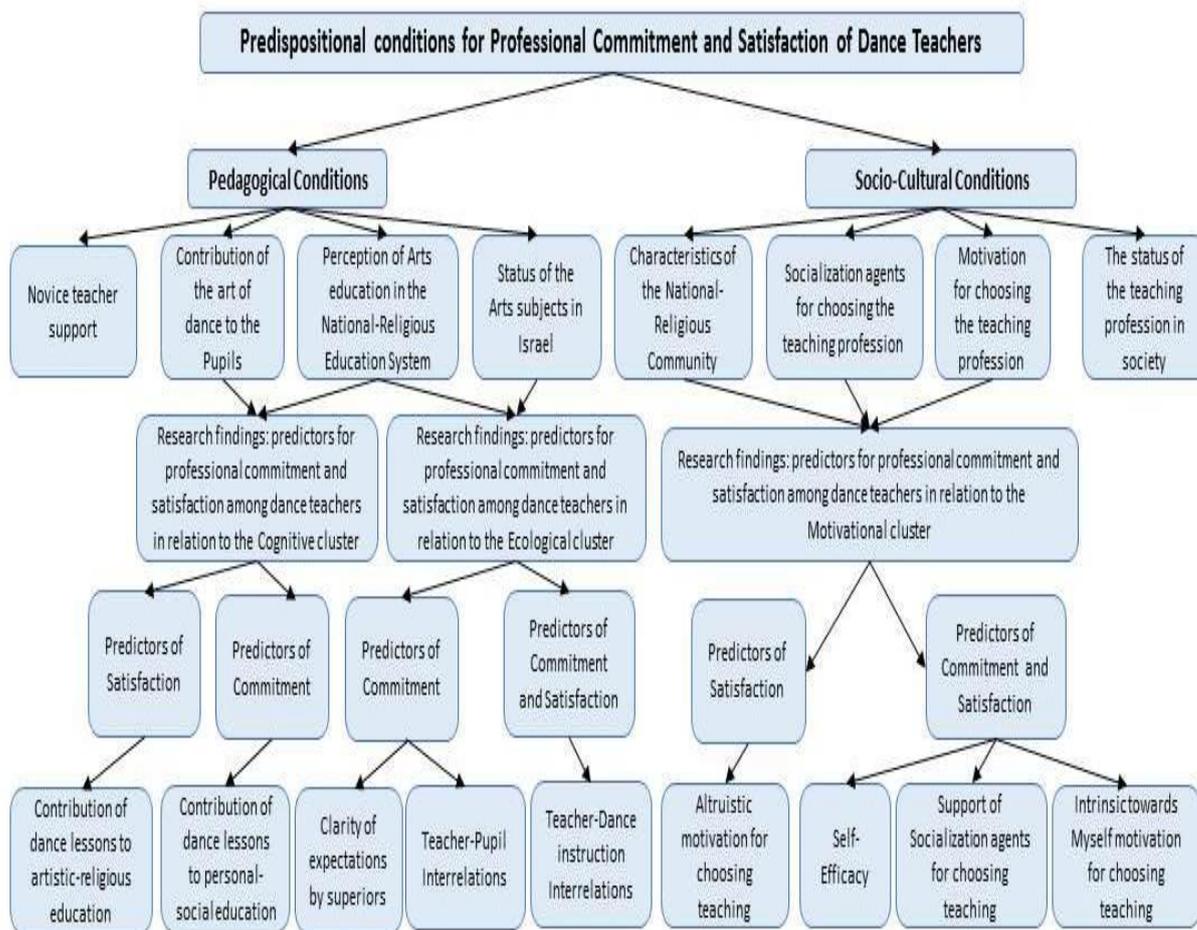


Fig.3.11. COMPONENT 5. Psycho-pedagogical and sociocultural approach for professional commitment and satisfaction of dance teachers

Following the findings of the current study regarding the commitment and satisfaction of the participants in the study, and especially in light of the findings of the prediction, an intervention program was constructed for novice observant dance teachers as part of an IW. The objective of the program was to support the socialization process of the novice teachers, and more specifically – to support their coping with the difficulties they experience during their first year of teaching, and to empower their commitment and satisfaction. This, in light of studies that

have found that the difficulties teachers experience in their first steps as teachers diminish their commitment to teaching and satisfaction therewith, and influence their persistence in the profession [36, 77, 79, 113, 189, 223, 231].

The uniqueness of the intervention program constructed specifically for this workshop is expressed in three aspects: 1. in its being a **designated workshop** for observant dance teachers; 2. In the use of **collaborative reflection** as a method for dealing with difficulties; 3. In the **professional counseling** by a counselor with expertise in the field of pedagogy and in the discipline – the art of dance. The choice to create this designated workshop is based on the findings of various studies: studies that have pointed at the contribution of designated workshops to their participants [10, 156, 205]; studies that had identified the importance of group reflective processes to the construction of a positive change in the coping with difficulties [19, 143, 200]; and studies that had attested to the contribution and importance of a counselor who is an expert in the field of pedagogy and in the discipline, to the professional development of inductees in designated workshops, as well as to a higher level of satisfaction from their development compared to their peers in workshops without a counselor with expertise in the field of pedagogy and in the discipline [10].



Fig. 3.12. COMPONENT 6. Methodological approach for for developing professional commitment and satisfaction of dance teachers

The following section will discuss the study that examined the contribution of the intervention plan implemented as part of the IW, to a decrease in the perception of the difficulties, and to a reinforcement of commitment to teaching and satisfaction thereof of observant dance teachers in **their first year of teaching**.

The conception at the basis of the method for constructing the workshop in the D.C.R.C model (Designated workshop, Collaborative Reflection, Counselor) can be described as being empirically based on three pedagogical approaches and on the findings of the current study indicating that their combination was successful.

1. **Designated workshop** – for teaching inductees from one discipline; 2. Using the **collaborative reflection** as a method for dealing with difficulties and for increasing their

professional commitment and satisfaction; 3. **Professional counseling** – an expert counselor in the field of pedagogy and in the discipline The application of the D.C.R.C model contributed, according to the research evidence, to the inter-personal support in dealing with the difficulties, to a decrease in the perception of the difficulties, to an increase in satisfaction and to a trend of increase in the professional commitment of the participants.



Fig. 3.13. COMPONENT 7. Operational approach for developing professional commitment and satisfaction of dance teachers

Thus, the sociocultural and pedagogical model for developing professional commitment and satisfaction of dance teachers represents a theoretical and methodological construct, comprised of seven interrelated components, graphically represented as follows: (Figure 3.14.)

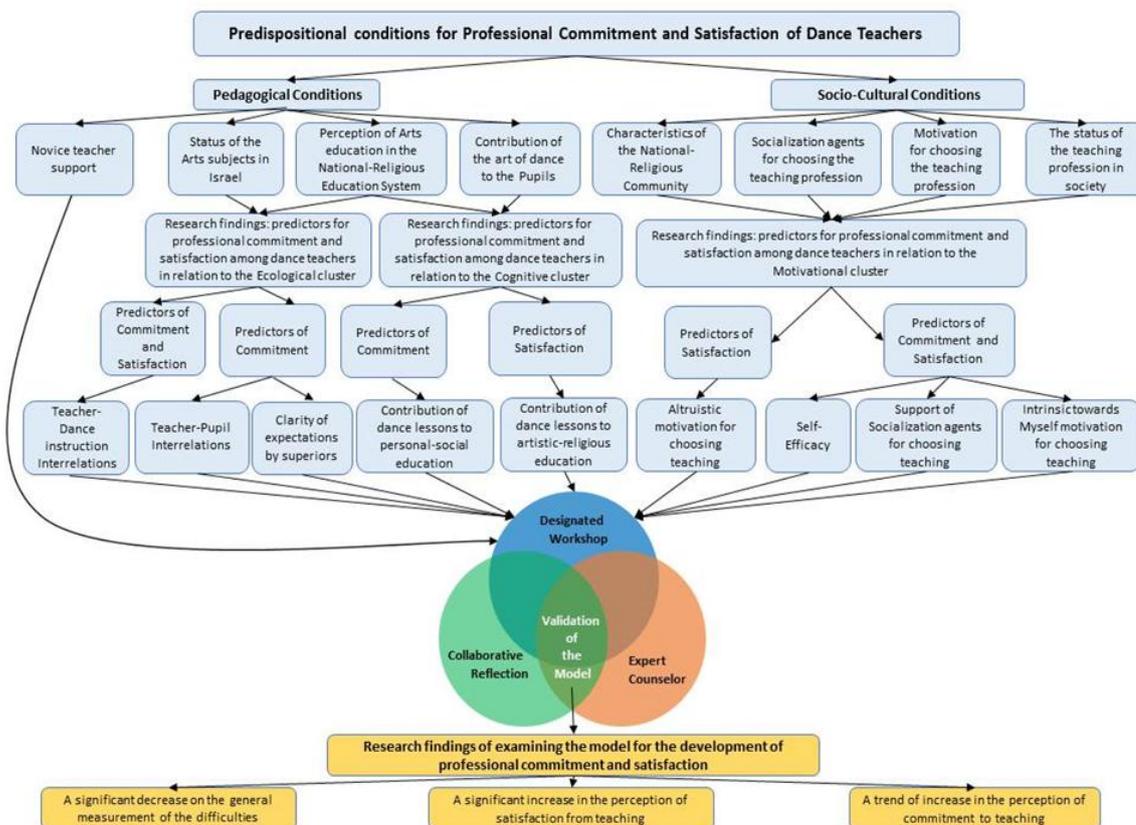


Fig.3.14. Psycho-Pedagogical and Socio-Cultural Model for Developing Professional Commitment and Satisfaction of Dance Teachers

The Psycho-Pedagogical and Socio-Cultural Model of Development for Commitment and Professional Satisfaction of Choreography Teachers was the base subject of pedagogical experiment, described in the next paragraph.

### **3.3. Validation of the Model concerning the Development of Professional Commitment and Satisfaction of Dance Teachers**

#### **Supreme objective, research questions**

**Supreme objective:** The objective of the study was to examine the contribution of the intervention program to a decrease in the perception of the difficulties, and to a reinforcement of the professional commitment and satisfaction of observant dance teachers during their first year of teaching.

#### **Research questions**

1. What is the change in the perception of the difficulties, in the perception of the support from various agents, and in the levels of the professional commitment and satisfaction among participants, between the beginning of the workshop and its conclusion?
2. What is the contribution of the workshop to the coping with the teaching profession?

#### **Research method**

The research is a mixed methods study, in which the qualitative paradigm supports and enhances the findings of the quantitative paradigm [49]. The quantitative section is based on a questionnaire adapted to the research population, and the qualitative section is based on reports of the reflective process as submitted by the participants in the workshop.

#### **The research population**

The participants of the IW are 12 novice observant dance teachers in their first year of teaching in the education system, who had trained as teachers in the dance department at a religious academic college of education. The teachers participated in the workshop during the school year of 2014-2015.

#### **Personal background variables**

Average age is 23.8, standard deviation .9, age range 22-25 years, 100% of respondents were born in Israel; 41.7% of respondents are single, 58.3% are married; 25% defined themselves as very religious, 58.3% as religious, 8.3% as lightly-religious, and 8.3% as non-religious.

#### **Family education variables**

**Education of spouse** – of the 6 respondents to this question, 16.7% studied at a Hesder Yeshiva (as part of the military service); 83.3% studied at a High Zionist Yeshiva (before military service).

**Education of mother** – 25% have high school education; 25% completed diploma studies; 33.3% have a BA degree; 16.7% have an MA degree.

**Education of father** – 25% have high school education; 33% completed diploma studies; 16.7% have a BA degree; 25% have an MA degree. Of the 11 respondents to the question on the father's religious education, 63.6% have a religious education.

### **Personal-professional background variables**

#### **Education:**

*High school education:* of the 10 respondents, 90% studied at an Ulpana; 10% studied in RGE.

*Artistic education:* 100% studied dance before entering college; 50% studied a different artistic field, such as music and theater, before entering college.

*Matriculation point-grade average:* 105, standard deviation 9.5; psychometric exam average: 543.7, standard deviation 47.2.

**Employment:** 66.7% work only in RGE schools, 25% work only in GE schools, 8.3% work in both. Of the 11 respondents, 58.4% teach under a regular standard of the school; 41.6% teach through enrichment programs for schools; 50% teach dance as a mandatory subject.

In conclusion, two-thirds work in RGE schools, of which about 50% dance is a mandatory subject. This indicates the importance of the subject of dance at these schools.

#### **The research tool:**

##### **A. The questionnaire**

An existing questionnaire [189], which deals with the difficulties of the novice teacher and a sense of discontent in teaching, was used. The questionnaire was adapted to the research population on a 6-point Likert scale, from 1 – "Did not influence at all", to 6 – "Influenced very much". The questionnaire also included open questions to be analyzed through the content analysis method (see Appendix 8. & Appendix 9.).

In content analyses, between experts and Cronbach's alpha reliability, five aspects were produced, composed of sub-categories.

**Difficulties in teaching** – on this aspect three categories were received:

*Difficulties in integrating the subject of dance into the RGE* – the category refers to difficulties in constructing the curriculum and dealing with the attitude towards the subject among various agents. The category includes 6 statements, for instance: "creating motivation to study (dance)". Cronbach's alpha reliability .66.

*Professional difficulties in teaching* – the category refers to difficulties in the pedagogic field and in interactions with the students. The category includes 10 statements, for instance: "work load". Cronbach's alpha reliability .70.

*Difficulties in adjusting to the school system* – the category describes personal, interpersonal and systemic difficulties. The category includes 14 statements, for instance: "conflict between different roles". Cronbach's alpha reliability .82.

Three indices were constructed based on the categories. A high value on the measure points to a high level of perception of the difficulties. In order to test for the differentiated validity of the three different difficulties, Pearson's correlations between them were computed, and correlations were found on a medium level. This finding indicates a link but not an overlap. In addition, a measure was constructed for the *perception of the difficulties*, based on all statements. Cronbach's alpha reliability .89.

**A sense of discontent in teaching** – this aspect describes various feelings regarding teaching. On this aspect there were three statements, such as: "failing to meet personal expectations regarding the 'self'". Cronbach's alpha reliability .82.

**Support agents for dealing with the difficulties –**

As a result of the values obtained through the questionnaire, we have identified a series of support agents in teachers' quest for development, classified according to three main categories:

*Support from agents in the workshop* – this category refers to the counselor and the fellow teachers in the workshop as support for the difficulties. The category includes 2 statements, for instance: "collaboration with colleagues in the internship workshop". Cronbach's alpha reliability .606.

*Support from agents at the school*– this category refers to the tutor and the staff at school as means of support for the difficulties. The category includes 4 statements, for instance: "People from the school staff". Cronbach's alpha reliability .668.

*Support from agents at the college*– this category refers to agents at the college college as a means of support for the difficulties. The category includes 1 statement: "Agents at the college other than the workshop counselor".

Three measures were constructed based on the categories. A high value on the measurement points to a high level of perception of the measured content. In order to test for the differentiated validity, Pearson's correlations between them were computed, and correlations were found on a medium level between the support of the workshop and that of the college, which indicates a correlation between these two agents of support. No significant correlations were found between the support of the school and the support of the internship workshop or the support of agents at the college.

**Commitment to teaching** – the category refers to the degree to which the teacher intends to continue with her work. The category includes 2 statements, for instance: "See yourself as a

dance teacher in the education system next year". Cronbach's alpha reliability .91.

**Satisfaction with teaching** - the category refers to the teacher's overall feeling about her work. The category includes 2 statements, for instance: "Satisfied with your job". Cronbach's alpha reliability .77.

The statements 'difficulty in class organization' did not fit into any category, since it lowered reliability.

**Contribution of the workshop to coping-** in addition, the 'after' questionnaire includes statements that examine the contribution of the workshop to coping. In content analyses of the statements, between experts and through Cronbach's alpha reliability, five aspects were produced in which the contribution is expressed:

Aspect of integrating the subject of dance into the RGE– the category refers to coping with the occupation with dance in the spirit of the Halacha. The category includes one statement: "Contribution to dealing with religious issues in dance instruction".

*Aspect of contribution to the professional aspect* – the category refers to developing teaching skills and it includes six statements, for instance: "Contribution to finding ways for dealing with difficulties teaching". Cronbach's alpha reliability .87.

*Aspect of adjusting to the school system*– the category refers to acclimatizing to the new work environment and it includes five statements, for instance: "Contribution to dealing with difficulties in discipline and class management". Cronbach's alpha reliability .93.

*Aspect of commitment to teaching*– the category includes one statement: "Contribution to reinforcing commitment to teaching in the education system".

*Aspect of satisfaction with work* – the category includes one statement: "Contribution to reinforcing satisfaction with work".

Measurements were constructed based on the categories .A high value on the measurement points to a high level of perception of the contribution. In order to test for the differentiated validity of the five aspects, Pearson's correlations between them were computed, and significant correlations were found on a medium level which indicates a connection but not an overlap.

In addition, a measurement was constructed for the *perception of the contribution*, based on all statements. Cronbach's alpha reliability .94.

**In the open questions** of the 'before' and 'after' questionnaires the teachers were asked to describe their feelings, expectations that were realized and those that were not at the beginning of the year and at its end, and also the contribution of the workshop to their coping. These questions will be analyzed in content analyses as used in qualitative research.

**Reflective reports.** As part of the workshop assignments, participants were required to

submit a report describing the reflection process that took place in the workshop. Analyses of two reports describing common dilemmas that arose in the workshop, and the manner of coping with them, will be presented to enrich and enhance the quantitative findings.

### **Procedure and Ethics**

All participants expressed their agreement to participating in the research. The participants in the workshop were asked to respond to the questionnaire in the classroom at two different dates: about a month after the workshop opened, (see Appendix 8.), and towards the end of the school year. (see Appendix 9.).

At the time of distribution of the questionnaires it was made clear to the teachers participating in the workshop that the head of the dance department is conducting the study in order to ascertain from up close the needs, the successes and the difficulties of the novice teacher, and that the information obtained from the study could help in the future in examining the suitability of the internship workshop program to the needs of the teacher in her first year of teaching.

The questionnaires were handed out to the teachers participating in the workshop by the research assistant. It was made clear to the teachers that the questionnaires were anonymous and will be used for research purposes only, and that they are in no way obligated to fill them out (this commitment is also noted in the preface to the questionnaire).

It was made clear to the teachers that there was no connection between filling out the questionnaires and the grade they shall receive for their participation in the workshop. The grade was given by the workshop counselor only, in accordance with the criteria detailed in the syllabus.

The reflection reports were passed on from the participants to the researcher after the workshop was concluded. All quotes in the research were passed on to them in order to obtain their consent for publication, and a full consent was received for anonymous publication, as is used in qualitative publications [70].

### **Analysis of the findings in accordance with the research questions**

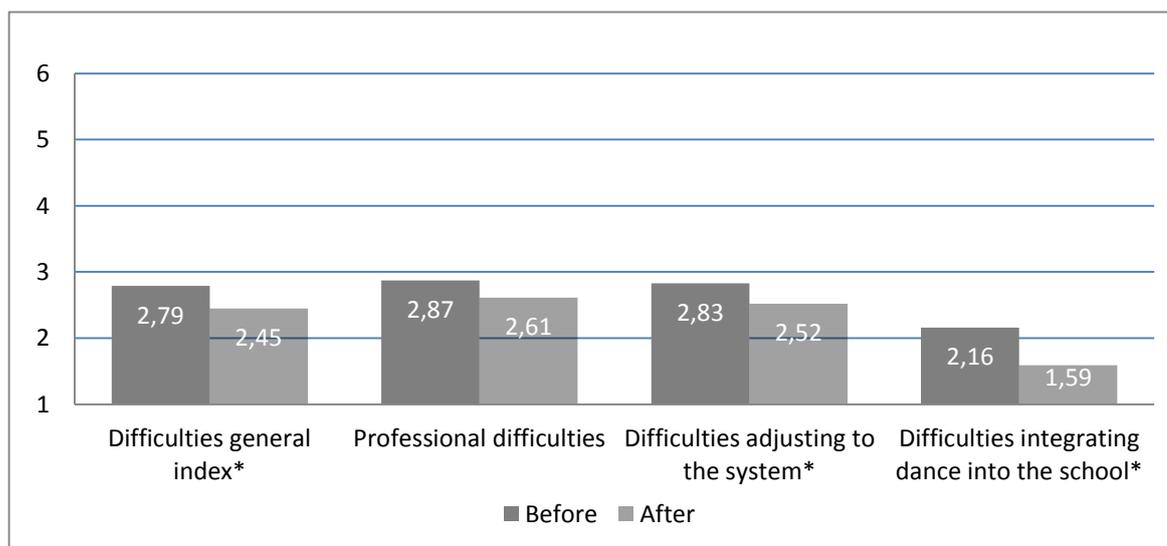
**The first research question** examined the change from the beginning of the workshop to its conclusion in the perception of the difficulties, the support of the different agents, the level of professional commitment and satisfaction (see Appendix 10. for the descriptive statistics).

In order to meticulously maintain the ethics, the questionnaire was anonymous – each respondent chose a number that was not revealed to the researcher, and marked the number on the "before" and "after" questionnaires, which allowed for t-paired tests to be conducted in order to measure the change between the two measurements – 'before and after'.

**Perception of the difficulties** - in order to test for the difference in the perception of the

difficulties between two measurements, 'before and after', t-tests were conducted and a significant decrease in the perception of the difficulties in the general measurement ( $t(11)=3.07$ ;  $p<.05$ ) was found. On the specific aspects of the difficulties the decrease is significant for the category "*Difficulties in integrating the subject of dance into the RGE*" ( $t(11)=3.69$ ;  $p<.01$ ), and for "*Difficulties in adjusting to the school system*" ( $t(11)=1.97$ ;  $p<.05$ ). means are shown in the following figure (see Appendix 10.).

Means are shown in the following chart.



\* Significant difference

Fig.3.15. Differences in the perception of difficulties between the beginning of the workshop and its conclusion

Teachers referred to the changes that occurred in the open question as well, for instance – **Difficulties integrating dance in the RGE:** "I succeeded in creating a change and harnessing the girls to an enthusiasm during class, to enlisting towards a show while taking responsibility, seriously, rehearsals on their own time (without me), and love for the dance lesson."

**Professional difficulties:** "I feel that I have gone through a process with the students, and now I know them better and know how to work with them, they also feel more open with me and relations with them improve and opens them to the world of dance. I can 'hold' a class and deal with problems. I have more confidence."

**Difficulties adjusting to the system:** "A change has occurred in the connection to the staff members, and thank God there is a great connection, and I feel that I belong and am appreciated. The sense of belonging is critical for me in order to work and make an effort. I feel attached to the place, loved. I speak with almost all of the teachers, and am present and take part in the school staff."

**Perception of support** – in order to test for the difference in the perception of support between two measurements, 'before and after', t-tests were conducted as to each of the support agents. No significant differences were found in the perception of support before the workshop and following it. It is important to note that the perception of support of the workshop was already very high in the first measurement (means above 5 on a 6-point scale). In the perception of support of the college agents a decrease was noted, but it did not achieve significance (see Appendix 10.).

Means are shown in the following figure.

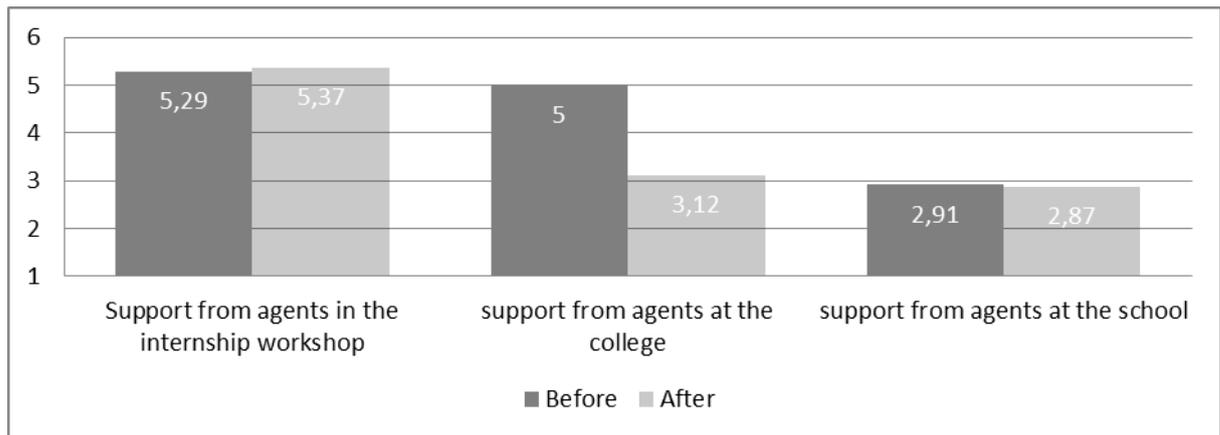
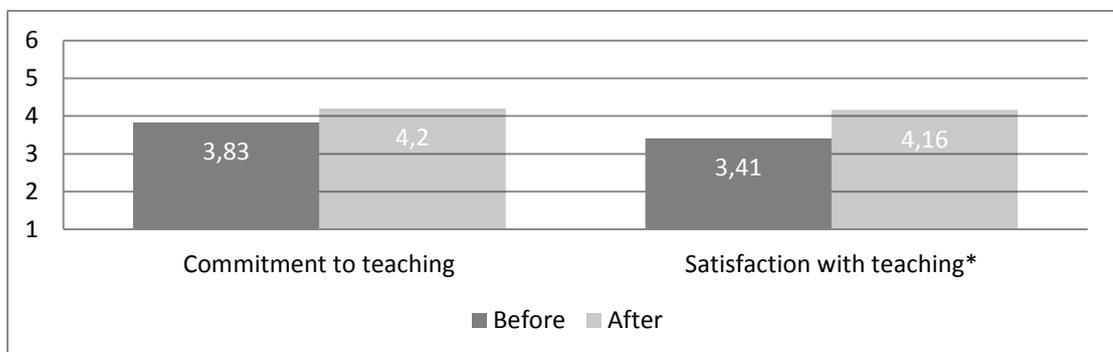


Fig.3.16. Means of the perception of support from the various agents 'before' and 'after'

**Level of commitment to teaching and satisfaction therewith** – in order to test for the differences in the participants' perception of the level of commitment to teaching and satisfaction therewith between two measurements, 'before and after', t-tests were conducted. It was found that the perception of satisfaction rose significantly from the beginning of the workshop to its conclusion. In the perception of commitment to teaching there is a perceived rise, but it is not significant (see Appendix 10.).

Means are shown in the following figure.



\* Significant difference

Fig.3.17. Means of the perception of professional commitment and satisfaction 'before' and 'after'

The quantitative findings show that a significant decrease was found in the general index of difficulties. The perception of the support of the workshop was already very high in its beginning, the perception of satisfaction with teaching rose significantly from the beginning of the workshop to its conclusion, and in the perception of commitment to teaching a rise was shown.

### **The second research question**

What is the perception of the contribution of the workshop to the participants' coping with the teaching profession?

### **Quantitative findings**

In order to examine the perception of the contribution of the workshop to the participants of the study, descriptive statistical measures were computed – means and standard deviations were computed for all measures of the contribution of the workshop. In general, the contribution of the workshop was evaluated as medium to medium-high (means nearing 4 and above 4 on a 6-point scale, but for one measure the mean was lower than 3) (see Appendix 11.).

In order to test the differences in the perception of the aspects of the contribution, an analysis of variance was conducted with repeated measures, and a significant effect was found ( $F(4, 44) = 5.30; p < .001$ ). In order to examine the source of the differences a Bonferroni analysis was conducted ( $p < .05$ ), and the hierarchy found was that the *professional aspect* was the highest, the *aspect of integration of dance in the RGE* was the lowest, and among all other aspects there were no differences (see Appendix 11.).

Means appear in the following figure.

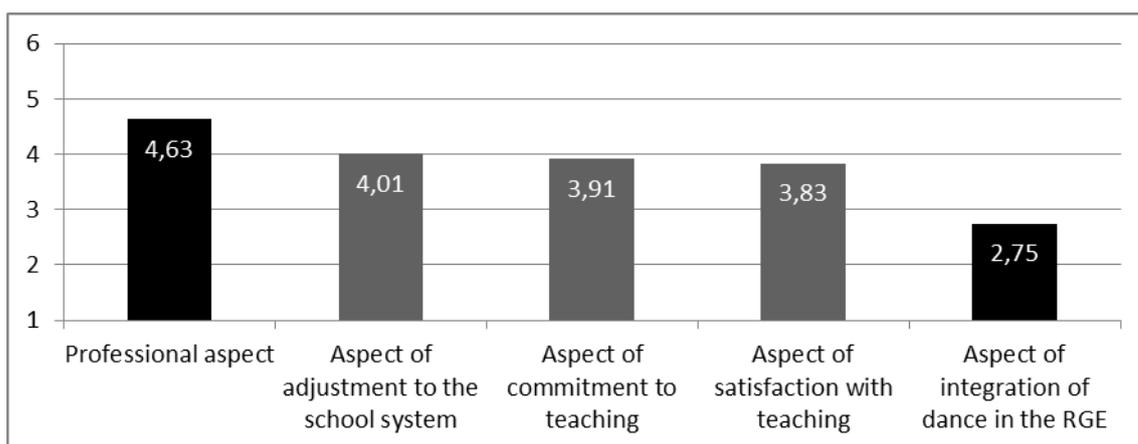


Fig.3.18. Means of the perception of the contribution of the workshop in the various aspects

Teachers referred to the contribution of the workshop in the open question as well, for instance –

**To the perception of the contribution to the *aspect of integration of dance in the***

**RGE:** "Coping with difficulties at school through a collaborative discussion in the workshop helped me a lot. I had a case of an ultraorthodox student who didn't dare deal with her body. The workshop gave me ideas of how to approach the issue."

**To the perception of the contribution to the *professional aspect*:** "The workshop helped me look at cases of children with difficulties, understand them better and adopt a professional education-therapeutic instruction approach that will assist the child experiencing the difficulty and me as her teacher."

"The professional instruction in tips and the examples the workshop counselor provides from her life and experience help me understand that we are all human beings and we all experience difficulties, and even she – who is undoubtedly a very successful teacher! – experienced feelings of disappointment and of success. It strengthened me a lot."

**To the perception of the contribution to the *aspect of adjustment to the school system*:** "At the beginning of the year the workshop helped me get ideas as to how to set boundaries in class and not give up on creating a clear framework for the students."

"The workshop gave me a sense of confidence that I was OK, and that everyone deals with the same difficulties, a sort of support group to hear the difficulties and think together of possible solutions."

The contribution of the workshop on the professional aspect was perceived as the highest, and is on a medium-high level (average is close to 5 on a 6-point scale). The contribution of the other aspects is perceived as medium (means close to 4), except for the contribution of the workshop to the integration of dance in religious education, which is perceived as medium-low (average is close to 3 on a 6-point scale) (see Appendix 11.).

### **Qualitative findings**

The qualitative analysis of the reflective reports submitted by the participants of the workshop to the counselor allow us to learn of the contribution of the CR process, as well as to expand and enhance the statistical information collected through the questionnaires. The analysis was conducted in connection with the stages of the CR detailed in the theoretical background. It should be noted that in their reflective reports, the participants were not asked to incorporate theoretical conceptualization.

#### **The collaborative reflection: the case of S.**

##### **Stage 1 – from the "field" to the workshop:**

**Description of the event:** the event is related to criticism that S. received towards the end of the first semester from the school principal, regarding the contents of her teaching. S. describes the background of the event:

I conducted a "conclusive lesson" in my classes, where the girls perform the exercises

and the dances fully and independently, with the teacher observing. We prepared long and hard for this lesson, and the girls worked wonderfully. I saw how excited the girls were nearing the conclusive lesson, and following their proposal I sent an e-mail to all of their home-class teachers, that they were invited to come and watch their pupils, and of course I sent the invitation to the principal and the vice-principal as well.

From the words of S. it can be understood that in her dance lessons there is a high level of involvement of the pupils, and that she had succeeded in creating a motivation for achievement in the class. Both S. and the pupils display a sense of confidence and of professional competence, and this is expressed in the implementation of the pupils' initiative to invite the senior staff of the school to observe the conclusive lessons.

A feedback discussion with the principal after she had observed the lesson left S. facing an unforeseen professional criticism, which caused her feelings of shock and dismay. The principal noted that:

She can see that I hold a class together nicely and the girls are attentive to me, but in her view the lesson looked just like a physical education lesson, the dance was not challenging the truth is that at first I was completely shocked I was disappointed of the fact she did not appreciate the work I did with the girls nor me as a dance teacher. In addition, during the conversation the principal requested that the lesson be more creative and that the girls express themselves, which is something I found difficult to handle, since in my nature I am not fond of creative-dance lessons.

**Focusing and defining the difficulty:** following the case description, S.'s peers began asking questions in order to clarify and better understand the event. Their questions focused on two main aspects – the dance contents taught by S. and the degree of acquaintance of the principal with dance instruction in general and/or at the school.

**Suggestions for coping:** in order to cope with the gap between the principal's expectation of developing creativity in the pupils and S.'s preference to focus on perfecting the execution of the dance, her peers had suggested three different approaches – 1. Sticking to the teacher's approach to instruction; 2. Creating a dialogue with the principal in order to clarify the teacher's teaching goals; 3. Creating a curriculum that would combine the development of creativity and personal expression with the perfection of the execution of dance.

**Choosing a solution:** following the discussion, S. chose to combine two of the suggestions that were raised in the CR:

In the layout for the next semester I will introduce more lessons where the girls create by themselves it is important to me that the principal should see the thought behind the exercises and the direction behind the construction of the layout, so I'm sending her the layout I

constructed for the class.

The choice to reconstruct a combined curriculum shows that S. was prepared to cope with her difficulty in all that pertains to "creative dance". In addition, her desire to send the principal explanations as to her lesson layout shows her need for recognition by her superior as to the importance of the educational goals she had set for herself. This path may allow her to develop a professional dialogue with the principal.

S.'s attitude towards the group reflection she experienced as part of the workshop was positive: "I felt good, I needed to unload and to consult with others as to what to do next. I mainly needed the assistance of the internship counselor". It is apparent in S.'s words that the reflection helped in relieving the feelings of stress and frustration that arose following the difficulty she experienced in the field. It may be assumed that the consultation with the workshop counselor, who has extensive knowledge and experience, supported S.'s preparation of the contents for the new curriculum.

### **Stage 2 – from the workshop to the "field":**

**Implementing the solution:** in light of the decision formed by S. following the CR, in the second semester she began teaching in accordance with a new curriculum she devised.

I used most of the suggestions raised in the workshop. The most significant thing I did was introducing a more meaningful place for the girls' self-creation at first it was difficult for me to bring the matter of creation significantly into the lesson, but I see it only makes it easier for me as a teacher I feel that when I give these assignments much of the load of the lesson is taken from me. If, in a regular lesson, I delivered all of the materials and was active throughout, now the girls can also work with themselves, and it gives me time to observe their work methods.

Her words show that the reflective accompaniment in the workshop supported her process of coping with the difficulty and in forming her curriculum. *"The bright side was the help surrounding me in coping with problems along the year, from the class, from the tutor and from the internship counselor"*.

In conclusion, an analysis of the process shows that S. distinguishes her teaching goals, emphasizing the development of dance skills, from the principal's perception of the dance subject, emphasizing the development of creativity and personal expression of the pupils. In her words S. presents her frustration, but at the same time does not criticize the principal's expectation, and admits it is a weakness she suffers from. The principal's requirement confronts her with a personal difficulty and creates a two-fold panic in her. Beyond the fact that S. was criticized when she expected recognition and praise, the criticism itself touches a sensitive, perhaps even painful, personal and professional spot.

In the stage of focusing and defining the difficulty, following S.'s sharing of the feeling

of professional failure she experienced, her peers focused on the professional aspects, and not the emotional one. It seems that this course of action, though not coordinated, was meant to reinforce and empower S., and enable her to cope with the difficulty in a practical manner, perhaps in the belief that the practical solution will also help her overcome the emotional difficulty. Finally, the CR led S. from an experience of failure to one of achievement, thanks to her success in forming for herself a teaching method that combined her perception of herself and of the profession, and the expectations of the system.

Moreover, at the end of the year S. added a personal reflective view of the process she underwent in the workshop:

I think that if I was taught like this in dance lessons as school, as a child, I could have been more confident in the things that I create/created. This preparation of a child to a place where they can develop and invent things of their own is very important, in my view, to their development.

It is apparent in S.'s words that she believes, that thanks to the change in her approach to teaching, she was able as a teacher to give her pupils tools that she did not receive as a child and to enable them to realize the creative potential latent in them, thus also realizing herself as a teacher.

### **The collaborative reflection: the case of Y.**

#### **Stage 1 – from the "field" to the workshop:**

**Description of the event:** the event is related to the religious outlook of Y., who teaches in a RGE a small group of 6<sup>th</sup> grade boys and girls, diagnosed as having learning disabilities and grouped together only as part of enrichment lessons such as dance. In her words:

My difficulty is not something momentary, but something brewing in me from the beginning of the year till now. It regards the complexity of teaching mature children both for me as a teacher presenting exercises to them, and in regards to a mixed lesson for boys and girls. In my worldview and faith, it is something that should not happen at all but on the other hand I understand that this is the population and this is the framework in which I am required to teach.

One of the main dilemmas the observant dance teachers face is the issue of chastity, among other things in regards to the integration of boys and girls in lessons of the art of dance. This aspect was examined as part of the Halachaic clarification that accompanied the writing of the vision of the dance department, and regarding it Rabbi Ari'el had ruled that in teaching the subject as part of the college's pedagogical training the students will not teach mixed groups of boys and girls from the 3<sup>rd</sup> grade on. From this age on, the students will teach only girls. However, this ruling does not bind the religious-general schools, where the decision is made autonomously. In the case of Y., it appears that the school where she teaches allows for mixed

studies, though her words do not indicate whether this is true for all classes or enrichment lessons only.

**Focusing and defining the difficulty:** following the description, Y.'s peers raised clarification questions that focused on two main aspects – the school system's perception and that of the pupils regarding the issue, and Y.'s early knowledge of the working conditions.

**Suggestions for coping:** following Y.'s clarifications to the questions, several suggestions for coping were raised – 1. Exploring an option for splitting the class; 2. Consulting with the school staff (principal, counselor, internship tutor) as to the ideological and Halachaic issues; 3. Clarifying to herself her internal tension vis-à-vis the requirements of the institution; 4. Constructing a curriculum that would suit the existing scholarly situation.

**Choosing a solution:** following the CR Y. chose to "Truly clarify and examine within myself what exactly I think of this issue". Y. emphasized in her words that she preferred to "find a solution within the existing situation, especially taking into consideration that I have to answer these principled questions for myself, and if I don't face it now I will face it later on, and will have to answer for myself what I thought of it". Despite Y.'s confession of the fear and frustration that overwhelmed her at the time of sharing with her peers, her words indicate that the discussion had encouraged her to cope professionally with a constraint by the system, which created an inner conflict in her between her commitment to her values and her commitment to her job.

Y. testified that the CR process was significant to her – It was very good for me. On the one hand it allowed me to review things once more and bring them out from a state of internal deliberation to a discourse, and on the other hand it raised once more all of the frustration and fear from this subject. I was happy with the empathy (of my peers) and mainly of L. (the workshop counselor), who understood me and the complexity of the matter.

### **Stage 2 – from the workshop to the "field":**

**Implementing the solution:** from the suggestions raised, Y. chose to act in three different channels:

To continue clarifying the issue, with relevant figures from her familial and professional circles - I talked with my husband and as we talked I also analyzed within me what I thought. I also spoke a little to teachers at the school, but more coincidental conversations, once more because I am embarrassed as a young teacher to be asking these questions.

Y.'s reference to her fragmented discourse with figures from among the teaching staff indirectly indicates another difficulty she faces, which is her sense of loneliness in the school system and the difficulty in acclimatizing into this framework.

Secondly, professionally, following the process Y. had decided to prepare for this class a

curriculum that will be more in accordance with her principles as part of the existing constraints. "In all of the movement games I give them I tried to exclude any situation where they danced together or touched one another, and also in regards to my awareness of the matter, I try to present things in a chaste manner and on a level suitable to boys and girls at this age". Thus Y. practically solves the difficulty she felt regarding teaching in a mixed class, both by creating two separate groups within the class and in the stricter manner in which she, as a teacher, demonstrates dance segments to all of the pupils.

Beyond this, Y. makes a decision to prepare for the next school year – "I'll talk about it with the principal in order to prevent such a situation in advance". By approaching directly the highest managerial authority at the institution, Y. seeks to prevent the recurrence of the difficulty she experienced.

It is apparent that the framework of the workshop enabled Y. to raise the issue openly, after long months of qualms due to a conflict between the values of her faith and her commitment to the job. The emotional support and the understanding she received by the counselor and her peers eased the feelings of loneliness and stress she experienced. At the same time, the reflective process allowed her to identify the components of the difficulty and to choose to gradually cope with it and reach a partial solution at first, in a belief that in the future it will be possible to reach a satisfactory solution. "I don't feel that I am entirely at peace with myself and with what I'm doing. On the other hand I know that the dance lessons are very important (to the pupils) they receive a lot from it". The manner in which she solves this cognitive dissonance allows her to live with the difficulty, and in her words: "So within the complexity, I do the best I can".

In conclusion, the qualitative analysis of the two cases presented above shows that the CR methodology enabled the presenter of the case to ease the feelings of stress, frustration and fear that were emotionally blocking their ability to cope with the difficulty alone, on the one hand, and to enhance the insights through analytical thinking, on the other hand. It is apparent that the group discourse in the workshop is non-judgmental, the questions from the peers reflect a desire to understand the situation in-depth, and their suggestions attest to their belief that the difficulties can be dealt with. The mutual support is especially significant in light of the fact that the peers come from the same discipline and are in the same stage of professional development [205]. It is apparent that this atmosphere of companionship, open communication and mutual trust legitimizes the exposure of personal difficulties in teaching, and supports – both professionally and emotionally – the process of dealing with them

In conclusions, the subject of this study is an examination of the changes that occurred in the perceptions of novice dance teachers over their internship year, and specifically following

their participation in a designated IW. The uniqueness of the intervention plan constructed specifically for this workshop (see syllabus in appendix 4.5) is expressed in three aspects: 1. in its being a **designated workshop** for observant dance teachers; 2. In the use of **collaborative reflection** as a method for dealing with difficulties; 3. In the **professional counseling** by a counselor with expertise in the field of pedagogy and in the discipline – the art of dance. The choice to create this designated workshop is based on the findings of various studies: studies that have pointed at the contribution of designated workshops to their participants [10, 156, 205]; studies that had identified the importance of group reflective processes to the construction of a positive change in the coping with difficulties [19, 143, 200]; and studies that had attested to the contribution and importance of a counselor who is an expert in the field of pedagogy and in the discipline, to the professional development of inductees in designated workshops, as well as to a higher level of satisfaction from their development compared to their peers in workshops without a counselor with expertise in the field of pedagogy and in the discipline [10].

**The first research question** examined the change between the measurement "before" the workshop and the measurement "after" it, on the following aspects: the perception of the difficulties, the support from various agents, the level of commitment to teaching and satisfaction therewith.

**Perception of the difficulties** – the findings indicate a significant decrease in the general index of difficulties, which is comprised of three aspects. On two aspects – difficulties adjusting to the school system and difficulties integrating dance at school – a significant decrease was found, and on the third aspect – professional difficulties a tendency was found of a decrease in the perception of difficulties. The findings show that although only 12 participants took part in the workshop, a significant decrease was found in the general index, and hence it may be assumed that the model of the intervention program in the framework of the workshop supported the teachers and helped mitigate the difficulties where a significant decrease was not found, as well. A similar finding arose in the study of Arbiv-Elyashiv and Lederer [10], who had found that IW with a disciplinarian focus meet the differential and immediate needs of teachers in their first year of teaching more than general IWs.

**Perception of the support** – the findings did not show significant changes in the perception of support between the two measurements, 'before' and 'after', as to each of the support agents. Three support agents were measured: **1. Support from agents in the workshop.** Already in the first measurement, the perception of support from agents in the workshop by the participants was at a very high level (means above 5 on a 6-point scale), and reached the ceiling effect, and hence it was difficult to reach an increase in the level, but it is important to note that the perception remained high and unchanged in the 'after' measurement as well. This finding

validates the claim that the objective of the workshop, being to provide assistance and support to the participants throughout their first year of teaching, was achieved; **2. Support from agents at the college.** The perception of support from agents at the college in the 'before' measurement was relatively high. It can be assumed that before the workshop began teachers expected to receive support from various agents who had accompanied them along their academic studies, since the workshop took place at the college. However, the 'after' measurement showed a tendency of decrease. This meant that towards the end of the first year of teaching, reality has shown that the support they expected to receive was probably not realized. **3. Perception of support from agents at the school.** In the 'before' measurement, the level of expectation of support was low, and it remained unchanged in the 'after' measurement as well. It may be assumed that the novice teachers did not perceive agents at the school as significant support agents for their adjustment to teaching.

**Perception of commitment and satisfaction** - the findings show that the perception of satisfaction increased significantly from the beginning of the workshop to its conclusion. However, on the perception of commitment to teaching, while there is a tendency of increase, it is not significant. These findings point once again to the fact, that the objective of the intervention – to increase satisfaction and commitment – was achieved, even though not all of the findings are significant, which is attributed to the small number [12] of participants in the workshop.

**The second research question** examined the perception of the contribution of the workshop on the following aspects: *professional; adjustment to the school system; integration of dance in the RGE; commitment to teaching; satisfaction with work.*

**Professional aspect** – the findings indicate that on the professional aspect, the workshop was perceived as having the highest level of contribution. This finding concurs with findings in other studies about IWs intended for interns in a certain discipline [10, 71]. The explanation for this, claim researchers Arbiv-Elyashiv and Lederer [10], is that "focusing on the discipline as part of the workshop provides (teachers) with assistance in teaching their subject for the first time as independent teachers, and it greatly contributes to reinforcing their self-confidence as expert teachers [10, p.67].

**Aspect of adjustment to the school system** – the findings indicate that on the aspect of adjustment to the school system, the workshop was perceived as having a medium-high level of contribution. Specifically, the results chapter shows that from the statements constructing this aspect, a high percentage of participants ranked the statements: *contribution to dealing with difficulties in discipline and class management; contribution to dealing with the feeling of a difference between expectations and reality*, as areas where the workshop had especially

contributed to them. These findings attest to the importance of the contribution of the workshop in two dimensions – behavioral and mental [73, 176, 189, 224]. It may be assumed that this positive feeling regarding the support of the workshop in dealing with the difficulties could reinforce their motivation to work in the teaching profession, and reduce the chances of attrition.

*Aspect of integrating dance in the RGE* – the findings indicate that on the aspect of integrating dance in the RGE, the workshop was perceived as having the lowest level of contribution. This finding requires further study and research as to the factors causing it, in order to be able to produce the full benefits of the designated workshop as a source that enables mutual support for teachers, who run into the same problems in different schools [10].

*Aspects of commitment to teaching and satisfaction therewith* – the findings indicate that on the aspects: *commitment to teaching and satisfaction therewith*, the workshop is perceived as having a medium-high level of contribution. Studies indicate that the contribution of the workshop to reinforce motivation to continue working in teaching and to reinforce satisfaction with teaching, assist the process of socialization into the profession, and in reducing the chances of attrition [77, 189].

In conclusion, the quantitative findings indicate that most objectives of the program were achieved, and that most of the changes that occurred between the 'before' and 'after' measurements are statistically significant, this despite the small number [12] of participants. The qualitative analysis clarifies the process the participants underwent through the CR methodology, and sheds light on the findings of the quantitative research. This may be seen in the concluding words of teacher K. regarding her insights, as expressed in the personal reflection at the workshop: "Talking about difficulties is usually not easy, and yet in this workshop I felt that merely talking about it felt as if half of the solution was in my hands, and not only because of the diverse proposals I received. Merely talking about the difficulty helped me define for myself what exactly was the problem, as well as to express my feelings and the concern I felt due to the situation with that student, and this had already made things simpler, and some of the weight of the problem was lifted".

### **3.4 Conclusions to the third chapter**

1. This chapter dealt with the construction of the research tool for the examination of perceptions of observant dance teachers, and then with an analysis of the connections between the perceptions of these teachers regarding issues related to teaching, and their professional commitment and satisfaction. In this, this study joins many other studies conducted in recent decades throughout the world in the field of teaching, studies that focused on the examination of teachers' perceptions as predispositional factors to work

wellbeing. The assumption at the basis of these studies, as well as of the current one, is that an in-depth examination of these perceptions, which are part of the factors influencing teachers' professional functioning, their persistence on the job and their professional commitment and satisfaction, could contribute to the development of programs intended to cultivate teachers, provide them with personal wellbeing at work, and help to preserve them over time in the education system.

2. The first research question and the hypotheses attached to it examined the connections between the aspects that arose in the study, and the professional commitment and satisfaction of the study participants. The findings were presented in three clusters: 1. *Motivational cluster* – referring to teachers' perceptions regarding aspects that influence their attachment to the teaching profession; 2. *Ecological cluster* – referring to teachers' perceptions regarding the teaching environment; 3. *Cognitive cluster* – referring to teachers' perceptions regarding the significance of dance in the spirit of the Halacha and the contribution of dance to pupils' development.

The findings indicate that most of the perceptions of the observant dance teachers concord with the universal perceptions of teachers on issues related to teaching, as arose in other studies. This, independently of their uniqueness; both culturally and in terms of the teaching discipline. However, the findings of the current study did raise unique characteristics to the perceptions of these teachers, detailed below: *motivational cluster* – it was found that the *intrinsic motivation*, which is a universal motivation for choosing teaching, is made up of two complementary aspects: one, referring to the self, *intrinsic-towards-myself*, related to a joy from working in the discipline; the other, *intrinsic-educational*, referring to the environment and related to the teachers' desire to integrate dance as an artistic-religious tool into an education system consistent with their religious world view. As mentioned, despite the acknowledgement in the RGE of the importance of the arts as a means of expressing and enhancing faith, the observant dance teachers deal with a two-fold difficulty: both with the marginality of the art subjects in education in general, and with the fact that dance is a new and unfamiliar subject in the system. It may be assumed that the significant connections between the unique category *intrinsic-educational motivation* in this study, and the commitment and satisfaction of the observant dance teachers, reflects their motivation to integrate dance as a legitimate study subject in religious society, out of their belief in its spiritual power, despite the difficulty arising from its two-fold marginality in the RGE.

3. Another unique finding in this cluster is the inclusion of the religious authority among the agents from the primary group, which usually includes only friends and family member,

and is related to the social-emotional world of the teachers. It appears that the inclusion of the Rabbi's figure among the socialization agents is consistent with the research population, which belongs to the religious world, but it may also be assumed that this inclination belongs to the phenomenon, taking place among young religious women nowadays, who are undergoing a process of change in their life patterns. According to the study, these women choose to act and fulfill themselves within modern society, while strictly ensuring that they do not harm their religious way of life. Moreover, these women are interested in preserving their deep connection with their community, and even to receive legitimation from their Rabbi to the combination they are creating between tradition and modernity in their lives.

4. In the *ecological cluster*, a unique finding arose on the aspect of *teacher-dance instruction interrelations*, made up of two facets: one is dance instruction, and the other is art instruction in the spirit of the Halacha. The aspect unique to this population - *art instruction in the spirit of the Halacha* – refers to the coping by these teachers with educational and ideological dilemmas arising from teaching dance to observant pupils. The instruction in the Circular of the Director of Religious Education, which forms the guiding principles in religious education, is that "on the one hand art studies should be encouraged. On the other hand, the independence and originality of Jewish culture, which has unique standards of its own, should be maintained". This statement points to the challenge of teaching the arts in the RGE. Specifically, in the art of dance the human body is the instrument for expressing spiritual desires, but it faces the religious values based on the chastity of the body, and especially of the feminine body. It may be assumed that the significant connections between the unique category *art instruction in the spirit of the Halacha* in this study, and the commitment and satisfaction of the observant dance teachers, indicates that these teachers place an emphasis on the ideological values of observing the spirit of the Halacha, and these values guide their educational and artistic path.
5. This question examined what were the predictors for commitment and satisfaction among observant dance teachers. Multiple regression analyses produced predictors that may be classified into three groups: 1. Predictors of commitment and satisfaction; 2. Predictors of commitment alone; and 3. Predictors of satisfaction alone. This finding is in concordance with previous studies that found a distinction between predictors of commitment and those of satisfaction.
  - ***The predictors of commitment and satisfaction:***
    - *Intrinsic-towards myself motivation; teacher-dance instruction interrelations; and*

*sense of capability in teaching*: these three predictors relate to the perception of teaching as a professional field that enables continued personal growth and development in the teacher's specific discipline.

- *Aspect of support of socialization agents* – attests to the importance of backup by the close circle to the choice of the teaching profession, and is in concordance with previous studies.

- ***The predictors of commitment:***

- *Teacher-pupil interrelations* – this finding concords with other studies, which have found that a good dialogue with pupils is important to many teachers, since it makes them feel that their hard work is valued, and hence it is significant to their sense of realization and commitment.
- *Contribution of dance lessons to personal and social education* – it may be assumed that this aspect predicts commitment among this population since these teachers identify with the perception of the RGE, the education system in which they are active, which views the instruction of the discipline as a means for imparting personal, social and religious values, no less than for imparting knowledge.
- *Sense of clarity as to the expectations of the superiors* – this finding concords with studies that have found that institutional support of a person on the professional aspect is a vital contributing factor in preserving their commitment to teaching.

- ***The predictors of satisfaction:***

- *The altruistic motivation for choosing teaching and the contribution of dance lessons to artistic and religious education* – the two findings relating to a sense of vocation and as a service with a high moral value and connected to the altruistic aspect of teaching. This finding concords with findings of previous studies, which have found that the educational goals and moral values of teachers motivate them in their work and are closely tied to satisfaction from the degree of realization of their work values. Specifically, the importance of religious education as a factor predicting satisfaction with teaching among these teachers consists with the ideology of the RGE, in which education to religious values is an inseparable part of the teacher's educational goals.
- *The informal factor for integrating dance* – this aspect, related to the connection with the pupils' parents, has a negative connection to satisfaction. The finding consists with studies in which it was found that interrelations with the environment can have a promoting or hindering influence on the professional

satisfaction of teachers. It may be assumed that recognition of the contribution of dance instruction to pupils has not yet been assimilated by parts of the public of parents to RGE pupils. Hence, the parents' fear of negative influences from the art of dance on their daughters could raise reservations as to the instruction of the subject at the school, and thus negatively influence the teachers' satisfaction.

Moreover, the findings of the current study show that the statistic correlation of the ecological cluster is on the highest level, and specifically the interrelations between the teachers and their discipline – the art of dance – are the strongest predictor of both commitment and satisfaction. This finding can be explained by the fact that the teachers' deep connection with the subject they teach, which is related to their unique choice of teaching a new and less familiar artistic field in religious education, is what mostly determines their professional commitment and satisfaction.

6. Following the findings of the current study regarding the commitment and satisfaction of the participants in the study, and especially in light of the findings of the prediction, which indicate that self-realization in teaching dance is the strongest predictor for professional commitment and satisfaction, an intervention program was constructed for novice observant dance teachers as part of an IW. The objective of the program was to support the socialization process of the novice teachers, and more specifically – to support their dealing with professional difficulties during their first year, and to empower their sense of self-realization through teaching dance, as well as their professional commitment and satisfaction. This, in light of studies that have found that the difficulties teachers experience in their first steps as teachers diminish their commitment to teaching and satisfaction therewith, and influence their persistence in the profession.

The evaluation of the intervention program examined the contribution of the program to dealing with difficulties and to an increase in the commitment to, and satisfaction with, teaching of observant dance teachers in their first year of teaching. The uniqueness of the intervention program constructed specifically for this workshop is expressed in three aspects: 1. In its being *a designated workshop* for observant dance teachers; 2. In the *professional counseling* by a counselor with expertise in the field of pedagogy and in the discipline – the art of dance. 3. In the use of *collaborative reflection* as a method for dealing with difficulties. The choice to create this designated workshop intended for teachers from a certain discipline is based on the findings of various studies: studies that have pointed at the contribution of designated workshops to their participants; studies that had identified the importance of group reflective processes to the construction of a positive change in the coping with difficulties; as well as on studies that had attested to

the contribution and importance of a counselor who is an expert in the field of pedagogy and in the discipline, to the professional development of inductees in designated workshops, as well as to a higher level of satisfaction from their development compared to their peers in workshops without a counselor with expertise in the field of pedagogy and in the discipline.

The quantitative and qualitative findings of the study reinforce the manner in which the workshop was conducted. The workshop counselor and the peers in it were perceived by the participants as the most important agent of support from its beginning, a perception that reached the ceiling effect and did not change throughout the year. This finding validates the importance of the workshop, which realizes its purpose of meeting the authentic needs arising from the field and providing assistance and support to the participants.

Further reinforcement to the manner in which the workshop was conducted arose from the quantitative measurement, which pointed to a significant decrease in the perception of difficulties on the general measurement, as well as on several of the specific measures – in the perception of the difficulty in integrating dance into the school and in adjusting to the school system. In the perception of the professional difficulties a tendency of decrease was found, but which did not achieve significance. The importance of conducting designated workshops arises also from previous studies, which have found that workshops with differential foci meet the professional and immediate needs of teachers in the induction year more than general workshops.

The contribution of the CR used in the workshop to the process of dealing with the difficulties is indicated in the reflective reports. According to Silberstein, the quality of the reflection influences the degree of utility that participants derived from the IW. The analysis of the two cases presented in this research indicate that the workshop reflective process helped the presenters not only to perfect their ability to analyze and clarify the problem in order to change patterns of action in the field, but also to enhance their autonomy, to display independent thinking in the development of teaching contents and methods, and to adapt themselves to the work environment. Thus, the experience of change that had occurred intensified the participants' sense of self-efficacy and it may be assumed that it also contributed to their sense of satisfaction as teachers.

7. As for the participants' perception of professional satisfaction and commitment, the findings reflect a differential rise that occurred over the induction year. While satisfaction rose significantly, in commitment there was a non-significant tendency of rise. It may be assumed that the lack of significance is due to a commitment to teaching that is restricted

to the short term, a distinction also found in previous studies. Nevertheless, the significant rise in satisfaction makes room for optimism as to their future as teachers, in light of the fact that previous studies found that that level of satisfaction is an important measurement of a teacher's desire to continue in their position, and that the workshop is a meaningful factor in teachers' socialization into teaching.

However, on the aspect of the integration of dance into RGE, the workshop was perceived as having the lowest level of contribution. The qualitative analysis of Y.'s case presents an issue related to such an integration process, and sheds light on the complexity and sensitivity of this issue for an observant teacher. It may be assumed that the framework of the RGE aspires to provide the observant dance teachers comfortable ecological conditions for teaching the subject, but it would be enlightening to examine this aspect further in future studies into this population.

The goals of the workshop were to support the novice teachers' coping with difficulties in teaching and to enhance their professional commitment and satisfaction, in order to alleviate their process of socialization into the education system. This, following studies that have found that a teacher's first year on the job is a significant year in their professional life, in which they deal with difficulties, experience a process of socialization into the profession, and transfer from the training framework into the professional framework. The quantitative findings indicate that most of the workshop's goals were achieved, and that most of the changes that occurred throughout the workshop are statistically significant, despite the small number of participants. This fact reinforces the claim that workshops intended for inductees in a specific discipline, led by a counselor with expertise in the field of pedagogy and in the discipline – the art of dance, support participants more than general workshops. The qualitative analysis clarifies the process the participants underwent through the CR methodology, and sheds light on the findings of the quantitative research.

Since the findings of the study indicate that the CR allowed for a controlled and structured process of coping with difficulties in teaching and reinforced the teachers' process of socialization into the profession and their professional commitment and satisfaction, it is recommended that this methodology be used as part of other **IWs**. In order to examine the level of perseverance in the field of education of the teachers who participated in this study, as well as the degree in which they use reflection in order to improve their teaching, it would be of worth to conduct a follow-up study to the current one. It will also be important to expand the study regarding the influence of this unique intervention plan within a wider population of teachers.

8. Thus, research results of the pedagogical experiment allow us to conclude that the psycho-pedagogical and socio-cultural model for development of commitment and professional satisfaction of choreography teachers as well as constituent components are effective and ensures a high degree of commitment and satisfaction of choreography teachers in Israel.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

The conclusions of the research can be resumed in the following ideas:

1. Theoretical approaches of professional commitment and satisfaction of teachers prove that their professional commitment expresses a psychological connection or an identification of the person regarding three aspects: the teaching profession, the organizational structure where the person activates, the audience, or the students he/she works with. Moreover, it has been proved that teachers who possess a higher level for commitment have stronger psychological connections with one or more that these three aspects. Professional satisfaction represents a positive evaluation of a person regarding his profession and his workplace. This is a dynamic evaluation and can suffer changes at the workplace regarding different requirements. The level of professional satisfaction of the teachers also represents a predictive measure for the level of professional commitment in continuing teaching for teachers.
2. The identification and the argumentation of the socio-cultural conditions for developing professional commitment and satisfaction of dance teachers represented the sociocultural approach in drawing up the Model for developing professional commitment and satisfaction of these teachers
  - Existence of a major difference between the importance of the teaching profession and its attractiveness on the job market.
  - The motivations for choosing the teaching profession are of three kinds : extrinsic motivations-which refer to the utilitarian aspects of the teaching profession ; intrinsic motivations, which refer to the teaching activity itself and to self-realization, and altruistic motivations, which refer to the value of teaching, especially to the desire to give something to the students. The prevailing motivations for those who choose teaching are the intrinsic and the altruistic ones.
  - The characteristics of the national-religious society in Israel, the community where these teachers belong to, promoters of the Halacha, but who are also open towards modernity.
3. Identification and argumentation of the pedagogical conditions for developing professional commitment and satisfaction of dance teachers represented the pedagogical approach in drawing up the Model for developing their professional commitment and satisfaction:
  - Difficulties met in the process of adaptation of novice teachers to the new workplace due to the new requirements, personal and ecological problems, personal problems, as

well as the lack of sufficient support.

- The hierarchical structure of the pedagogical disciplines, fundamented on positive approaches, where the exact sciences are superior to the humanitarian ones.
  - General-Religious Education, an independent structure in the framework of the national educational system in Israel, which combines a religious way of life with western culture. Still, there are different challenges in integrating arts in GRE, and especially dance, due to the aspiration of teaching arts in the spirit of Halacha. The unique challenge of integrating dance in general religious education resides in the possibility of emeding body and soul, thus reflecting inner feelings, and meanwhile respecting jewish traditions and values, where the body must denote modesty, dignity and splendour.
4. Choreographic art contribution to the development of students in terms of three dimensions are emotional, physical and cognitive. Among others, choreography enhances kinesthetic, spatial, musical, interpersonal and intrapersonal intelligences, thus, consolidating them not only in arts but also in other disciplines.
  5. The aspects which contributed to the development of professional commitment and satisfaction of the research group are both universal and unique.
    - *Universality* – the perceptions of the research population coincide with those of teachers in various countries and from various disciplines on issues related to teaching and to the motivations for choosing this profession. This regardless of their uniqueness - socially, culturally, and pedagogically. This means that despite the uniqueness of these teachers, it would seem that all of those choosing the teaching profession have universal characteristics that set them aside
    - *Uniqueness* – the uniqueness of the research population, both socio-culturally and pedagogically, is also reflected in the factors contributing to their professional satisfaction. It appears that deepening the religious values through dance has a positive link to satisfaction. This means that the teachers educate towards a unique dance culture that suits the values of the population to which they belong, and enables the development of a professional art of dance in the spirit of the Halacha. Moreover, there is a concordance between the educational goals of the religious general education for the instruction of the arts and between the perceptions of the dance teachers, which could reinforce the position of the subject of the art of dance in the religious general education.
  6. The psycho-pedagogical and sociocultural model for developing professional commitment and satisfaction of dance teachers was drawn up for the purpose of

developing these abilities to novice teachers. The model combines three empirically based methodological approaches: 1) *Designated workshop* – for inductee teachers from one discipline; 2) Using *collaborative reflection* as a method for dealing with difficulties; 3) *Professional counseling* – by a counselor with expertise in the field of pedagogy and in the discipline.

7. The statistical results reflect that the objectives of the research have been attained, thus validating the Psycho-pedagogical and sociocultural Model for developing professional commitment and satisfaction. Thus, we concluded:

- A significant decrease in the general index of.
- A significant increase in the perception of satisfaction from teaching.
- A increase tendency of perceiving commitment in the teaching activity.

The quantitative analysis in the relationships between participants indicates that the implementation of the Psycho-pedagogical and sociocultural Model for developing professional commitment and satisfaction:

- Offered the opportunity of focusing on common problems.
- Consolidated those aspects which proved to be predictors for professional commitment and satisfaction amongst this population.
- Allowed for the solving of problems appearing in the field in an organized manner, using collaborative reflection.

Moreover, the quantitative measurements indicated that the counselor of the workshop and the peer participants were perceived by the participants as the most important support factor as early as the opening of the workshop, a perception that reached the ceiling effect and did not change along the year. Support of this was found in the qualitative findings that indicated that the counselor of the workshop provided emotional empowerment to the teachers and reinforced the participants' confidence in their ability to cope with the difficulties.

8. The scientific values produced as a result of the application of the Psycho-pedagogical and sociocultural Model for developing professional commitment and satisfaction of dance teachers develop the theory and theoretical and educational practice, and namely: career counselling from a triple perspective (extrinsic, intrinsic, and altruistic); multilateral valorification of motivation for the teaching profession; establishing connections between sociocultural and pedagogical conditions regarding professional commitment and satisfaction, characteristic also for other segments of dance teachers in Israel

9. Thus, in our research, there has been solved the problem regarding professional

commitment and satisfaction of dance teachers and the expected level through the fundamenting and the application of the Psycho-pedagogical and sociocultural Model for developing professional commitment and satisfaction, based on the principles of universality and uniqueness, by organizing a scientific workshop, using collaborative reflection and career counselling in the teaching career.

### **Limitations and Recommendations:**

1. The current study examined inductees from one college and one discipline. This is one of the limitations of the study, and hence it is recommended that teachers from the same discipline and from other colleges be examined as well.
2. The number of the participants in the workshop is small, and they are all from the same discipline [12], which is the second limitation, and hence it is recommended that further research be conducted in other disciplines and on a larger number of students.
3. Another recommendation would be investigating for a longer period of time, thus analyzing the evolution of the studied phenomena diachronically.
4. To valorificate the subject of dance in the curriculum for all ages by the entities responsible for educational policies. Taking into account the results of the research, it is recommended that dance teachers perceive the subject of dance as instrument allowing students to develop a variety of intelligences: physical, personal and interpersonal.
5. The professional dimensions as part of institutional policies and strategies represent a set of values which can be promoted by the Ministry of Education.
6. To extend the practical experience at the first stage of teacher training and at following stages.
7. Organizing inductive workshops in the framework of the Psycho-pedagogical and sociocultural Model for developing professional commitment and satisfaction, with the participation of teachers from specific disciplines and by using the method of collaborative reflection guided by an expert counsellor from the field developed professional commitment and satisfaction more efficiently and improved the quality of teaching-learning dance.
8. To conduct further study into the contribution of the model to a decrease in the perception of difficulties and to reinforcing professional commitment and satisfaction.
9. To conduct further study in examining the level of using collaborative reflection for enhancing teaching qualities.
10. The analysis of dance teachers' perceptions from other sectors of Israeli population compared to our research population allowed for the identification of specific

characteristics and predictors of professional commitment and satisfaction specific for other segments of teachers in Israel, as well.

- 11.** The results of our research can be implemented not only at the level of pedagogical disciplines, but for other disciplines, taught in other countries, including the Republic of Moldova.

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## 1. APPENDIX

### Appendix 1. Stage A Questionnaire

#### A. Personal background

1. Age \_\_\_\_\_
2. **Marital status:** single / married / other: \_\_\_\_\_
3. **No. of children** \_\_\_\_\_
4. **High school:** religious general / religious prep school / other: \_\_\_\_\_
5. **Did you serve:** military service / national service / didn't serve
6. **Did you work** with children/teenagers before going to college?
7. If yes, in what framework \_\_\_\_\_
8. **Did you study after graduating from the college?** Yes / No
9. If yes, certificate studies in \_\_\_\_\_ / academic studies towards a \_\_\_\_\_ degree in \_\_\_\_\_ / dance studies \_\_\_\_\_

#### B. Dance instruction

10. **Do you teach dance today?** Yes / No
  11. If not, **did you teach** in the past? Yes / No
  12. **What are the main reasons for not teaching dance?**
    1. \_\_\_\_\_
    2. \_\_\_\_\_
  13. **In what framework do you teach dance** (you may indicate more than one)<sup>1</sup>? General Kindergarten / Religious General Kindergarten / General elementary school / Religious General elementary school / General junior high / Religious general junior high / General high school / Religious General high school / religious prep school / other
  14. What is **the number of schools and/or kindergartens** in which you work? \_\_\_\_\_
  15. In what framework **is most of your position** in teaching dance concentrated? General Kindergarten / Religious General Kindergarten / General elementary school / Religious General elementary school / General junior high / Religious general junior high / General high school / Religious General high school / religious prep school / other
  16. **The status of the subject** in the main framework in which you work is (you may indicate more than one): Mandatory subject / choice subject / choice group
  17. **How many weekly hours** do you teach dance today in all frameworks: \_\_\_\_\_
  18. **Seniority** in dance instruction: \_\_\_\_\_
  19. Do you teach other subjects as well? Yes / No  
Specify: \_\_\_\_\_
  20. Do you **hold a position at school?** (Educator, subject coordinator...) Yes / No  
Specify: \_\_\_\_\_
  21. Do you **teach dance** at a community center or as part of a private studio? Yes / No
  22. If so, **in which framework** (you may indicate more than one) community center / private studio
- #### C. Previous experience in dance
23. Did you study dance before coming to the dance department? Yes / No
  24. At what ages did you study dance? Kindergarten / elementary / junior high / high school / after high school
  25. How many years did you study dance \_\_\_\_\_
  26. What style did you dance (you may indicate more than one)? Creative / classical / modern / jazz
  27. What is the largest number of weekly classes you danced? \_\_\_\_\_
  28. Did you dance folk dances? Yes / No

<sup>1</sup> Even if you are on maternity leave

29. Did you participate in a dance troupe before going to the college? Yes / No  
 30. Did you use to view dance shows before going to the college? Yes / No  
 31. Do you view dance shows today? Yes / No

**D.** Following are **characteristics that describe people**, indicate to what degree that characteristic describes you

<b>A. The Characteristics</b>	<b>Not at all</b>					<b>Very much</b>
1. Creative	1	2	3	4	5	6
2. Views education as a vocation	1	2	3	4	5	6
3. A leader	1	2	3	4	5	6

**E.** Following are statements that describe **positions towards dance**. Indicate to what degree you agree with the statement

<b>B.</b>	<b>Not at all</b>					<b>Very much</b>
1. Dancing is being happy	1	2	3	4	5	6
2. Dancing is expressing myself	1	2	3	4	5	6
3. Dancing is enjoying my body's performance abilities	1	2	3	4	5	6
4. Dancing is creating	1	2	3	4	5	6
5. Dancing holds moral and physical dangers	1	2	3	4	5	6

**F.** Following are statements that describe positions towards **the relations between the religious world and the world of dance**. Indicate to what degree you agree with the statement

<b>C.</b>	<b>Not at all</b>					<b>Very much</b>
1. The art of dance is a way of getting to know my faith / the Lord	1	2	3	4	5	6
2. There should be a separation between the artistic and religious worlds	1	2	3	4	5	6
3. Faith is an inseparable part of my dancing	1	2	3	4	5	6
4. Professionalism in dance is necessarily secularity	1	2	3	4	5	6

**G.** Following are statements that describe positions towards **the motivations for choosing to study in the dance department at Orot**. Indicate to what degree you agree with the statement

<b>D.</b>	<b>Not at all</b>					<b>Very much</b>
1. I chose because I wanted to develop myself in the field of dance, and did not plan on being a dance teacher	1	2	3	4	5	6
2. I chose because I wanted to develop myself in the field of dance, and also wanted to be a dance teacher	1	2	3	4	5	6
3. I chose because I was afraid I would not be accepted to parallel secular frameworks	1	2	3	4	5	6
4. I chose because this was the only training framework in the religious community	1	2	3	4	5	6
5. I chose because of the reputation of the dance department	1	2	3	4	5	6
6. I chose because I always had an attraction to dance	1	2	3	4	5	6
7. Other _____						

8. Of the motivations listed above, **choose the one most important** to your choice of dance instruction, and mark its number \_\_\_\_\_

	<b>Not at all</b>					<b>Very much</b>
9. My choice to specialize in dance surprised me	1	2	3	4	5	6
10. I am at peace with my choice	1	2	3	4	5	6

H. Following are statements that describe positions towards your choice of the dance department. Indicate to what degree the statement characterizes their attitude

E.	Not at all					Very much	Irrelevant
1. My close friends see my professional choice as unusual	1	2	3	4	5	6	9
2. My parents would be happier if I had chosen a different field to study	1	2	3	4	5	6	9
3. My spouse supports my professional choice	1	2	3	4	5	6	9
4. My rabbi supports my choice	1	2	3	4	5	6	9

I. Following are statements that describe positions towards motivations for dance instruction: Indicate to what degree the motivation is important to your choice of teaching dance

F.	Not at all					Very much
1. The teaching profession has much significance to me	1	2	3	4	5	6
2. I had a positive experience teaching during my studies	1	2	3	4	5	6
3. Dance contributes to developing the students on all their aspects: body, cognition and soul	1	2	3	4	5	6
4. The desire to bring students closer to the art of dance	1	2	3	4	5	6
5. Other _____						

6. Of the motivations listed above, **choose the one most important** to your choice of dance instruction, and mark its number \_\_\_\_\_

J. Following are statements that describe experiences in dance instruction: Indicate to what degree the statement characterizes your experience in teaching

G.	Not at all					Very much
1. There are good responses to the class from the students	1	2	3	4	5	6
2. I rejuvenate and become more professional	1	2	3	4	5	6
3. I receive positive feedback for my work	1	2	3	4	5	6
4. The class promotes openness between me and my students	1	2	3	4	5	6
5. Dances at school events are based on the works of the students	1	2	3	4	5	6
6. Dealing with disciplinary matters exhausts me	1	2	3	4	5	6
7. Constructing a good lesson requires much time in preparation at home	1	2	3	4	5	6
8. The space in which I teach dance does not suit the needs	1	2	3	4	5	6
9. I lack knowledge in the field of teaching	1	2	3	4	5	6
10. Most classes served for preparing dances for ceremonies	1	2	3	4	5	6
11. The students are embarrassed to show their movements in front of their friends	1	2	3	4	5	6
12. I do not have with whom to share professional questions	1	2	3	4	5	6
13. I don't feel ready to construct the curriculum	1	2	3	4	5	6

14. I lack backup from the home class teachers	1	2	3	4	5	6
15. The boys are embarrassed from the requirement to participate in dance lessons	1	2	3	4	5	6
16. The dance subject is considered unchaste by the parents	1	2	3	4	5	6
17. Dance is not incorporated in school shows because of the presence of fathers	1	2	3	4	5	6

**K.** Following are statements that describe factors that influence the integration of the field of dance in school: Indicate to what degree the statement matches your experience

<b>H.</b>	<b>Not at all</b>					<b>Very much</b>
1. Dance is studied at school as part of arts studies	1	2	3	4	5	6
2. The influence of the school Rabbi	1	2	3	4	5	6
3. The principal's approach to the field of dance	1	2	3	4	5	6
4. The perception of school teachers of the dance subject	1	2	3	4	5	6
5. Parents' perceptions of the dance subject	1	2	3	4	5	6

**L.** Following are statements that describe different aspects in building the connection between dance teacher and the school: indicate your perception

<b>I</b>	<b>Not at all</b>					<b>Very much</b>
1. It's important to me that my students appear in front of the school	1	2	3	4	5	6
2. I direct the art lessons towards religious contents	1	2	3	4	5	6
3. I initiate and take upon myself school projects beyond teaching in class	1	2	3	4	5	6
4. It's important for me to share with parents things the group goes through in lessons, and the contents of my teaching	1	2	3	4	5	6
5. I bring the home class teacher up to date frequently regarding the general and personal state of things	1	2	3	4	5	6
6. The initiative for introducing the field to school was mine	1	2	3	4	5	6

**M.** Following are statements that describe **the contribution of dance lessons to students**, indicate to what degree the statement matches your experience

<b>J</b>	<b>Not at all</b>					<b>Very much</b>
1. Improving students' ability to respect the other	1	2	3	4	5	6
2. Students' <b>physical</b> mastery and awareness	1	2	3	4	5	6
3. Improving students' ability to express themselves	1	2	3	4	5	6
4. Developing students' independence	1	2	3	4	5	6
5. An ability to collaborate with friends within the study process	1	2	3	4	5	6
6. An ability to deal with social issues	1	2	3	4	5	6
7. Students' <b>self-</b> mastery and awareness	1	2	3	4	5	6
8. Deepening the religious connection	1	2	3	4	5	6
9. Increasing self-confidence	1	2	3	4	5	6
10. Cultural development	1	2	3	4	5	6

**N.** Following are statements that describe **the contribution of different aspects of studying at the college to your work**. Indicate your perception

<b>K The aspect</b>	<b>Not at all</b>					<b>Very much</b>
1. Theoretical dance studies	1	2	3	4	5	6
2. General theoretical studies	1	2	3	4	5	6
3. Technique lessons	1	2	3	4	5	6
4. Creation lessons	1	2	3	4	5	6
5. Methodic lessons	1	2	3	4	5	6
6. Judaism classes	1	2	3	4	5	6
7. Practical work	1	2	3	4	5	6
8. Pedagogical guidance	1	2	3	4	5	6
9. Personal conversations	1	2	3	4	5	6
10. Teaching guidance	1	2	3	4	5	6
11. End-of-year show	1	2	3	4	5	6

12. Of the aspects list above, **choose the aspect that most contributed** to your work and indicate its number \_\_\_\_\_

	<b>Not at all</b>					<b>Very much</b>
I see myself as a dance teacher even 5 years from now	1	2	3	4	5	6

**Describe with a metaphor the meaning dance instruction has for you**

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**List two factors** that obstruct the integration of dance in the school, and two that promote it

<b>Obstructing factors</b>	<b>Promoting factors</b>

**Thank you for your cooperation**

**Appendix 2. Stage B Questionnaire**

**Hello there!**

The current questionnaire is addressed to graduates of the dance department at the Orot College, who had worked in the formal education system after finishing their training. I ask the you fill out the anonymous questionnaire, the data from which shall be used for research purposes only. I thank you for dedicating the time to fill it out.

With thanks, Talia

**A. Personal background**

1. **Age** \_\_\_\_\_
2. **Country of birth:** Israel / other: \_\_\_\_\_
3. **Marital status:** single / married / other: \_\_\_\_\_
4. **No. of children** \_\_\_\_\_
5. **High school:** religious general / religious prep school / other: \_\_\_\_\_
6. **Did you engage in another artistic field**, such as music, theater, writing? Yes / No
7. **Did you serve:** military service / national service / didn't serve
8. **Did you study after graduating from the college?** Yes / No
9. If yes, certificate studies in \_\_\_\_\_ / academic studies towards a \_\_\_\_\_ degree in \_\_\_\_\_ / dance studies \_\_\_\_\_
10. Do you **view dance shows today?** Yes / No

11. Do you **actively participate in dance lessons?** Yes / No

**B. Dance instruction**

12. **Do you teach dance today?** Yes / No

13. **If you do not teach today, what are the main reasons for not teaching dance?**

1. \_\_\_\_\_
2. \_\_\_\_\_

*The following questions in the questionnaire are worded in present tense and relate to the current teaching year or the last year, in which you worked most of your position.*

14. What is **the number of schools and/or kindergartens** in which you work? \_\_\_\_\_

15. In what **educational framework do you work?** Religious general only / general only / both frameworks

16. On which **age-group does most of your dance position concentrate?** Kindergarten / elementary / junior high / high school / other

17. **The status of dance as a subject** in the main framework in which you work is (you may indicate more than one):

Mandatory subject / choice subject / choice group

18. **How many weekly hours** do you teach dance today in all frameworks: \_\_\_\_

19. **Seniority** in dance instruction: \_\_\_\_\_

20. Do you **teach other subjects as well?** Yes / No

21. Do you **hold a position at school?** (Educator, subject coordinator...) Yes / No Specify:

**C. Dance Background**

22. Did you study dance before coming to the dance department? Yes / No

23. At what ages did you study dance? Kindergarten / elementary / junior high / high school / after high school

24. How many years did you study dance \_\_\_\_\_

**Following are sayings in different subjects, mark your choice on each of the sayings**

<b>I. Positions towards dance</b>	<b>Not true at all</b>					<b>Very true</b>	<b>Irrelevant</b>
1. Dancing is being happy	1	2	3	4	5	6	9
2. Dancing is expressing myself	1	2	3	4	5	6	9
3. Dancing is enjoying my body's performance abilities	1	2	3	4	5	6	9
4. Dancing is creating	1	2	3	4	5	6	9
5. Dancing is a way of getting to know my faith / the Lord	1	2	3	4	5	6	9
6. There is a no separation between the artistic and religious worlds	1	2	3	4	5	6	9
7. My close friends support my professional choice	1	2	3	4	5	6	9
8. My parents are glad with my professional choice	1	2	3	4	5	6	9
9. My spouse supports my professional choice	1	2	3	4	5	6	9
10. My rabbi supports my professional choice	1	2	3	4	5	6	9

<b>J. Motivations for choosing dance instruction</b>	<b>Not at all</b>					<b>Very much</b>
1. Love of teaching	1	2	3	4	5	6
2. The possibility of developing the students on all their aspects: body, cognition and soul	1	2	3	4	5	6
3. The desire to bring students closer to the art of dance	1	2	3	4	5	6
4. The introduction of a new field to school	1	2	3	4	5	6

5. Other:	1	2	3	4	5	6
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6. Of the motivations listed above, **choose the one most important** to your choice of dance instruction, and mark its number \_\_\_\_\_

<b>K. Experiences in dance instruction</b>	<b>Not at all</b>					<b>Very much</b>
1. Through dance instruction I rejuvenate and become more professional	1	2	3	4	5	6
2. I receive positive feedback for my work	1	2	3	4	5	6
3. Dance lessons allow for a positive interaction with the students	1	2	3	4	5	6
4. Dealing with disciplinary matters exhausts me	1	2	3	4	5	6
5. I invest much time in preparation at home	1	2	3	4	5	6
6. I lack knowledge in the field of teaching	1	2	3	4	5	6
7. I do not have with whom to share professional questions	1	2	3	4	5	6
8. I initiate and take upon myself school projects beyond teaching in class	1	2	3	4	5	6
9. It's important for me to share with parents things the group goes through in lessons, and the contents of my teaching	1	2	3	4	5	6
10. I bring the home class teacher up to date frequently regarding the general and personal state of things	1	2	3	4	5	6

8. Of the factors listed above, **choose the most significant one**, and mark its number \_\_\_\_\_

<b>L. The factors influencing the integration of the field of dance in the school where you work</b>	<b>Not true at all</b>					<b>Very true</b>	<b>Irrelevant</b>
1. The school Rabbi	1	2	3	4	5	6	9
2. The principal	1	2	3	4	5	6	9
3. School staff	1	2	3	4	5	6	9
4. Parents	1	2	3	4	5	6	9
5. Students' responsiveness	1	2	3	4	5	6	9
6. Physical conditions at school	1	2	3	4	5	6	9
7. Integration of the dances in school events	1	2	3	4	5	6	9

8. Of the aspects listed above, **choose the aspect in which the contribution was most significant**, and mark its number \_\_\_\_\_

<b>M. Contribution of dance lessons</b>	<b>Not at all</b>					<b>Very much</b>
1. Improving students' ability to respect the other	1	2	3	4	5	6
2. Students' <b>physical</b> mastery	1	2	3	4	5	6
3. Improving students' ability to express themselves	1	2	3	4	5	6
4. Developing students' independence	1	2	3	4	5	6
5. An ability to collaborate with friends within the study process	1	2	3	4	5	6
6. Deepening students' religious connection	1	2	3	4	5	6
7. Increasing self-confidence	1	2	3	4	5	6

**Following are statements related to dance instruction**

<b>N. To what degree</b>	<b>Not at all</b>					<b>Very much</b>
1. Are positive things connected with your work?	1	2	3	4	5	6
2. Do you find your job to be enjoyable?	1	2	3	4	5	6

3. Does your work involve difficulties?	1	2	3	4	5	6
4. Are unpleasant things are connected with your job?	1	2	3	4	5	6
5. Are you satisfied with your job?	1	2	3	4	5	6
6. Do you love your job?	1	2	3	4	5	6
7. Is dance considered a prestigious subject?	1	2	3	4	5	6
8. If you had to decide once more whether or not to be a dance teacher, you would make the same decision once more?	1	2	3	4	5	6
9. Would your recommend becoming dance teachers to your friends?	1	2	3	4	5	6
10. Does dance instruction meet your expectations?	1	2	3	4	5	6
11. Is dance instruction the ideal job for you?	1	2	3	4	5	6
12. Do you see yourself as a dance teacher even 5 years from now?	1	2	3	4	5	6
13. Are you emotionally connected to your job?	1	2	3	4	5	6
14. Do you feel committed to the students?	1	2	3	4	5	6
15. Do you feel committed to the school?	1	2	3	4	5	6
16. Do you feel committed to dance instruction?	1	2	3	4	5	6
17. Do you evaluate yourself as a high quality dance teacher?	1	2	3	4	5	6

**List two factors** that obstruct the integration of dance in the school, and two that promote it

<b>Obstructing factors</b>	<b>Promoting factors</b>

**Describe with a metaphor the meaning dance instruction has for you**

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**Thank you for your cooperation**

### **Appendix 3. Stage C Questionnaire**

**Hello there!**

The current questionnaire is addressed to graduates of the dance department at the Orot College, who had worked in the formal education system after finishing their training. The questionnaire is anonymous and its data shall be used for research purposes only. I thank you for dedicating the time to fill it out. With thanks, Talia

#### **A. Personal background**

1. **Age** \_\_\_\_\_
2. **Country of birth:** Israel / other: \_\_\_\_\_
3. **Marital status:** single / married / other: \_\_\_\_\_
4. **No. of children** \_\_\_\_\_
5. **Spouse's education:** High school / certificate studies / religious studies / first degree / second degree / doctorate / no spouse
6. **Mother's education:** High school / certificate studies / first degree / second degree / doctorate
7. **Father's education:** High school / certificate studies / religious studies / first degree / second degree / doctorate

8. **High school:** religious general / religious prep school / other: \_\_\_\_\_
9. **Did you serve:** military service / national service / didn't serve
10. **Your matriculation exams PGA:** \_\_\_\_\_
11. **Your psychometric score:** \_\_\_\_\_
12. **What kind of student were you during your college studies:** mediocre / good / very good / excellent
13. **What year did you finish your college studies?** \_\_\_\_\_
14. **Did you study after graduating from the college?** Yes / No
15. If yes, certificate studies in \_\_\_\_\_ / academic studies towards a \_\_\_\_\_ degree in \_\_\_\_\_ / dance studies \_\_\_\_\_
16. Do you **view dance shows today?** Yes / No
17. Do you **actively participate in dance lessons?** Yes / No
18. Do you **participate in lessons of movement perfection, such as Pilates?** Yes / No
19. **Are you active as a dancer and/or choreographer?** Yes / No

#### **B. Dance instruction**

20. **Do you teach dance today?** Yes / No
21. **If you do not teach today, what are the main reasons for not teaching dance?**
  1. Occupied in other areas of education; 2. I am not interested in teaching dance; 3. Salary from teaching is unrewarding; 4. Could not find work;
  5. Other \_\_\_\_\_

*The following questions in the questionnaire are worded in present tense and relate to the current teaching year or the last year.*

*Please refer to the workplace where most of your work was concentrated.*

22. What is the **number of schools and/or kindergartens** in which you work? \_\_\_\_\_
23. In what **educational framework do you work?** Religious general only / general only / both frameworks
24. On which **age-group does most of your dance position concentrate?** Kindergarten / elementary / junior high / high school / other
25. **The status of dance as a subject** in the main framework in which you work is (you may indicate more than one):  
Mandatory subject / choice subject / choice group
26. **How many weekly hours** do you teach dance today in all frameworks: \_\_\_\_\_
27. **Seniority** in dance instruction: \_\_\_\_\_
28. **Are you pleased with the overall partiality of your position?** Yes / No specify: \_\_\_\_\_
29. Do you **teach other subjects as well?** Yes / No
30. Do you **hold a position at school?** (Educator, subject coordinator...) Yes / No Specify: \_\_\_\_\_
31. **Do you have tenure at your main workplace?** Yes / No
32. **At your main workplace, do you receive a salary:** 12 months a year / as per reports / other \_\_\_\_\_

#### **C. Dance background**

33. **Did you study dance before coming to the dance department?** Yes / No
34. **At what ages did you study dance?** Kindergarten / elementary / junior high / high school / after high school
35. **In total, how many years did you study dance (except for the years of training at the college)?** \_\_\_\_\_
36. **Did you engage in another artistic field?** Yes / No. Specify: music, theater, writing, other \_\_\_\_\_

Following are sayings in different subjects, mark your choice on each of the sayings

<b>A. Positions towards dance</b>	<b>Not at all</b>					<b>Very much</b>	<b>Irrelevant</b>
1. Dancing is being happy	1	2	3	4	5	6	9
2. Dancing is expressing myself	1	2	3	4	5	6	9
3. Dancing is enjoying my body's performance abilities	1	2	3	4	5	6	9
4. Dancing is creating	1	2	3	4	5	6	9
5. Dancing is a way of getting to know my faith / the Lord	1	2	3	4	5	6	9
6. There is a no separation between the artistic and religious worlds	1	2	3	4	5	6	9
7. My close friends support my professional choice	1	2	3	4	5	6	9
8. My parents are glad with my professional choice	1	2	3	4	5	6	9
9. My spouse supports my professional choice	1	2	3	4	5	6	9
10. My rabbi supports my professional choice	1	2	3	4	5	6	9

<b>B. Motivations for choosing dance instruction</b>	<b>Not at all</b>					<b>Very much</b>
1. Love of teaching	1	2	3	4	5	6
2. The possibility of developing the students on all their aspects: body, cognition and soul	1	2	3	4	5	6
3. The desire to bring students closer to the art of dance	1	2	3	4	5	6
4. The introduction of a new field to school	1	2	3	4	5	6
5. Love for children	1	2	3	4	5	6
6. Providing students of religious education with another way of connecting with sanctity	1	2	3	4	5	6
7. The need for a livelihood	1	2	3	4	5	6
8. Working in what I love	1	2	3	4	5	6
9. Other:	1	2	3	4	5	6

10. Of the motivations listed above, **choose the one most important** to your choice of dance instruction, and mark its number \_\_\_\_\_

<b>C. Experiences in dance instruction</b>	<b>Not at all</b>					<b>Very much</b>
1. Through dance instruction I rejuvenate and become more professional	1	2	3	4	5	6
2. I usually receive positive feedback for my work	1	2	3	4	5	6
3. Dance lessons allow for a positive interaction with the students	1	2	3	4	5	6
4. Dealing with disciplinary matters exhausts me	1	2	3	4	5	6
5. I invest much time in preparation at home	1	2	3	4	5	6
6. I lack knowledge in the field of teaching	1	2	3	4	5	6
7. I do not have with whom to share professional questions	1	2	3	4	5	6
8. I initiate and take upon myself school projects beyond teaching in class	1	2	3	4	5	6
9. I feel a personal responsibility for the development of every student in class	1	2	3	4	5	6
10. It's important for me to share with parents things the group goes through in lessons	1	2	3	4	5	6
11. I bring the home class teacher up to date frequently regarding the general and personal state of things	1	2	3	4	5	6

12. The expectations of my superiors are clear to me	1	2	3	4	5	6
13. I feel myself lonely in the school system	1	2	3	4	5	6
14. Positive things are connected with my job	1	2	3	4	5	6
15. I see my job as providing me satisfaction and interest	1	2	3	4	5	6
16. My job enables me professional independence	1	2	3	4	5	6
17. Unpleasant things are connected with my job	1	2	3	4	5	6
18. I am pleased with my job	1	2	3	4	5	6
19. I love my job	1	2	3	4	5	6
20. If I had to decide once more whether or not to be a dance teacher, I would make the same decision once more	1	2	3	4	5	6
21. I would recommend becoming dance teachers to my friends	1	2	3	4	5	6
22. Dance instruction meets my expectations	1	2	3	4	5	6
23. Dance instruction is the ideal job for me	1	2	3	4	5	6
24. I see myself as a dance teacher even 5 years from now	1	2	3	4	5	6
25. I am connected emotionally to my work	1	2	3	4	5	6
26. I feel committed to students	1	2	3	4	5	6
27. I feel committed to the school	1	2	3	4	5	6
28. I feel committed to dance instruction	1	2	3	4	5	6
29. I sense that I may develop professionally in the field of dance instruction	1	2	3	4	5	6
30. I evaluate myself as a high quality dance teacher	1	2	3	4	5	6

<b>D. The factors influencing the integration of the field of dance in the school where you work</b>	<b>Not at all</b>					<b>Very much</b>	<b>Irrelevant</b>
1. The school Rabbi	1	2	3	4	5	6	9
2. The principal	1	2	3	4	5	6	9
3. School staff	1	2	3	4	5	6	9
4. Parents	1	2	3	4	5	6	9
5. Students' responsiveness	1	2	3	4	5	6	9
6. Physical conditions at school	1	2	3	4	5	6	9
7. Integration of the dances in school events	1	2	3	4	5	6	9

<b>E. Contribution of dance lessons</b>	<b>Not at all</b>					<b>Very much</b>
1. Improving students' ability to respect the other	1	2	3	4	5	6
2. Students' <b>physical</b> mastery	1	2	3	4	5	6
3. Improving students' ability to express themselves	1	2	3	4	5	6
4. Developing students' independence	1	2	3	4	5	6
5. An ability to collaborate with friends within the study process	1	2	3	4	5	6
6. Deepening students' religious connection	1	2	3	4	5	6
7. Increasing self-confidence	1	2	3	4	5	6

8. Of the aspects listed above, **choose the aspect in which the contribution was most significant**, and mark its number \_\_\_\_\_

List two factors that obstruct the integration of dance in the school, and two that promote it

Obstructing factors	Promoting factors

Describe with a metaphor the meaning dance instruction has for you

---

Thank you for your cooperation

#### Appendix 4. Stage D - Final Questionnaire

Hello there!

The current questionnaire is addressed to graduates of the dance department at the Orot College, who had worked in the formal education system after finishing their training. The questionnaire is anonymous and its data shall be used for research purposes only. I thank you for dedicating the time to fill it out. With thanks, Talia

##### D. Personal background

1. Age \_\_\_\_\_
2. Country of birth: Israel / other: \_\_\_\_\_
3. Marital status: single / married / other: \_\_\_\_\_
4. No. of children \_\_\_\_\_
5. Do you define yourself as: very religious / religious / religious light / non-religious
6. Your children are educated at the : general / religious general / other: \_\_\_\_\_
7. Spouse's education: High school / certificate studies / religious studies / first degree / second degree / doctorate / no spouse
8. Mother's education: High school / certificate studies / first degree / second degree / doctorate
9. Father's education: High school / certificate studies / religious studies / first degree / second degree / doctorate
10. High school: religious general / religious prep school / other: \_\_\_\_\_
11. Did you serve: military service / national service / didn't serve
12. Your matriculation exams PGA: \_\_\_\_\_
13. Your psychometric score: \_\_\_\_\_
14. What kind of student were you during your college studies: mediocre / good / very good / excellent
15. What year did you finish your college studies? \_\_\_\_\_
16. Did you study after graduating from the college? Yes / No
17. If yes, certificate studies in \_\_\_\_\_ / academic studies towards a \_\_\_\_\_ degree in \_\_\_\_\_ / dance studies \_\_\_\_\_
18. Do you view dance shows today? Yes / No
19. Do you actively participate in dance lessons? Yes / No
20. Do you participate in lessons of movement perfection, such as Pilates? Yes / No
21. Are you active as a dancer? Yes / No
22. Are you active as a choreographer? Yes / No

##### E. Dance instruction

23. Do you teach dance today? Yes / No
24. If you do not teach today, what are the main reasons for not teaching dance?
  1. Occupied in other areas of education; 2. I am not interested in teaching dance; 3. Salary

from teaching is unrewarding; 4. Could not find work;

5. Other \_\_\_\_\_

*The following questions in the questionnaire are worded in present tense and relate to the current teaching year of the last year in which you worked in a formal framework.*

25. What is **the number of schools and/or kindergartens** in which you work? \_\_\_\_\_
26. In what **educational framework do you work?** Religious general only / general only / both frameworks
27. On which **age-group does most of your dance position concentrate?** Kindergarten / elementary / junior high / high school / other
28. **The status of dance as a subject** in the main framework in which you work is (you may indicate more than one):  
Mandatory subject / choice subject / choice group
29. **How many weekly hours** do you teach dance today in all frameworks: \_\_\_\_\_
30. **Seniority** in dance instruction: \_\_\_\_\_
31. Do you **teach other subjects as well?** Yes / No
32. Do you **hold a position at school?** (Educator, subject coordinator...) Yes / No Specify: \_\_\_\_\_
33. **Do you have tenure at your main workplace?** Yes / No
34. **At your main workplace, do you receive a salary:** 12 months a year / as per reports / other

#### F. Dance background

35. **Did you study dance before coming to the dance department?** Yes / No
36. **At what ages did you study dance?** Kindergarten / elementary / junior high / high school / after high school
37. **In total, how many years did you study dance (except for the years of training at the college)?** \_\_\_\_\_
38. **Did you engage in another artistic field?** Yes / No. Specify: music, theater, writing, other \_\_\_\_\_

**Following are sayings in different subjects, mark your choice on each of the sayings**

<b>A. Positions towards faith and the art of dance</b>	<b>Not at all</b>					<b>Very much</b>	<b>Irrelevant</b>
1. Physical work in dance uplifts me spiritually	1	2	3	4	5	6	9
2. Dance is my preferred manner of expression	1	2	3	4	5	6	9
3. Dancing is enjoying my body's performance abilities	1	2	3	4	5	6	9
4. Dancing is being happy	1	2	3	4	5	6	9
5. Dancing is creating	1	2	3	4	5	6	9
6. There is a conflict between my dancing and my religious way of life	1	2	3	4	5	6	9
<b>7. I feel that exposure to the world of dance has lowered my sensitivity to chastity*</b>	1	2	3	4	5	6	9
<b>8. I define myself as less observant due to my occupation in dance*</b>	1	2	3	4	5	6	9
9. I connect between the world of dance and the world of faith	1	2	3	4	5	6	9
10. The artistic world is for me an instrument of expression of my religious world	1	2	3	4	5	6	9
11. My close friends appreciate my professional choice	1	2	3	4	5	6	9
12. My parents are glad with my professional choice	1	2	3	4	5	6	9
13. My spouse supports my professional choice	1	2	3	4	5	6	9
14. My rabbi supports my professional choice	1	2	3	4	5	6	9

\* **The statement was reversed.**

<b>B. Motivations for choosing dance instruction</b>	<b>Not at all</b>					<b>Very much</b>
1. Love of teaching	1	2	3	4	5	6
2. The possibility of developing the students on all their aspects: body, cognition and soul	1	2	3	4	5	6
3. The desire to bring students closer to the art of dance	1	2	3	4	5	6
4. The introduction of a new field to school	1	2	3	4	5	6
5. Allows for convenient working conditions to have a family and raise children	1	2	3	4	5	6
6. Love for children	1	2	3	4	5	6
7. Providing students of religious education with another way of connecting with sanctity	1	2	3	4	5	6
8. The need for a livelihood	1	2	3	4	5	6
9. Working in what I love	1	2	3	4	5	6
10. Dance teachers I had in the past served as a model for choosing the profession	1	2	3	4	5	6
11. Other:	1	2	3	4	5	6

12. Of the motivations listed above, **choose the one most important** to your choice of dance instruction, and mark its number \_\_\_\_\_

<b>C. The factors influencing the integration of the field of dance in the school where you work</b>	<b>Not at all</b>					<b>Very much</b>	<b>Irrelevant</b>
1. The school Rabbi	1	2	3	4	5	6	9
2. The principal	1	2	3	4	5	6	9
3. School staff	1	2	3	4	5	6	9
4. Parents	1	2	3	4	5	6	9
5. Students' responsiveness	1	2	3	4	5	6	9
6. Physical conditions at school	1	2	3	4	5	6	9
7. Integration of the dances in school events	1	2	3	4	5	6	9

8. Of the factors listed above, **choose the most significant one**, and mark its number \_\_\_\_\_

<b>D. Experiences in dance instruction</b>	<b>Not at all</b>					<b>Very much</b>
1. Through dance instruction I rejuvenate and become more professional	1	2	3	4	5	6
2. I usually receive positive feedback for my work	1	2	3	4	5	6
3. Dance lessons allow for a positive interaction with the students	1	2	3	4	5	6
<b>4. I dedicate a large portion of the lesson to handling disciplinary matters*</b>	1	2	3	4	5	6
5. I invest much time in preparation at home	1	2	3	4	5	6
6. I lack knowledge in the field of teaching	1	2	3	4	5	6
7. I have with whom to share professional questions	1	2	3	4	5	6
8. I initiate and take upon myself school projects beyond teaching in class	1	2	3	4	5	6
9. I feel a personal responsibility for the development of every student in class	1	2	3	4	5	6
10. I feel that dance contributes to students in scholastic	1	2	3	4	5	6

aspects as well						
11. It's important for me to share with parents things the group goes through in lessons	1	2	3	4	5	6
12. It's important to me to develop education for the art of dance in religious education	1	2	3	4	5	6
13. I bring the home class teacher up to date frequently regarding the general and personal state of things	1	2	3	4	5	6
14. I see my job as providing my satisfaction and interest	1	2	3	4	5	6
15. I feel myself lonely in the school system	1	2	3	4	5	6
16. Positive things are connected with my job	1	2	3	4	5	6
17. I view the development of religious creation in Israeli culture as consecration of the Lord	1	2	3	4	5	6
18. My job enables me professional independence	1	2	3	4	5	6
19. The expectations of my superiors are clear to me	1	2	3	4	5	6
20. For me there is a difference between my work as an observant dance teacher and that of a secular colleague	1	2	3	4	5	6
21. I love my job	1	2	3	4	5	6
22. If I had to decide once more whether or not to be a dance teacher, I would make the same decision once more	1	2	3	4	5	6
23. I feel a responsibility to observe the spirit of the Halacha in dance instruction	1	2	3	4	5	6
24. Dance instruction meets my expectations	1	2	3	4	5	6
25. Dance instruction is the ideal job for me	1	2	3	4	5	6
26. I see myself as a dance teacher even 5 years from now	1	2	3	4	5	6
<b>27. Dance instruction at school causes me great mental stress*</b>	1	2	3	4	5	6
28. I feel committed to students	1	2	3	4	5	6
29. I feel committed to the school	1	2	3	4	5	6
30. I feel committed to dance instruction	1	2	3	4	5	6
31. I evaluate myself as a high quality dance teacher	1	2	3	4	5	6
32. I sense that I may develop professionally in the field of dance instruction	1	2	3	4	5	6
33. I am content with my work	1	2	3	4	5	6

\* The statement was reversed.

<b>E. Contribution of dance lessons</b>	<b>Not at all</b>					<b>Very much</b>
1. Developing the students' ability to express themselves through movement	1	2	3	4	5	6
2. Empowering positive encounters with the body	1	2	3	4	5	6
3. Developing the sensitivity of students to respect towards the other	1	2	3	4	5	6
4. Deepening the awareness of students to the connection between body and soul within the boundaries of the Halacha	1	2	3	4	5	6
5. Developing students' physical mastery	1	2	3	4	5	6
6. Developing students' creativity and imagination	1	2	3	4	5	6
7. Developing students' independence and initiative	1	2	3	4	5	6
8. Developing the ability to collaborate with friends	1	2	3	4	5	6

within the study process						
9. Developing an instrument for the "work of the Lord" through movement	1	2	3	4	5	6
10. Increasing students' self-confidence	1	2	3	4	5	6
11. Deepening students' work on their virtues	1	2	3	4	5	6

12. Of the aspects listed above, **choose the aspect in which the contribution was most significant**, and mark its number \_\_\_\_\_

**List two factors** that obstruct the integration of dance in the school, and two that promote it

Obstructing factors	Promoting factors

**Describe with a metaphor the meaning dance instruction has for you**

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**Thank you for your cooperation**

#### Appendix 5. Tables: Description of the research variables and indices

**Table 4. Commitment: distribution in percentages, means and standard deviations (N=88)**

	1+2	3+4	5+6	Average	Std. deviation
<b>Commitment index</b>				<b>4.48</b>	<b>1.00</b>
1. If I had to decide once more whether or not to be a dance teacher, I would make the same decision once more	20.4	27.5	52.0	4.25	1.75
2. I see myself as a dance teacher even 5 years from now	24.7	31.9	43.3	3.90	1.73
3. I feel committed to students	2.0	24.8	73.2	5.01	1.04
4. I feel committed to the school	7.4	28.7	63.8	4.66	1.18
5. I feel committed to dance instruction	8.4	33.4	58.4	4.50	1.45

#### Satisfaction

**Table 5. Satisfaction: distribution in percentages, means and standard deviations (N=101)**

	1+2	3+4	5+6	Average	Std. deviation
<b>Satisfaction</b>					
1. I am content with my work	14.9	33.7	51.5	4.22	1.36

#### Socialization agents

**Table 6. Perception of support from socialization agents: distribution in percentages, means and standard deviations (N=29)**

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for the perception of support from socialization agents</b>				<b>5.27</b>	<b>.91</b>

1. My close friends appreciate my professional choice	3.7	15.9	80.4	5.29	1.08
2. My parents are glad with my professional choice	7.0	21.0	71.9	4.98	1.33
3. My spouse supports my professional choice	1.0	8.3	90.6	5.66	.80
4. My rabbi supports my professional choice	0.0	22.5	77.5	5.27	1.08
5. Dance teachers I had in the past served as a model for choosing the profession	34.0	24.0	42.0	3.65	1.99

*Motivations for choosing dance instruction*

*Table 7. Altruistic motivation for choosing dance instruction: distribution in percentages, means and standard deviations (N=103)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for altruistic motivation for choosing dance instruction</b>				<b>4.13</b>	<b>1.45</b>
1. Love of teaching	33.7	30.8	35.6	3.59	1.75
2. The possibility of developing the students on all their aspects: body, cognition and soul	12.3	25.4	62.2	4.66	1.56
3. Love for children	27.9	34.6	37.6	3.78	1.75

*Table 8. Intrinsic-educational motivation for choosing dance instruction: distribution in percentages, means and standard deviations (N=107)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for intrinsic-educational motivation</b>				<b>3.59</b>	<b>1.36</b>
1. The desire to bring students closer to the art of dance	17.0	33.1	50.0	4.27	1.57
2. The introduction of a new field to school	33.0	35.9	31.1	3.40	1.71
3. Providing students of religious education with another way of connecting with sanctity	46.6	27.2	26.2	2.97	1.82

*Table 9. Intrinsic-towards-myself motivation for choosing dance instruction: distribution in percentages, means and standard deviations (N=102)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for intrinsic-towards-myself motivation</b>					
1. Working in what I love	7.4	21.5	71.0	5.05	1.42

*Table 10. Extrinsic motivation for choosing dance instruction: distribution in percentages, means and standard deviations (N=101)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for extrinsic motivation</b>				<b>2.90</b>	<b>1.63</b>
1. Allows for convenient working conditions to have a family and raise children	55.3	27.2	17.5	2.61	1.65

<i>2. The need for a livelihood</i>	<b>44.3</b>	<b>26.0</b>	<b>29.8</b>	<b>3.15</b>	<b>1.92</b>
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*Efficacy*

*Table 11. Satisfaction: distribution in percentages, means and standard deviations (N=100)*

<b>Efficacy</b>	<b>1+2</b>	<b>3+4</b>	<b>5+6</b>	<b>Average</b>	<b>Std. deviation</b>
<b>1. I evaluate myself as a high quality dance teacher</b>	<b>6.0</b>	<b>42.0</b>	<b>52.0</b>	<b>4.40</b>	<b>1.15</b>

*The factors influencing the integration of the field of dance into the school*

*Table 12. Formal school factor: distribution in percentages, means and standard deviations (N=81)*

<b>Index for formal school factor</b>	<b>1+2</b>	<b>3+4</b>	<b>5+6</b>	<b>Average</b>	<b>Std. deviation</b>
<b>1. The principal</b>	<b>6.6</b>	<b>15.4</b>	<b>78.0</b>	<b>5.19</b>	<b>1.27</b>
<b>2. School staff</b>	<b>15.7</b>	<b>35.9</b>	<b>48.3</b>	<b>4.19</b>	<b>1.52</b>
<b>3. Students' responsiveness</b>	<b>3.3</b>	<b>17.6</b>	<b>79.1</b>	<b>5.18</b>	<b>1.08</b>
<b>4. Physical conditions at school</b>	<b>36.7</b>	<b>26.7</b>	<b>36.7</b>	<b>3.40</b>	<b>1.90</b>
<b>5. Integration of the dances in school events</b>	<b>6.8</b>	<b>20.6</b>	<b>72.4</b>	<b>5.01</b>	<b>1.29</b>

*Table 13. Formal religious factor: distribution in percentages, means and standard deviations (N=57)*

<b>Formal religious factor</b>	<b>1+2</b>	<b>3+4</b>	<b>5+6</b>	<b>Average</b>	<b>Std. deviation</b>
<b>1. The Rabbi</b>	<b>71.9</b>	<b>15.8</b>	<b>12.3</b>	<b>2.01</b>	<b>1.60</b>

*Table 14. Informal factor: distribution in percentages, means and standard deviations (N=87)*

<b>Informal factor</b>	<b>1+2</b>	<b>3+4</b>	<b>5+6</b>	<b>Average</b>	<b>Std. deviation</b>
<b>1. The parents</b>	<b>24.13</b>	<b>32.2</b>	<b>43.6</b>	<b>3.88</b>	<b>1.74</b>

*Interrelations in teaching*

*Table 15. Teacher-student interrelations: distribution in percentages, means and standard deviations (N=89)*

<b>Index for teacher-student interrelations</b>	<b>1+2</b>	<b>3+4</b>	<b>5+6</b>	<b>Average</b>	<b>Std. deviation</b>
<b>1. I usually receive positive feedback for my work</b>	<b>1.0</b>	<b>14.1</b>	<b>84.9</b>	<b>5.30</b>	<b>.83</b>
<b>2. Dance lessons allow for a positive interaction with the students</b>	<b>2.0</b>	<b>21.4</b>	<b>76.5</b>	<b>5.06</b>	<b>1.01</b>
<b>3. I dedicate a large portion of the lesson to handling disciplinary matters</b>	<b>20.4</b>	<b>46.9</b>	<b>32.6</b>	<b>3.72</b>	<b>1.31</b>
<b>4. I feel a personal responsibility for the development of every student in class</b>	<b>4.0</b>	<b>26.7</b>	<b>69.3</b>	<b>4.84</b>	<b>1.12</b>

**Table 16. Teacher-dance-instruction-subject interrelations: distribution in percentages, means and standard deviations (N=92)**

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for teacher-dance-instruction-subject interrelations</b>				<b>4.43</b>	<b>1.12</b>
1. Through dance instruction I rejuvenate and become more professional	13.1	33.3	53.5	4.44	1.45
2. I see my job as providing my satisfaction and interest	12.0	26.0	62.0	4.64	1.43
3. Positive things are connected with my job	6.1	23.4	70.4	4.79	1.19
4. My job enables me professional independence	10.0	30.0	60.0	4.63	1.39
5. I love my job	10.9	29.7	59.4	4.60	1.41
6. Dance instruction meets my expectations	16.2	47.5	36.4	3.89	1.48
7. Dance instruction is the ideal job for me	28.3	40.4	31.4	3.65	1.57
8. I sense that I may develop professionally in the field of dance instruction	6.0	26.8	67.4	4.74	1.28

**Table 17. Teacher-art in the spirit of the Halacha interrelations: distribution in percentages, means and standard deviations (N=92)**

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for teacher-art in the spirit of the Halacha interrelations</b>				<b>4.44</b>	<b>1.12</b>
1. It's important to me to develop education for the art of dance in religious education	10.2	27.6	62.3	4.61	1.44
2. I view the development of religious creation in Israeli culture as consecration of the Lord	16.3	28.6	55.1	4.31	1.64
3. I feel a responsibility to observe the spirit of the Halacha in dance instruction	13.7	33.7	52.7	4.34	1.52

**Table 18. Teacher-school interrelations: distribution in percentages, means and standard deviations (N=93)**

Teacher-school interrelations	1+2	3+4	5+6	Average	Std. deviation
1. I initiate and take upon myself school projects beyond teaching in class	26.9	37.6	35.5	3.66	1.52

*Clarity of expectations of school management*

**Table 19. Clarity of expectations: distribution in percentages, means and standard deviations (N=97)**

Clarity of expectations	1+2	3+4	5+6	Average	Std.
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					deviation
1. The expectations of my superiors are clear to me	5.1	36.1	58.8	4.60	1.22

*Sense of loneliness*

*Table 20. Sense of loneliness: distribution in percentages, means and standard deviations (N=91)*

Sense of loneliness	1+2	3+4	5+6	Average	Std. deviation
5. I feel myself lonely in the school system	41.8	20.9	37.4	3.36	1.79

*Interrelations between faith and the art of dance*

*Table 21. Concordance between faith and the art of dance: distribution in percentages, means and standard deviations (N=105)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for concordance between faith and the art of dance</b>				<b>5.04</b>	<b>1.23</b>
1. I feel that exposure to the world of dance has not lowered my sensitivity to chastity	14.7	16.5	68.8	4.76	1.52
2. I do not define myself as less observant due to my occupation in dance	8.5	7.5	83.9	5.29	1.40

*Table 22. Dance as an instrument for expression of the personal world: distribution in percentages, means and standard deviations (N=100)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for dance as an instrument for expression of the personal world</b>				<b>4.84</b>	<b>1.03</b>
1. Physical work in dance uplifts me spiritually	11.0	19.3	69.7	4.92	1.45
2. Dancing is creating	3.6	21.8	74.5	5.00	1.18
3. I connect between the world of dance and the world of faith	7.7	29.3	62.5	4.74	1.37
4. The artistic world is for me an instrument of expression of my religious world	12.2	28.3	59.4	4.65	1.46

*Contribution of dance lessons to the students*

*Table 23. Contribution to artistic and aesthetic education: distribution in percentages, means and standard deviations (N=106)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for contribution to artistic and aesthetic education</b>				<b>5.36</b>	<b>.64</b>
1. Developing the students' ability to express themselves through movement	9.	13.0	86.1	5.32	.90
2. Empowering positive encounters with	-	6.5	93.5	5.49	.62

the body					
3. Developing students' creativity and imagination	-	14.2	85.8	5.34	.76

*Table 24. Contribution to artistic and religious education: distribution in percentages, means and standard deviations (N=100)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for contribution to artistic and religious education</b>				3.72	1.61
1. Deepening the awareness of students to the connection between body and soul within the boundaries of the Halacha	26.0	30.0	44.0	3.93	1.73
2. Developing an instrument for the "work of the Lord" through movement	29.4	31.4	39.2	3.72	1.67

*Table 25. Contribution to personal and social education: distribution in percentages, means and standard deviations (N=100)*

	1+2	3+4	5+6	Average	Std. deviation
<b>Index for contribution to personal and social education</b>				4.96	.78
1. Developing the sensitivity of students to respect towards the other	1.9	31.8	66.4	4.89	1.02
2. Developing students' independence and initiative	2.9	30.8	66.3	4.86	1.09
3. Developing the ability to collaborate with friends within the study process	-	25.9	74.0	5.06	.86
4. Increasing students' self-confidence	-	16.8	83.1	5.32	.74
5. Deepening students' work on their virtues	5.7	43.2	51.0	4.51	1.29

*Table 26. Contribution to physical development: distribution in percentages, means and standard deviations (N=100)*

<b>Contribution to physical development</b>	1+2	3+4	5+6	Average	Std. deviation
1. Developing students' physical mastery	-	19.0	80.9	5.28	.81

*Table 27. Contribution to physical subjects at the school: distribution in percentages, means and standard deviations (N=96)*

<b>Contribution to physical subjects at the school</b>	1+2	3+4	5+6	Average	Std. deviation
1. I feel that dance contributes to students in scholastic aspects as well	4.1	30.2	65.7	4.76	1.25

**Appendix 6. Table: The first research question and the two research hypotheses**  
**Table 1. Correlation between the perceptions and positions of the teacher on the aspects researched in the study and commitment and satisfaction (N=119)**

	The aspect	The categories	Correlation to commitment	Correlation to satisfaction	
<b>1. Motivational cluster</b>	<b>Motivations for choosing dance instruction</b>	Intrinsic-towards-myself	.60**	.50**	
		Altruistic	.43**	.47**	
		Intrinsic-educational	.34**	.34**	
		Extrinsic	NS	NS	
		Support of socialization agents	.40**	.41**	
<b>2. Ecological cluster</b>	<b>Sense of efficacy</b>	Self-efficacy	.54**	.55**	
		<b>Factors influencing the integration of the field into the school</b>	Formal school factor	NS	.20*
			Informal factor	NS	NS
	Formal religious factor		NS	NS	
	<b>Interrelations in teaching</b>	Teacher-student	.57**	.63**	
		Teacher-dance instruction subject	.72**	.87**	
		Teacher-art in the spirit of the Halacha	.33**	.36**	
		Teacher-school	.24**	.22*	
	<b>3. Cognitive cluster</b>	<b>Clarity of expectations</b>	The expectations of my superiors are clear to me	NS	.26**
		<b>Sense of loneliness</b>	Loneliness in the school system	-.21*	-.18*
<b>Interrelations between faith and the art of dance</b>		Concordance between the world of faith and the world of dance	NS	NS	
		Dance as an instrument of expression of the personal world	.25*	.22*	
<b>Contribution of dance lessons to the students</b>		Contribution to artistic-aesthetic education	.29**	.19*	
	Contribution to physical development	.18*	.24**		
	Contribution to personal-social	.35**	.23**		

education		
Contribution to the theoretical subjects at school	.30**	.25**
<b>Contribution to religious-artistic education</b>	<b>.24**</b>	<b>.33**</b>

**Appendix 7. Table: The second research question**  
**Table 2. Prediction of commitment and satisfaction on the aspects researched in the study**

	The aspects	The categories	Commitment prediction			Satisfaction prediction		
			Multiple correlation R	Sig.	$\beta$	Multiple correlation R	Sig.	$\beta$
<b>1. Motivational cluster</b>	<b>Motivations for choosing dance instruction</b>	Intrinsic-towards-myself	.742.**	.001.	.38	.705.**	.04.	.19
		Altruistic		NS			.01.	.28
		Intrinsic-educational		NS			NS	
		Extrinsic		NS			NS	
	<b>Support of socialization agents</b>	Support of socialization agents (friends, parents, spouse, religious authority, dance teacher)		.02	.18		.01.	.22
<b>Sense of efficacy</b>	Self-efficacy	.001	.27	.001.	.32			
<b>2. Ecological cluster</b>	<b>Factors influencing the integration of the field into the school</b>	Formal school factor	.769**	NS		.92**	NS	
		Informal factor		NS			.01	-.18
		Formal religious factor		NS			NS	
	<b>Interrelations in teaching</b>	Teacher-student		.04.	.33		NS	
		Teacher-dance instruction subject		.001	.53		.001.	.89
		Teacher-art in the spirit of the Halacha		NS			NS	
		Teacher-school		NS			NS	
	<b>Clarity of expectations</b>	The expectations of my superiors are clear to me		.05.	.24		NS	
<b>Sense of loneliness</b>	Loneliness in the school system	NS		NS				
<b>3. Cognitive</b>	<b>Interrelations</b>	Concordance		NS			NS	

cluster	ns between faith and the art of dance	between the world of faith and the world of dance	.50**			.45**		
		Dance as an instrument of expression of the personal world		NS			NS	
	Contribution of dance lessons to the students	Contribution to artistic-aesthetic education		NS			NS	
		Contribution to physical development		NS			NS	
		Contribution to personal-social education		02.	.33		NS	
		Contribution to the theoretical subjects at school		NS			NS	
		Contribution to religious-artistic education		NS			02.	.28

P < 0.05 \*\* p < 0.01\*

### Appendix 8. Questionnaire 1 – At the Beginning of the Workshop

*Dear teacher,*

The first year teaching experience is a highly meaningful experience for novice teachers. I wish you much success in teaching and hope that your first steps in the Education System will be pleasant and blessed.

In this research, I wish to ascertain from up close your needs, your successes and your difficulties as a teacher at the beginning of your first year working as a teacher. I shall be grateful for your cooperation in filling out the following questionnaire so that I would be able to learn with greater detail your experiences in the first year as a teacher. The information obtained from this study could assist in a future examination of the suitability of the internship workshop program to the needs of the teacher in her first year of teachings.

With thanks and regards, Talia

**It should be emphasized that the questionnaire is anonymous and will be used for research purposes only.**

1. To what degree did you come upon difficulties in the following areas in your work as a teacher during the first month of the school year?

	Very little					Very much
1. Discipline and class management	1	2	3	4	5	6
2. Creating motivation for learning (dance)	1	2	3	4	5	6
3. Treating individual differences	1	2	3	4	5	6
4. Evaluating pupils' achievements	1	2	3	4	5	6
5. Relations with parents	1	2	3	4	5	6
6. Class organization	1	2	3	4	5	6
7. Organization of learning materials	1	2	3	4	5	6
8. Lesson planning	1	2	3	4	5	6

9. Teaching resources (workspace and technical instruments)	1	2	3	4	5	6
10. Teaching skills and pedagogical knowledge	1	2	3	4	5	6
11. Familiarity with specific types of subject-matter	1	2	3	4	5	6
12. Organizing class activities (such as a ceremony, a performance)	1	2	3	4	5	6
13. Realizing the requirements of the curriculum	1	2	3	4	5	6
14. Workload	1	2	3	4	5	6
15. Much paper-work	1	2	3	4	5	6
16. Not knowing the educational policy of different agents	1	2	3	4	5	6
17. Relations with school principal	1	2	3	4	5	6
18. Relations with colleagues	1	2	3	4	5	6
19. Relations with professional agents at school (counselor, etc.)	1	2	3	4	5	6
20. Handling exceptional pupils	1	2	3	4	5	6
21. Handling pupils of a different congregational origin	1	2	3	4	5	6
22. Reservations of colleagues from the integration of the subject of dance at school	1	2	3	4	5	6
23. Lack of sufficient professional guidance	1	2	3	4	5	6
24. Populated classrooms	1	2	3	4	5	6
25. The work is too hard	1	2	3	4	5	6
26. Unclear expectations of school management	1	2	3	4	5	6
27. Frustration from the work	1	2	3	4	5	6
28. Loneliness in the school system	1	2	3	4	5	6
29. Conflict between different roles (for instance: young mother / novice teacher)	1	2	3	4	5	6
30. A sense of "shock" in confronting the school reality	1	2	3	4	5	6
31. Difficulties adjusting to the school system	1	2	3	4	5	6
32. Failing to meet personal expectations regarding the "self"	1	2	3	4	5	6
33. Doubts as to your choice of profession	1	2	3	4	5	6
34. Desire to leave the teaching profession	1	2	3	4	5	6

2. From this list of difficulties, what are the three main difficulties that you have encountered as a teacher? (rate according to degree of difficulty, and note the number of the statement as it appears in the above table)

Difficulty number 1: \_\_\_\_\_

Difficulty number 2: \_\_\_\_\_

Difficulty number 3: \_\_\_\_\_

3. To what degree do the following factors provide you with appropriate support for dealing with your difficulties?

	<b>Very little</b>					<b>Very much</b>
1. Sharing with colleagues in the internship workshop	1	2	3	4	5	6
2. The professional accompaniment by the counselor of the internship workshop	1	2	3	4	5	6

3. The internship counselor	1	2	3	4	5	6
4. Personal counseling at the school	1	2	3	4	5	6
5. Members of the school staff	1	2	3	4	5	6
6. The school principal	1	2	3	4	5	6
7. People at College (other than the workshop counselor) Detail: _____	1	2	3	4	5	6
8. Other, detail: _____	1	2	3	4	5	6

4. Of the list of supportive factors, choose the most important one to you, and note its number

5. To what degree...	Very little					Very much
1. Are you satisfied with your work?	1	2	3	4	5	6
2. Do you see yourself as a dance teacher in the education system next year?	1	2	3	4	5	6
3. Do you see yourself as a dance teacher in the education system in five years?	1	2	3	4	5	6
4. Are you satisfied with your choice of teaching?	1	2	3	4	5	6

6. Describe, in as much detail as possible

"Being a teacher at the beginning of her career is...

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7. Give an example of a case where your expectations from the teaching work (or from yourself in relation to the work) were realized, and one example of a case where your expectations from the work were not realized, and explain them in as much detail as possible.

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### Personal Details

32. Age \_\_\_\_\_
33. **Country of birth:** Israel / other, specify \_\_\_\_\_
34. **Do you define yourself as:** very religious / religious / semi-religious / non-religious
35. **Family status:** single / married
36. **Number of children** \_\_\_\_\_
37. **Do you teach in a school this year?**  
(if you hold more than one workplace, please note the primary one):
- a. Teach at a school (elementary / junior high / high school)
- b. \_\_\_\_\_ Teach in  
another framework, which? \_\_\_\_\_
- c. \_\_\_\_\_ Do not  
teach, why? \_\_\_\_\_
38. **What is the scope of your position?** \_\_\_\_\_ Weekly hours, concentrated in \_\_\_\_\_  
\_\_\_\_\_ days.
39. **What is your position at school?**
- a. Dance teacher only, for grades \_\_\_\_\_
- b. \_\_\_\_\_ Other,  
specify \_\_\_\_\_
40. \_\_\_\_\_ **What is**  
**your teaching status at school?**
- a. Regular standard of the school
- b. Filling in for a teacher on a sabbatical
- c. \_\_\_\_\_ Permanentl  
y filling in for a period of \_\_\_\_\_
- d. Temporarily filling in for a total period of \_\_\_\_\_ days this year
- e. \_\_\_\_\_ Other,  
specify \_\_\_\_\_
41. \_\_\_\_\_ **Do you**  
**have, in addition to your teaching work, other positions at school?**
- a. No
- b. \_\_\_\_\_ Yes.  
Which? \_\_\_\_\_
42. \_\_\_\_\_ **The status**  
**of the dance subject-matter in the classes you teach (note the no. of classes in each**  
**category):**
- a. Mandatory subject in \_ classes
- b. Selected subject in \_\_\_\_\_ classes
- c. Elected group in \_\_\_\_\_ classes

*Thank you for filling out the questionnaire, and good luck!*

## Appendix 9. Questionnaire 2 – Towards the end of the Workshop

### Questionnaire

*Dear teacher,*

In the questionnaire you received at the beginning of the internship workshop I sought to ascertain from up close your needs, your successes and your difficulties as a teacher at the beginning of your first year working as a teacher. Now, I wish to learn of these aspects as you experience them as a teacher towards the end of the year.

I shall be grateful for your cooperation in filling out the following questionnaire. The information obtained from this study could assist in a future examination of the suitability of the internship workshop program to the needs of the teacher in her first year of teachings.

With thanks and regards, Talia

**It should be emphasized that the questionnaire is anonymous and will be used for research purposes only.**

6. To what degree did you come upon difficulties in the following areas in your work as a teacher, over the past month?

	Very little					Very much
	1	2	3	4	5	6
35. Discipline and class management	1	2	3	4	5	6
36. Creating motivation for learning (dance)	1	2	3	4	5	6
37. Treating individual differences	1	2	3	4	5	6
38. Evaluating pupils' achievements	1	2	3	4	5	6
39. Parents' attitude to the integration of dance in the curriculum	1	2	3	4	5	6
40. Class organization	1	2	3	4	5	6
41. Organization of learning materials	1	2	3	4	5	6
42. Lesson planning	1	2	3	4	5	6
43. Teaching resources (workspace and technical instruments)	1	2	3	4	5	6
44. Teaching skills and pedagogical knowledge	1	2	3	4	5	6
45. Coping with the issue of modesty in the dance lesson	1	2	3	4	5	6
46. Organizing class activities (such as a ceremony, a performance)	1	2	3	4	5	6
47. Adapting the curriculum to the school spirit	1	2	3	4	5	6
48. Workload	1	2	3	4	5	6
49. Developing the pupil's artistic expression within the boundaries of the Halacha	1	2	3	4	5	6
50. Not knowing the educational policy of different agents	1	2	3	4	5	6
51. Relations with school principal	1	2	3	4	5	6
52. Relations with colleagues	1	2	3	4	5	6
53. Relations with professional agents at school (counselor, etc.)	1	2	3	4	5	6
54. Handling exceptional pupils	1	2	3	4	5	6
55. Handling pupils of a different congregational origin	1	2	3	4	5	6
56. Reservations of colleagues from the integration of the subject of dance at school	1	2	3	4	5	6
57. Lack of sufficient professional guidance	1	2	3	4	5	6
58. Populated classrooms	1	2	3	4	5	6
59. The work is too hard	1	2	3	4	5	6

60. Unclear expectations of school management	1	2	3	4	5	6
61. Frustration from the work	1	2	3	4	5	6
62. Loneliness in the school system	1	2	3	4	5	6
63. Conflict between different roles (for instance: young mother / novice teacher)	1	2	3	4	5	6
64. A sense of "shock" in confronting the school reality	1	2	3	4	5	6
65. Difficulties adjusting to the school system	1	2	3	4	5	6
66. Failing to meet personal expectations regarding the "self"	1	2	3	4	5	6
67. Doubts as to your choice of profession	1	2	3	4	5	6
68. Desire to leave the teaching profession	1	2	3	4	5	6

7. From this list of difficulties, what are the three main difficulties that you have encountered over the past month? (rate according to degree of difficulty, and note the number of the statement as it appears in the above table)

Difficulty number 1: \_\_\_\_\_

Difficulty number 2: \_\_\_\_\_

Difficulty number 3: \_\_\_\_\_

8. To what degree do the following factors provide you with appropriate support for dealing with your difficulties?

	Very little					Very much
9. Sharing with colleagues in the internship workshop	1	2	3	4	5	6
10. The professional accompaniment by the counselor of the internship workshop	1	2	3	4	5	6
11. The internship counselor	1	2	3	4	5	6
12. Personal counseling at the school	1	2	3	4	5	6
13. Members of the school staff	1	2	3	4	5	6
14. The school principal	1	2	3	4	5	6
15. People at College (other than the workshop counselor) Detail: _____	1	2	3	4	5	6
16. Other, detail: _____	1	2	3	4	5	6

9. Of the list of supportive factors, choose the most important one to you, and note its number \_\_\_\_\_

10. To what degree...	Very little					Very much
5. Are you satisfied with your work?	1	2	3	4	5	6
6. Do you see yourself as a dance teacher in the education system next year?	1	2	3	4	5	6
7. Do you see yourself as a dance teacher in the education system in five years?	1	2	3	4	5	6
8. Are you satisfied with your choice of teaching?	1	2	3	4	5	6

**Contribution of the internship workshop**

11. To what degree did the internship workshop contribute to...?	Very little					Very much
1. Dealing with the loneliness in the school system?	1	2	3	4	5	6

2. Dealing with disciplinary issues?	1	2	3	4	5	6
3. Getting acquainted with, and assimilated in, the school culture?	1	2	3	4	5	6
4. Perfecting your teaching skills?	1	2	3	4	5	6
5. Reinforcing your satisfaction with your work?	1	2	3	4	5	6
6. Developing your reflective skills as a means for improving your teaching?	1	2	3	4	5	6
7. Professional brainstorming in designing learning contents?	1	2	3	4	5	6
8. Dealing with religious issues in teaching dance?	1	2	3	4	5	6
9. Reinforcing your commitment to teaching in the education system?	1	2	3	4	5	6
10. Finding ways for coping with difficulties in teaching?	1	2	3	4	5	6

12. Describe, in as much detail as possible, your feelings as a teacher over the past month

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13. Give an example of a case where your expectations from the teaching work (or from yourself in relation to the work) were realized, and one example of a case where your expectations from the work were not realized, and explain them in as much detail as possible.

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14. Describes two examples where the internship year contributed to your coping.

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### Personal Details

43. Age \_\_\_\_\_
44. **Country of birth:** Israel / other, specify \_\_\_\_\_
45. **Do you define yourself as:** very religious / religious / semi-religious / non-religious
46. **Family status:** single / married
47. **Number of children** \_\_\_\_\_
48. **Do you teach in a school this year?**  
(if you hold more than one workplace, please note the primary one):
- a. Teach at a school (elementary / junior high / high school)
- b. \_\_\_\_\_ Teach in  
another framework, which? \_\_\_\_\_
- c. \_\_\_\_\_ Do not  
teach, why? \_\_\_\_\_
49. **What is the scope of your position?** \_\_\_\_\_ Weekly hours, concentrated in \_\_\_\_\_  
\_\_\_\_\_ days.
50. **What is your position at school?**
- a. Dance teacher only, for grades \_\_\_\_\_
- b. \_\_\_\_\_ Other,  
specify \_\_\_\_\_
51. \_\_\_\_\_ **What is  
your teaching status at school?**
- a. Regular standard of the school
- b. Filling in for a teacher on a sabbatical
- c. \_\_\_\_\_ Permanentl  
y filling in for a period of \_\_\_\_\_
- d. Temporarily filling in for a total period of \_\_\_\_\_ days this year
- e. \_\_\_\_\_ Other,  
specify \_\_\_\_\_
52. \_\_\_\_\_ **Do you  
have, in addition to your teaching work, other positions at school?**
- a. No
- b. \_\_\_\_\_ Yes.  
Which? \_\_\_\_\_
53. \_\_\_\_\_ **The status  
of the dance subject-matter in the classes you teach (note the no. of classes in each  
category):**
- a. Mandatory subject in \_ classes
- b. Selected subject in \_\_\_\_\_ classes
- c. Elected group in \_\_\_\_\_ classes

*Thank you for filling out the questionnaire, and good luck!*

**Appendix 10.**

**First Research Question - Descriptive Statistics**

*Table 1. Ranking of categories: percentage of ranks 1+2, percentage of ranks 5+6, means and standard deviations (N=12)*

Categories and statements	Before		After			Sig. of difference	
	percentage of ranks 1+2	Percentage of ranks 5+6	Average (Std. deviation)	percentage of ranks 1+2	Percentage of ranks 5+6		Average (Std. deviation)
<b>Difficulties in integrating the subject of dance in RGE</b>			<b>2.16 (.72)</b>			<b>1.59 (.48)</b>	<b>.01</b>
Creating motivation for learning (dance)	25.0	25.0	3.25 (1.42)	58.3	0.0	2.50 (1.24)	.05
Coping with the issue of chastity in dance lessons	58.3	25.0	2.75 (1.91)	75.0	8.3	1.92 (1.50)	.05
Adapting the curriculum to the spirit of the school	41.7	0.0	2.25 (.96)	100	0.0	1.25 (.45)	.01
Developing the student's artistic expression	66.7	0.0	1.92 (.90)	100	0.0	1.25 (.45)	.01
Parents' approach to the integration of dance into the curriculum	91.7	0.0	1.67 (.88)	83.3	0.0	1.50 (1.79)	NS
<b>Professional difficulties</b>			<b>2.87 (.81)</b>			<b>2.61 (.82)</b>	<b>NS</b>
Organizing the learning material	8.3	41.7	3.92 (1.24)	50.0	8.3	2.75 (1.28)	.01
Work load	25.0	41.7	3.92 (1.62)	33.3	41.7	3.83 (1.69)	NS
Caring for unusual children	33.3	25.0	3.50 (1.62)	33.3	33.3	3.50 (1.78)	NS
Managing individual differences	41.7	33.3	3.33 (1.82)	41.7	33.3	3.17 (1.86)	NS

Lack of sufficient professional guidance	25.0	25.0	3.17 (1.52)	58.3	0.0	2.00 (1.12)	.01
Lesson planning	41.7	25.0	2.92 (1.44)	50.0	8.3	2.67 (1.37)	NS
Organizing class activities (such as a ceremony, a show)	58.3	25.0	2.58 (1.62)	50.0	50.0	3.25 (1.86)	NS
Teaching skills and pedagogic knowledge	75.0	0.0	2.08 (1.24)	91.7	0.0	1.50 (.67)	NS
Evaluating students' achievements	75.0	0.0	1.92 (.79)	58.3	8.3	2.17 (1.40)	NS
Taking care of children of a different origin	91.7	0.0	1.42 (.90)	91.7	0.0	1.33 .88	NS
<b>Difficulties adjusting to the system</b>			<b>2.83 (.83)</b>			<b>2.52 (.84)</b>	<b>.05</b>
Discipline and class management	16.7	41.6	4.08 (1.24)	41.7	16.7	3.17 (1.46)	.01
Conflicts between different positions	36.4	54.6	3.73 (2.32)	58.3	33.3	2.83 (1.99)	NS
Unclear expectations of school management	41.7	41.7	3.33 (1.77)	41.7	50.0	3.25 (2.09)	NS
Teaching resources (workspace and technical aids)	50.0	33.3	3.25 (2.13)	41.7	16.7	2.67 (1.49)	NS
Loneliness in the school system	41.7	25.0	3.25 (1.54)	41.7	25.0	3.00 (1.70)	NS
Frustration at work	33.3	25.0	3.17 (1.58)	16.7	16.7	3.42 (1.31)	NS
Lack of knowledge of the educational	33.3	16.7	3.00 (1.47)	75.0	16.7	2.17 (1.80)	.05

policy of various agents							
A sense of "shock" when meeting with reality	41.7	25.0	3.00 (1.80)	83.3	16.7	2.00 (1.70)	.05
Difficulty adjusting to the school system	41.7	25.0	2.92 (1.56)	83.3	8.3	1.75 (1.35)	.01
Overpopulated classes	66.7	16.6	1.78 (2.50)	58.3	25.0	2.58 (1.32)	NS
Too hard work	50.0	8.3	1.44 (2.42)	33.3	33.3	3.42 (1.56)	.05
Relations with the principal	66.7	8.3	2.08 (1.24)	75.0	8.3	1.92 (1.73)	NS
Relations with fellow teachers	83.3	0.0	.79 (1.58)	66.7	0.0	2.08 (1.16)	NS
Relations with professional factors at the school	91.7	0.0	.90 (1.42)	91.7	0.0	1.17 (.57)	NS
<b>A sense of dissatisfaction</b>			<b>3.47 (1.50)</b>			<b>3.19 (1.30)</b>	<b>NS</b>
Failing to meet personal expectations regarding the 'self'	33.3	41.6	3.50 (1.73)	41.7	16.7	2.92 (1.83)	NS
Doubting the profession you chose	41.7	41.7	3.50 (1.56)	16.7	25.0	3.50 (1.38)	NS
Wanting to leave the teaching profession	41.7	33.4	3.42 (1.92)	33.3	16.7	3.17 (1.52)	NS
<b>Support from agents in the workshop for dealing with difficulties</b>			<b>5.29 (1.68)</b>			<b>5.37 (.97)</b>	<b>NS</b>
Collaboration with colleagues in the internship workshop	0.0	91.7	5.42 (.66)	16.7	83.3	5.33 (98.9)	NS
Professional	0.0	66.7	5.17	16.7	83.3	5.42	NS

accompaniment by the counselor of the internship workshop			(.93)			(.99)	
<b>Support from agents at the school for dealing with difficulties</b>			<b>2.91</b>			<b>2.87</b>	<b>NS</b>
			<b>(1.24)</b>			<b>(.75)</b>	
The internship tutor	41.7	8.3	2.75 (1.48)	25.0	50.0	4.08 (1.73)	.01
Personal guidance at the school	72.7	18.2	2.45 (1.96)	83.3	8.3	1.83 (1.33)	NS
People from the school staff	41.7	33.3	3.75 (1.71)	18.2	9.1	3.36 (.92)	NS
The school principal	50.0	16.6	2.75 (1.91)	81.3	18.2	2.09 (1.51)	NS
<b>Support from agents at the college for dealing with difficulties</b>			<b>5.00</b>			<b>3.12</b>	<b>NS</b>
			<b>(1.30)</b>			<b>(2.29)</b>	
Agents at the college other than the workshop counselor	9.1	72.7	5.00 (1.30)	55.6	44.4	3.12 (2.29)	NS
<b>Commitment</b>			<b>3.83</b>			<b>4.20</b>	<b>NS</b>
			<b>(1.21)</b>			<b>(1.60)</b>	
See yourself as a dance teacher in the education system next year	16.7	25.0	3.75 (1.21)	25.0	50.0	4.33 (1.82)	.01
See yourself as a dance teacher in the education system 5 years from now	41.7	16.7	3.08 (1.44)	16.7	50.0	4.08 (1.67)	NS
<b>Satisfaction</b>			<b>3.41</b>			<b>4.16</b>	<b>.01</b>

Satisfied with your job	0.0	25.0	3.92 (.99)	0.0	33.3	4.42 (.90)	.05
Satisfied with choosing instruction	16.7	25.0	3.75 (1.60)	8.3	25.0	3.92 (1.24)	NS

#### Appendix 11. The Second Research Question - Descriptive statistics

**Table 1. Ranking for the contribution of the workshop: percentage of ranks 1+2, percentage of ranks 5+6, means and standard deviations (N=12)**

Aspects	Statements	percent age of ranks 1+2	Percent age of ranks 5+6	Aver age	Std. deviat ion
<b>General index</b>				4.17	1.26
<b>Aspect of integrating the subject of dance in the RGE</b>	Contribution to dealing with religious issues in dance	50.0	8.3	2.75	1.76
	Contribution to finding was for dealing with difficulties teaching	0.0	83.3	5.50	1.00
<b>Professional aspect</b>	Contribution to refinement of instructions skills	0.0	75.0	5.17	1.03
	Contribution to developing your reflective skills as a means for improving teaching	16.7	75.0	4.75	1.42
	Contribution to the creation of positive interactions with the pupils	16.7	66.7	4.58	1.83
	Contribution to professional brainstorming in designing learning contents	16.7	58.3	4.50	1.62
	Contribution to dealing with the organization of the learning material	25.0	25.0	3.33	1.67
<b>Aspect of adjusting to the school system</b>				4.01	1.62
	Contribution to dealing	16.7	75.0	4.92	1.73

	with difficulties in discipline and class management				
	Contribution to dealing with the sense of gaps between expectations and reality	16.7	66.7	4.33	1.55
	Contribution to reinforcing acclimatization into the system	33.3	58.3	3.92	1.78
	Contribution to dealing with loneliness in the school system	41.7	41.7	3.67	2.30
	Contribution to acquaintance with, and integration in, the school culture	41.7	33.3	3.25	1.91
<b>Commitment to teaching</b>	Contribution to reinforcing commitment to teaching in the education system	16.7	41.7	3.91	1.56
<b>Satisfaction</b>	Contribution reinforcing satisfaction with work	33.3	50.0	3.83	1.85

*Table 2. Perception of the difficulties*

	Average	Std. deviation	Average	Std. deviation	T	Sig.
	Before		After			
<b>General index for difficulties</b>	2.79	68.	2.45	66.	2.75	.019
<b>Difficulties integrating dance into RGE</b>	2.16	72.	1.59	48.	3.69	.004
<b>Difficulties adjusting to the school system</b>	2.83	83.	2.52	84.	1.97	NS
<b>The professional difficulties</b>	2.87	81.	2.61	82.	1.58	NS

*Table 3. Perception of the support*

	Average	Std. deviation	Average	Std. deviation	T	Sig.
	Before		After			
<b>General index for support</b>	4.33	81.	3.79	98.	1.26	NS
<b>Support from agents in the internship workshop</b>	5.29	68.	5.37	97.	220	NS
<b>Support from agents at the college</b>	5.00	1.30	3.12	2.29	1.66	NS

<b>Support from agents in the school</b>	2.91	1.24	2.87	75.	190	NS
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**Table 4. Levels of commitment to teaching and satisfaction therewith**

		Average	Std. deviation	Average	Std. deviation	T	Significance
		Before		After			
<b>Commitment to teaching</b>	<b>to</b>	3.83	1.21	4.20	1.60	-.92	NS
<b>Satisfaction with teaching</b>	<b>with</b>	3.41	1.27	4.16	96.	-3.31	.007

**Appendix 12. Syllabus of the Intervention Program at the Internship Workshop  
Internship Workshop in Dance Instruction  
2014/15 School Year**

**Scope:** annual course (28 sessions of 2 teaching hours each)

**Contents and rationale of the workshop**

The first year of teaching is known to be fraught with difficulties and stress. The internship workshop is a link in the transition from the stage of training for teaching to the stage of entering the profession, and is intended to serve as a personal growth and learning group for novice teachers (218). The workshop will focus on educational dilemmas and difficulties from the field presented by the internees in 'real-time'. The subjects raised will serve as the basis for a group collective reflection discussion and for a search after solutions to implement in the classroom, which will be processed in small groups and in plenum. The reflection will allow the internees a renewed and in-depth observation of the educational act, as well as enable them to learn from the experience of others and express it in their work. In this, the workshop will continue the professional process of training for teaching, and will support the development of the trainees' professional identity.

In light of the fact that in teaching dance as a subject-matter the teacher is responsible for the design and contents of the curriculum, the workshop will provide an opportunity for professional brainstorming for dealing with issues arising during the construction of the program and its adaptation to the students. In addition, the workshop will enrich the insights regarding the educational dilemmas through theoretical aspects and teaching examples from relevant dance films.

**\*\*\* The focus subjects for the reflections, as detailed in the syllabus, are based on accumulated experience, arranged by known foci of difficulties in the internship year, and serve as a basis for the organization of the workshop. It is important to note that the order of presentation of the test-cases and their subjects will be in accordance with the immediate needs of the interns.**

**1.1 Duties of the course and components of the final grade:**

- Attendance and active participation in the analysis of events raised in the workshop: **30% of the final grade.**
- Presentation of materials: sharing ideas and materials from the field of dance with the group: **30% of the final grade.**
- Managing a reflective diary of the work course during the internship year: **the writing will be the basis for discussion in the workshop and for the writing of the assignments.**
- Presenting and submitting in writing of two personal reflections, as per the following details:

**Assignment 1.** Each internee will present in plenum a pedagogical-professional difficulty with which she is struggling in her work at school. Following the collaborative reflection that will be held in the workshop, the internee will present a written paper in two stages:

- **Stage A:** conclusion and insights from the reflection in the workshop, according to an instruction page accompanying the syllabus [to be submitted a week after the reflection in the workshop] – **10% of the final grade.**
- **Stage B:** a description and insights from coping with the difficulty presented by the internee, in light of the reflection [to be submitted four weeks after the reflection in the workshop] according to the instruction page – **10% of the final grade.**

**Assignment 2.** Reflection at the conclusion of the internship year, as detailed in the instruction page. **20% of the final grade.**

## Semester A

### **Lesson no. 1 Acquaintance with the components of the internship program**

Acquaintance and coordination of expectations of the internship year, of the personal counselor, of the workshop and of the counselor of the internship workshop.

Information and forms on the website of the Ministry of Education:

<http://cms.education.gov.il/EducationCMS/UNITS/Staj>

\*\*\* **Preparation for lesson 2:** each internee will present in the next session an example of an activity out of her field work, which relates to dance applications for creating a basis for a behavior code in dance lessons at the school.

### **Lesson s no. 2-3 Collaborative reflection on class management**

Sharing with colleagues of ways for assimilating rules of conduct in dance classes through dance applications. The participants will experience examples of dance and movement games created by their colleagues as a means for creating a basis for a code of conduct during dance lessons at school. Following the experience, a dialogue will be conducted as to the adaptation of the examples for a variety of ages and educational frameworks.

**Assignment:** each internee will manage a reflective diary regarding her teaching work. As part of this, each is required to keep track of 5 consecutive lessons and detail in her diary:

- Which rules did she set in class?
- Are the rules being carried out by the pupils?
- Are the rules kept consistently?
- Do the teacher and class have predesignated signs, and what are they?
- Which of the children do not follow the rules, and to your understanding, what is the reason for this? How can this be handled?

\*\*\* **Preparation for lesson 4:** each internee will present in the next session an example of an activity from her field work regarding the learning of the pupils' names through movement during the dance lesson (as well as the aids accompanying the activity – music, music instruments, etc.).

### **Lesson no. 4 Collaborative reflection on the development of personal expression through movement**

Sharing with colleagues of movement examples from the field work dealing with presenting pupils' names through movement. A discussion on the difficulties that arose during the activity and of ways for handling them, perfecting the suggestions into additional activities for developing personal expression through movement.

\*\*\* **Preparation for lesson 5:** each internee will present in the next session a movement example from her field work regarding the way she begins lessons and a movement example regarding the manner of ending the lesson.

### **Lesson no. 5 Presenting a pedagogical-professional difficulty and collaborative**

## **reflection**

The lesson will include two types of reflective activities:

- a. Presenting a pedagogical-professional difficulty by one of the internees and holding a collaborative reflective discussion following it, made up of the following stages:
  - The internee shall present a difficulty she encountered in her work;
  - The internees will be asked to direct questions to the presenter in order to identify the different components of the difficulty;
  - The reflective process will lead to a conceptualization and definition of the difficulty;
  - The participants will suggest possible solutions for dealing with the difficulty.
- b. Sharing with colleagues of movement examples from the field work on the subject of opening and ending a lesion; a discussion of the difficulties that arose during the activity and of the ways of handling them; adapting the suggestions to a range of age groups and educational frameworks.

### **Lessons no. 6-7 Collaborative reflection on the issue of discipline**

During the lessons two internees – each at her own turn – will present a pedagogical-professional difficulty they had dealt with, which relates to the issue of discipline. Following each presentation a collaborative reflective discussion will be held in plenum.

### **Lessons no. 8-9 Collaborative reflection on creating motivation for studying dance**

Both lessons will include two types of reflective activities:

- a. Presenting a pedagogical-professional difficulty regarding the creation of motivation to study dance by one of the internees, and holding a collaborative reflective dialogue.
- b. Lesson 8: workshop activity for experiencing **body drumming** as a strategy for creating involvement.

Lesson 9: workshop activity for experiencing **multimedia** as a strategy for creating involvement.

\*\*\* **Preparation for lesson 10:** each internee will present in the next session segment from YouTube she believes allows for the creation of a dialogue in dance.

### **Lesson no. 10 Brainstorming the creation of an interaction between multimedia and dance instruction**

Workshop activity in movement – experiencing the creation of dialogue between multimedia and dance; discussion of the difficulties that arose during the activity and ways for handling them; developing and adapting the examples for a variety of age-groups.

\*\*\* **Preparation for lesson 11:** each internee will present in the next session three movement phrases from her field work: A. body warmup; B. movement in the personal space; C. movement in the general space

### **Lessons no. 11-12 Collaborative reflection on the organization of the learning material**

Both lessons will include two activities:

- a. Two internees will present – each in her own turn – a pedagogical professional difficulty with which they struggled in their work and which relates to the issue of organizing the learning material. Following each presentation a collaborative reflective dialogue will be held in plenum.
- b. Sharing with colleagues of movement examples from the field work on the subject of organizing the learning material; discussion of the difficulties that arose during the activity and the ways of handling them; adapting the suggestions to a variety of age groups and educational frameworks; developing them into additional movement activities.

### **Lesson no. 13 Collaborative reflection on criteria for evaluating pupils' achievements**

The lesson will include two activities:

- a. One of the internees will present a pedagogical professional difficulty relating to the evaluation of pupils' achievements, and following it a collaborative reflective dialogue will be held in plenum.
- b. A discussion of criteria for evaluating pupils' achievement in an end of term test, in preparation for submitting mid-year grade reports.

**Lessons no. 14-15 Collaborative reflection on the integration in school staff towards preparation for a school ceremony as part of the shaping of the school culture**

During the lessons two internees – each at her own turn – will present a pedagogical-professional difficulty they had dealt with in their work, which relates to the issue of integrating in the staff prior to preparing a ceremony. Following each presentation a collaborative reflective discussion will be held in plenum.

**Semester B**

**Lesson no. 16 Discussion of aspects of formative evaluation of the teaching internee**

Formative evaluation of teachers means the provision of constructive feedback regarding teachers' practice, while identifying their strengths and weaknesses, in an attempt to ensure their professional development and a continued successful functioning in the education system. In accordance with the requirements of the Ministry of Education, the counselor teacher is required to provide the internee with a formative evaluation as a summation of stage A of their internship work. The evaluation includes feedback on the functioning of the teacher in the past and instruction towards the future.

The lesson will include two activities:

- a. Discussion of the aspects of the formative evaluation in accordance with the requirements of the Department of Internship in Teaching at the Ministry of Education;
- b. Instruction regarding the filling out of the formative evaluation forms.

\*\*\* **Preparation for lesson 17:** each internee will present in the next session an example from her field work of an infrastructure for creating an end of the year dance performance.

**Lessons no. 17-19 Brainstorming the issue of preparing a dance for the end of the year performance**

All three lessons will include two activities:

- a. Workshop activity in movement – experiencing examples from the field work towards the preparation of the end of the year performance; a discussion of the difficulties that arose during the activity and ways for dealing with them; developing and adapting the suggestions for the different age-groups.
- b. Personal conversations with the workshop counselor.

**Lesson no. 20 Dilemmas and copings in the interrelations between my professional and personal lives**

A discussion and reflection – personal and group – of dilemmas in the interrelations between personal and professional life.

\*\*\* **Preparation for lesson 21:** each internee will go back to read her reflective diary regarding the issue of setting norms and rules in the classroom (according to the parameters specified in lessons 2-3 of the syllabus), towards the presentation of insights in the workshop.

**Lessons no. 21-23 Collaborative discussion and reflection following copings with the setting of norms and rules in the classroom**

Following the writing of the reflective diary, the internees shall present insights regarding the process of setting norms and rules in the classroom, in light of the following questions:

- a. Which of the rules that you set is still valid today and which are not? What are the reasons for this?
- b. what were your dilemmas in the process of setting the norms and rules in the classroom?
- c. What did you find out about yourself following this reflection?

Following the sharing, a group-reflective discussion will be held in plenum on the dilemmas and ways of coping with them.

\*\*\* **Preparation for lesson 24:** each internee will present in the next session an example from her field work regarding her coping with the process of parting with the pupils towards the end of the school year.

#### **Lesson no. 24            Coping with the parting process towards the end of the school year**

Sharing of dance strategies for structuring the process of parting with the pupils towards the end of the school year.

\*\*\* **Preparation for lesson 25:** each internee will present in the next session an example from her field work regarding her coping with a teaching crisis along the internship year.

#### **Lesson no. 25            Collaborative reflection after coping with a teaching crisis during the internship year**

Following the writing of the reflective diary, the internees shall present a crisis they went through during the internship year, and which had raised doubts as to their choice of the teaching profession. The personal reflection will be conducted in retrospective observation of the crisis and the internee's coping with it.

Following the sharing, a group-reflective discussion will be held in plenum on the dilemmas and ways of dealing with them.

\*\*\* **Preparation for lesson 26:** each internee will present in the next session an example from her field work of an empowering experience in teaching along the internship year.

#### **Lesson no. 26            Collaborative reflection on an empowering experience in teaching during the internship year**

Following the writing of the reflective diary, the internees shall present an empowering experience from the internship year. The personal reflection will be conducted in retrospect, focusing on the influences of the experience on their work.

Following the sharing, a group-reflective discussion will be held in plenum on the dilemmas and ways of dealing with them.

#### **Lesson no. 27            Conclusive evaluation of the teaching internee**

The lesson will include two activities:

- a. Discussion of the aspects of the conclusive evaluation in accordance with the requirements of the Department of Internship in Teaching at the Ministry of Education;
- b. Instruction regarding the filling out of the conclusive evaluation forms.

#### **Lesson no. 28            Conclusion of the workshop**

Examining the significance and contribution of the personal and group reflective processing, guided by the workshop counselor, to the personal experience in teaching along the teaching internship year.

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### **Instruction Page for the Assignments in the Dance Instruction Internship Workshop Assignment**

#### **Stage A: Conclusion and insights from the reflection in the workshop**

Describe, in as much detail as possible, an event describing a routine or irregular difficulty you encountered in your work as a teacher.

- a. Describe the event, the time and place of occurrence, the main participants, the chain of events and your actions;
- b. Present the questions your workshop colleagues presented to you;
- c. Detail the suggestions for coping with the difficulty you presented as raised by your colleagues;
- d. Relate to the advantages and disadvantages of the suggestions for coping that could be relevant to you;
- e. Describe your feelings during the reflection in the workshop;
- f. How do you intend to act following the reflection? Why?

**Submittal requirements:** the assignment will be submitted to the workshop counselor by e-mail up to a week following the collaborative reflection in the workshop.

#### **Stage B: From the reflection to the field**

Describe, in as much detail as possible, your actions during 3 consecutive lessons with regards to the difficulty you raised as part of the workshop.

- a. Did you use the suggestions for coping raised in the workshop, and if so - how?
- b. How did the intervention influence each of the participants (pupil, group, teaching contents, teacher, school)?
- c. Describe your feeling while handling the problem.
- d. Are you satisfied with the way it was handled?
- e. Note a silver lining in the process.

**Submittal requirements:** the assignment will be submitted to the workshop counselor by e-mail up to four weeks following the collaborative discussion in the workshop.

## **DECLARAȚIA PRIVIND ASUMAREA RĂSPUNDERII**

Subsemnata, declar pe răspunderea personală că materialele prezentate în teza de doctorat sunt rezultatul propriilor cercetări și realizări științifice. Conștientizez că, în caz contrar, urmează să suport consecințele în conformitate cu legislația în vigoare.

Perlshtein Talia

Data:

# Curriculum Vitae

## Personal information

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## Work experience

- 1998-2015 Head of the “Dance and Movement Department” - “Orot Israel”  
College of Education – Elkana.  
1997-2006 Director of “The Dance Library of Israel” - Beit Ari’ela, Tel-Aviv.  
1980-2002 Head of the Dance Department - Academy High School of the  
Jerusalem Academy of Music and Dance.  
1989-1997 Lecturer at the Dance Faculty at the Jerusalem Academy of Music and Dance.

## Lecturer for Various Establishments:

**Topics:** History and Aesthetics of Dance:

- **The Israeli Foreign Ministry in the frameworks of:**  
1993-2015 Higher Education Courses - training of Cultural Consuls leaving to serve at Israeli embassies abroad.  
1998-2013 Foreign delegations of Festival Directors and Cultural Reporters invited by the Israeli Foreign Ministry – cultural department.
- **The Ministry of Education:**  
1994-2015 Teachers’ Supplementary Courses.  
- **“Omanut LaAm” Art and Culture Institute:**  
1996-2010 Lectures all over Israel to the wide public and to school students.
- **Professional conventions** in Israel and abroad. Among others:  
**2014 Austria** Lecture at the "International Conference on Culture and Cultural Policies". Conference initiated by the Centre for Research in Social Sciences and Humanities, Croatia.  
**Topic:** "Dancing their Identity: Orthodox Women Paving a New Path in Education"  
**2013 Israel** Lecture at the 6th International Conference on Teacher Education "Changing Reality through Education" at the David Yellin Academic College of Education and the Mofet Institute.  
**Topic:** "Look for Peace: Between Belief and the Art of Dance"  
**2009 Hamburg** Presentation at the 2nd Dance Congress in Hamburg.  
**Topic:** The film "Four Days" about Israeli dancer Vera Goldman, co-produced by the Israeli Dance Library and the Tanzfilminstitut, Bremen.  
**2008 Seoul** Lecture at the The 4<sup>th</sup> International Conference of the Korea Society for Dance Documentation, "Archiving Dance Heritage: Emerging Issues from the World Dance Archives" in Seoul, Korea.  
**Topic:** "Knowledge and experience come together at the Dance

- Library of Israel"  
*Seoul* Lecture at The Dance Department of Hanyang University.  
**Topic:** Contemporary Israeli Dance
- 2005 Vienna** Research concerning the structure, contents and development of Austria's ImPulsTanz Festival, Europe's largest dance festival.
- 2005 Kyoto** Lecture at the International Theatre Institute 2<sup>nd</sup> Asian Dance Conference "Individuality in Dance – The Contemporary in Dance" in Kyoto, Japan.  
**Topic:** "Dance in Israel: Is It a Reflection of Time and Society?"
- Tokyo* Lecture at Tokyo's Session House on behalf of the Israeli Foreign Ministry for an audience of dance journalists and executives, theatre directors and the general public.  
**Topic:** "A Look at the Israeli Contemporary Modern Dance".
- 2004 Bremen** Lecture at the Dance Film Institute in Bremen, Germany for the occasion of the Institute's Inauguration celebrations.  
**Topic:** "The Middle-Eastern and Western Influences on Israeli Dance".
- 2003 London** Lecture at the London Jewish Museum: the Second EVA Symposium on Research and Development cooperation between Europe, Israel, USA in Culture and Technology.  
**Topic:** "The Middle-Eastern and Western Influences on Israeli Dance".
- 2002 New York** Lecture at the Israeli consulate, intended for managers of dance venues, journalists and directors of the dance departments in the different universities.  
**Topic:** "Window to the Soul of Contemporary Israeli Dance".
- New York* 92<sup>nd</sup> street y – Harkness Dance Center.  
**Topic:** "Dancing in a War Zone: A Journey through Israeli Dance".
- Boston* International Symposium "EVA 2002" at the Harvard University.  
**Topic:** "Window to the Soul of Contemporary Israeli Dance".
- Boston* Lecture arranged by the Boston consulate.  
**Topic:** "Window to the Soul of Contemporary Israeli Dance".
- Philadelphia* Lecture arranged by the Philadelphia consulate.  
**Topic:** "Window to the Soul of Contemporary Israeli Dance".
- 2000 Israel** The 2<sup>nd</sup> International Convention on the subject 'Movement and Song for the Young Ages' at the Zinman College of Physical Education at Wingate Institute.  
**Topic:** Dance as a Way to a Multi-Dimensional Development of the Student's Skills.
- 2000 Turkey** Consultation and design of an Instruction Program for the Dance Faculty at the Ankara University.
- 1999 Israel** National Convention for Dance Teachers – Beit Ari'ela, Tel Aviv.  
**Topic:** "Instruction Programs – Transition to the Future".
- 1998 Israel** National Convention for Composers and Choreographers – the Public Council for Culture and Art – Tel-Aviv.  
**Topic:** "Choreographic Patterns – Demonstrations and Analysis".
- 1997 Japan** Consultant and lecturer at the Arts Fair at the Tokyo International Forum.
- 1996 Israel** The Educational Exhibition - "Future Education", the International Congress Center – Jerusalem.  
**Topic:** "An Instruction Program Integrating Dance for the Enhancement of the Bible Studies Experience".

### **Member of Committees:**

- 1999-2007 The Israeli Curriculum Center, Committee for Dance Study Programs.  
1995-2007 The High Professional Committee of Dance, Ministry of Education.  
1991-2006, 2012 Active on Cultural Committees of "Omanut LaAm":  
(1) Dance Repertoire Committee.  
(2) Cultural Enrichment Program for School Students.  
2000-2005 Member of the "Excelling Dancer status Committee" for the I.D.F on behalf of the Ministry of Science, Culture and Sport, Culture Directorate, Dance Department.

### **Education and training**

- 2012 -2015 PhD student at the Faculty of Education - Moldova State University  
1997 MA – The Faculty of Humanities – The Hebrew University, Jerusalem.  
1991 Diploma Senior School Headmasters - The Hebrew University, Jerusalem.  
1980 BA – The Jerusalem Academy of Music and Dance.

### **Languages**

- Hebrew  
English

### **Additional information and annexes**

#### **Publications:**

- **Israel Affairs.** "Dancing their Identity: Observant Female Dance Teachers Shaping a New Path in Education", 2016, in press.
- **Studia.** The contribution of the Intervention Program in an Induction Workshop for Observant Dance Teachers to Increasing the Levels of Professional Commitment and Satisfaction", 2015, in press.
- **Studia.** "Choosing the Teaching Profession Among Dance Students", 2014, Vol. 9, No. 79, p. 213-220.
- **Studia.** " To Grow and Develop as a Human Being: Perceptions and Positions of Dance Teachers Towards the Contribution of Dance Education to Pupils as Part of the Formal Curriculum at School", 2014, Vol. 9, No. 79, p. 208-212.
- **Dance Now.** "A Connection of the Higher and the Lower Spheres: Perceptions and Positions of Observant Dance Teachers towards Dance Teaching at the Religious-General Education System in Israel", 2014, No. 26, p. 80-91,
- **Dance Chronicle,** "The Dance Library of Israel: Thirty-Five Years Serving the Field", published by Routledge, USA, November 2010, issue 33.3, pp. 442-452.
- **Are 100 Objects Enough to Represent the Dance?**, "The Archives of the Dance Library of Israel: A Testimonial On the Discourse between Languages, Time and Place in Movement." Published by Epodium, Munchen, Germany 2010, pp. 42-59
- **The 4<sup>th</sup> Biannual International Symposium 2008, Proceedings,** "Knowledge and Experience Come Together At The Dance Library of Israel", published by The Korea Society for Dance Documentation, Seoul, Korea, pp. 75-83
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