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Visualization Theater versus Divergence and Non-Conformist Features in Motoric Behavior

The present study focuses on the connection between the classes devoted to kinesthetic visualization and the motor behavior presented by a child displaying the level of its creativity and non-conformism. The text presents individualizing experimental tests carried out in a group of girls of early school age on a summer camp. The aim of the research was to diagnose the progress of the participants' divergence concerning visualization (executed based on the analysis of one of the scale category of the motor behavior profile). Part of K. Krasoń's tool (2003, pp. 135–139) was applied in the entire exploration and verification research.

Key words: *visualization, theater of movement, divergence and non-conformism.*

1. The Essence of Visualization and the Theater of Movement

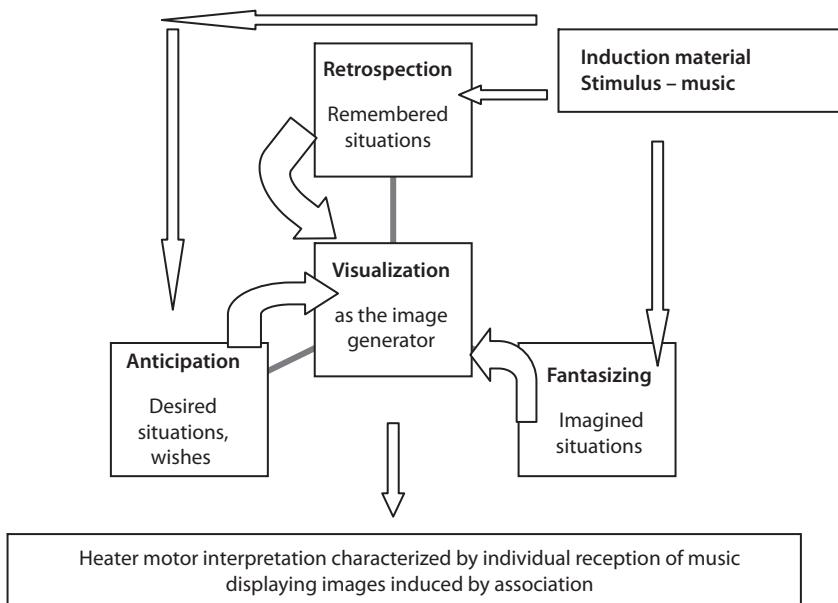
Movement, alongside air, food, and radiant energy, is the main stimulus of development. It means that, among others, movement induces human organism activities due to which its development can take place. 'The effects of motor activeness are changes in the entire organism particularly in the following systems: muscular, osseous, articular and ligamental, circulatory, respiratory and neural' (Grabowski H., 1997, pp. 28–29). The author of the present study will prove that a specially organized kinesthetic activity does also have an impact on the divergence development and molding of social relationships.

'Visualization is a practical science how to modify human attitudes (...) so as to let him/her feel that he/she himself/herself can be the author of such changes' (Samek

T., 1996, p. 241). By means of visualization one can reach inner, subjective reality, therefore, also the images creating the inner life structure (Epstein G., 1996, p. 12). It is a process based on finding, discovering (retrospection) or creating (anticipation) of an image in the mind, building a certain mental form. F.J. Paul-Cavallier states that *'this imagined yet real form bears the features of whichever event, object or situation which can be observed in everyday and verifiable world'* (Paul-Cavallier F.J., 1997, p. 22, cf. also: Krasoń K., Szafranec G., 1999 pp. 31–42; Krasoń K., 2003, pp. 193–206; Krasoń K., 2006). The researcher makes use of the notion **visualization** in order to depict a specific retrospective journey to one's own past experiences. Return to events is also characteristic training of imagination focusing on an individual effort making use of visual imagination when *'the mind is impacting the body'* (Weil A., 1995, pp. 93–97 and 199–201).

The proposal takes on a shape of realization via recoding music into a kinesthetic sign which is the essence of the imagined visualizations. Thus, kinesthetic visualization means the movements of the physical body and the imagined one. In the present strategy, the author wished to induce a repeated experience of the imagined situation bearing the features of experience and the child's association. This situation will evoke fantasies one has difficulties dealing with or, on the contrary, those

Scheme 1. Essence of kinesthetic visualization



being the source of joy and positive energy. Both situation types are rooted in our behavior stereotypes as they jointly form an experience and become the generator of later associations. The subject imagines him/herself in illusive situations but also in retrospective situations experiencing, in a way, the real 'I' and the wanted 'I'. He/she enters the role he/she ascribes to him/herself but can also 'play' somebody he/she is really not.

Motor visualization (kinesthetic interpretation) is therefore composed of remembered situations reenacted by means of retrospection, situations which we need learn to deal with and such allowing the occurrence of *catharsis*, anticipated situations concerning wishes, desires and dreams of an individual having the feature of channeling and finally sheer fantasy characterized by projection. All of them, in the end, get translated into kinesthetic signs (Krasoń, K. 2006, p. 246) which are composed into space. Kinesthetic visualization, in a way, evokes children's specially organized play so as to create an illusive theater (Krasoń, K. 2011) in which all ideas of the playing participants can easily find space. Participants make use of their own bodies and the characteristic feature is, doubtless, total freedom and 'openness' of the story told by means of movement. One can always add something new or make the story more complete. Yet, the most crucial are children's individual ideas, learning individual reception of music as everyone can hear something special in the induction material which can evoke a multitude of situations. It is by no means the supreme benefit of this type of classes. Simultaneously, every participant learns active perception of music, which induces activity which, in turn, is continued and transferred onto other fields of the participant's activities.

The presented formula stipulated creation of a situation in which the subjects tell a story created in their imagination by means of movement. The created story is quasi-feature in character but it also informs the spectator what the actor is like (Krasoń K., 2005). It is therefore a meta-communicé.

2. Empirical Research – General Approach

The following question is the basic research problem: Does, and in what manner, a multi-leveled spatial visualization impact the motor behavior profile among girls aged 7–9 with respect to divergence features?

Spatial visualization in a summer camp group was carried out during a series of 10 classes. Each class lasted 60 minutes. The author made sure the external conditions remained unchanged throughout the whole series by limiting the location to one classroom. The research group also remained unchanged from the

beginning to the end of the research. The classes' composition was defined and explained during the first meeting with the group and each class was executed in the same manner. Every day the girls listened to a different piece of music being the soundtrack of a selected movie¹.

The choice of the music pieces was by no means accidental as it was carried out after a thought-out selection. It is important to have selected musical pieces in line with the perceptive capabilities of the listeners (cf., Szatan E., 2004, p. 177) so the author decided to select film music, frequently of little popularity, almost unknown to children, which was to restrict the creation of schematic movement that would accompany already familiar music. Instrumental music was chosen in order not to suggest any solutions by means of lyrics and leave the girls with musical material open to interpretation. Due to the sound freshness it was considerably easier for the girls to generate original movement.

The classes were conducted² based on the motor expression scheme presented below:

- individual listening to a musical piece,
- first independent movements to the music,
- grouping, pairing or staying alone (up to individual preference),
- work on the movements with the music played several times,
- arranging the starting positions and completion of a dance,
- performance of every group or individual for spectators.

The children worked independently without the directiveness on the researcher's side. While observing the children's behavior, the researcher made a description of the presented visualizations and carried out scoring in accordance with the behavior features at the kinesthetic level concerning non-verbal expression. Features of the motor behavior which the researcher focused on can be paired on the basis of oppositions. These present on the left side are given negative values, those on the right – positive ones. Value 0 refers to an ambivalent feature so it means it can be attributed to features scored as negative and positive. The following features of the kinesthetic level were studied²:

¹ The movies: *Ruby Blue* from the *Grey's Anatomy*, *The Lively Once* from the *Pulp Fiction*, *Dinner is Served* from the *Pirates of the Caribbean*, *Roxie Suite* from *Chicago*, *Elena's Dance* from *Bandit*, *Mondo 77* from *Vanilla Sky*, *Cantina Band* from *Star Wars IV*, *Boogie Shoes* from *Saturday Night Fever*, *Oh My Juliet* from *Babel*, *Connie's Wedding* from *Godfather*.

² The classes were carried out by Agata Wzgarda as part of MA degree seminar conducted by professor of the Silesian University, Katarzyna Krasoń.

The features: **Algorithmics** in the movements is characterized by planning and carrying something in line with the scheme. Persons who in the information field matrix obtained – 3

algorithmics– divergence,
passiveness – activeness,
isolation – contact,
subordination – domination.

The research results will be presented in the individualizing manner as generalization of the creativity development dynamics seems in this very case not a very appropriate move, particularly if corporality is defined from the perspective of phenomenology and an individual human being creating visualizations is in the focus of our interest.

had reenacted ideas of others. When dancing, they continually controlled other people visually. The movement of the children with score – 2 was subordinate to the ideas of the children in the group and they only introduced minor changes. – 1 was given to children who applied motor stereotypes when dancing but also tried to execute their own ideas. Positive values were awarded to children who approached **divergence**, i.e., executed ideas which were discordant with the plans. 1 point means presenting one's own ideas but with the presence of multiple stereotypes. When the movement became more of the child's than being stereotypical 2 points were given. Complete divergence was present when a child showed non-stereotypical gestures which were attractive for other participants. Others willingly followed their example.

Passiveness means lack of participation. Children who were completely isolated from the classes and did not participate in them were given – 3 points. Participants who rarely joined the activities were given – 2 points. – 1 point was awarded to those girls who showed interest in the behavior of other subjects but remained passive. When the interest in the behavior of other group members was accompanied by their own ideas and involvement such girls were given 1 point. Alongside the increase in their own **activeness** the amount of awarded points was raised to 2 points and in case of complete and constant readiness to create movement the score was 3 points. – 3 points were given to children who isolated themselves from the group and did not interact with the group members.

Isolation assessed as – 2 points is characterized by isolation from the class participants yet with constant visual control. In case of few interactions with the group yet with the dominance of solo activities the child was given 1 point. 2 points meant more frequent **contacts** as well as consent of close contact (touch) with another person. The highest score was given to children aiming at constant contact with another person characterized by great willingness and capability of cooperation.

Subordinate persons, i.e., those who mimicked the movements of the dominating dancers standing behind them maintaining constant visual contact were given – 3 points. – 2 points were awarded to children who tried to become independent of the leading persons. More points were given when taking over control was present concerning their own motor behavior and when they partially assumed the leading role. The characteristic feature of those who got 2 points was their endeavor to **dominate** and unwillingness to subordinate. The maximum number of points was awarded to the girls who showed lack of concern for other participants and constant endeavor to assume the leading role.

Table 1. Features of the Motor Behavior Kinesthetic Level in the Pretest

No	Name	Algorithmics	Divergence	Passiveness	Activeness	Isolation	Contact	Subordination	Domination
1.	Jessica	-3		-3		-2		-3	
2.	Zuzia		1		3		2		3
3.	Ania J.	-2			1		2	-2	
4.	Inez	-2		0	0	-3		0	0
5.	Ania P.	-2			2	-3		0	0
6.	Klaudia	-1			1		2	-2	
7.	Justyna	-1			2	0	0	-2	
8.	Weronika		1		3	0	0		1

Comparison of the occurrence of negative features with those given positive points (Table 1) allows a statement that half of the test subjects belong to a withdrawing category characterized by isolation from the rest of the group. Other children are classified as members of the expansive group, i.e., they are in favor of contact and open to it (cf., Table 2).

Table 2. Categories: Withdrawal-Expansion of the Motor Behavior in the Pretest

	Name	Withdrawal Categories	Expansion Categories
		negative points	positive points
1.	Jessica	11	0
2.	Inez	5	0
3.	Ania P.	5	2
4.	Justyna	3	2
5.	Zuzia	0	9
6.	Ania J.	4	3
7.	Klaudia	3	3
8.	Weronika	0	5

It is worth mentioning that in the score taking the differences in score concerning the expansion category are smaller when compared to withdrawal. It shows moderate occurrence of this feature among the research subjects. One can say that they are expansive in an isolating manner. Children belonging to this intermediate category have strong personalities and feel uncomfortable in the crowd. They prefer individual actions yet still being in the public eye. They often put up barriers around them to block access to their 'prominence'.

Table 3. Features of the Motor Behavior Kinesthetic Level in the Posttest

No	Name	Algorithmics	Divergence	Passiveness	Activeness	Isolation	Contact	Subordination	Domination
1.	Jessica		1		2		1	-1	
2.	Zuzia		1		3		1		2
3.	Ania J.		1		2		1		2
5.	Inez		1		2		1		1
6.	Ania P.		1		2		1		2
7.	Kludia		1		3		1		1
8.	Justyna		2		3		1		2
9.	Weronika		2		3		1		3

During the last class (posttest) none of the children showed algorithmics in their movements (Table 3). All of them presented their own ideas sometimes making use of schemes. In the case of two girls one can consider their 'own' dance as they showed considerably fewer stereotypical moves, or such moves were almost non-existent. The level of activeness was significantly higher when compared with the first class. The entire group was willing to start acting and half of the girls showed constant readiness to action. The executed series of classes considerably improved the children's willingness to establish and maintain contact with the rest of the group. Choreography shifted from individual to group. The majority of subjects displayed the awareness of their own independence and at least partially assumed the leading role at times showing dominant features.

Comparison of the negative and positive features allows a statement that after the execution of the quasi-test none of the children belonged to a withdrawing

category. All of the girls became expansive. They improved their self-confidence as far as motor behavior is concerned (cf., Table 4).

Table 4. Categories: Withdrawal-Expansion of the Motor Behavior in the Posttest

	Name	Withdrawal Categories	Expansion Categories
		negative points	positive points
1.	Jessica	1	4
5.	Inez	0	5
3	Ania J.	0	6
6.	Ania P.	0	6
7.	Klaudia	0	6
2.	Zuzia	0	7
8.	Justyna	0	8
9.	Weronika	0	9

Holistic observation of all the subjects allowed for making quantitative conclusions concerning the behavior changes of the tested group. Nonetheless, the qualitative character of the research imposes an individual approach and singular description of the class participants.

3. Narrative Analysis of the Cases Participating in the Individualizing Experiment

Jessica. During the first class, the girl (1st grade) displayed a withdrawing attitude. She was completely passive and unwilling to commence any activities. After numerous suggestions and persuasions she started to react to music, yet in a very hesitant manner showing a high level of shyness. No changes in her location and body position were recorded. After several classes Jessica started to become more active. Elements of creativity started to appear, which allows for a conclusion that visualization fostered the girl's self-confidence and self-esteem. This can be proved by the fact that the girl's behavior, with time, became more independent of the others as she stopped copying other girls' moves, thus showing little stereotypical behavior.

Zuzia (1st grade) commenced the classes with self-confidence and in every category she was awarded positive scores. The total points during the first class were lower when compared to the last class only by 2 points. It shows that even in spite of a strong personality and certain fixed motor behavior the girl made progress in the creative expression. The child was capable of reacting to music, therefore she adapted her behavior to the musical piece. In the case the music did not meet her expectations she limited her kinesthetic reactions, which showed the girl's high level of independence and non-conformism. Yet, she was always active and willing to create. An important outcome and benefit from the participation in the spatial theatrical visualization for the girl was a decrease in her domination and desire to lead and impose her solutions on other girls. Zuzia learned how to cooperate and became more aware of other participants' existence. Creativity became a part of the socio-empathic competence thanks to which the girl could additionally inspire other participants, which in this case is worth mentioning.

Final differences recorded in the behavior of **Ania J.** (1st grade) are not very significant, yet they should be attributed appropriate meaning. What is interesting is that during the first class the girl willingly participated in a pair with another participant. Each subsequent motor expression was carried out in a more numerous (at least three participants) group. Differences in scoring were significant as during one class Ania remained almost motionless not changing her location and during other classes she moved freely changing her position in various spheres. The outcome: the girl commenced classes fully dependent and subordinate to other participants and very rarely presented her own ideas. She was withdrawn. During the last class she displayed less subordination and at times she even tried to dominate the group. Overcoming shyness and higher self-esteem impacted her creative sphere in a clearly stimulating manner.

In the case of **Ania P.** (2nd grade) the scores after the first class showed that the girl belonged to a withdrawing category. At the beginning her moves were schematic, easily associated to the images from video-clips or other popular choreographies. They were far from imaginative visualization. Marching with no change to gesture in one or more spheres was characteristic of Ania. She was isolated from the group, unwilling to contact the rest of the girls. What is more, Ania was even unwilling to have visual contact with other subjects. During the first half of the class series Ania's behavior was mainly scored with negative points. However, after the sixth class, the girl started to display more and more of her own ideas. She moved in the kinesphere and changed her position. Her moves became more expansive. During the last class the isolation level towards the group was decreased to a point where

she became open to other participants. Her progress is most noticeable in the gesture divergence, during the last class the girl overcame algorithmics and one can suspect that longer application of this strategy could bring about more significant progress also in this aspect of the girl's behavior.

Klaudia (2nd grade) was very expansive from the very first class. The intensity of the feature is different as the scores show. Klaudia applied many schemes and stereotypes in her movement during the first class, therefore she was scored – 2 points in this category. It resulted from her subordination to other participants. Maintaining visual control, she acted in a manner similar to the leading participants. Nonetheless, her motor behavior was scored high as unlimited, active, requiring space appropriation and changes of position. Towards the end of the classes she expressed herself in a more creative manner and what is more she was willing to dominate the group. She was aware of her independence, she became more isolated from the rest and that is why she wanted to be in the leading role. Her wish, nonetheless, was not of the depreciating character towards the other girls.

Justyna (3rd grade) after the experiment the girl got high stores, i.e., 8 positive points meaning a high position in the expansive category. Yet, during the first class she was scored mostly with negative points. She is another example of a girl whose moves shifted from algorithmic to divergent, from limited to expansive. With constant high activeness Justyna was characterized with ambivalence between isolation and contact. She was a child able to cooperate with the group or in a pair as far as her moves were concerned but she often looked for space only for herself, moving individually in line with her inner 'I'. High positive score awarded during the posttest class proves a stimulating impact on the spatial visualization. Justyna is an example of a child who first shifted from a withdrawing category and became more self-confident and more expansive but then she made progress in the esthetic sphere perfecting her moves.

Weronika (3rd grade) obtained 5 points after the first class and 9 points after the last one. It was the highest score in the entire group. It is worth focusing on the expansive features of her gestures and personality. Constant activeness of the highest level is the first characteristics of Weronika. She displayed readiness to act and express herself during every single class. What is also of importance is that she displayed a high level of divergence which was further developed towards the end of the class series. The girl's gestures constantly strove for expansion, they were always open. Weronika crossed the boundaries of her own kinesphere³. Just like in the case of Justyna, Weronika was also able to cooperate with a group or

³ Notion defining the test space

in a pair yet she often looked for space just for her. When developing her self-confidence and confidence of her motor behavior the child aimed at domination. One could easily observe Weronika's growing sense of power in the group. Her actions became independent and conscious, which finally led to a situation when Weronika played the leading role in the entire group. She was highly dominating and she contributed all the best solutions solely to herself up to a point where one can state that her behavior crossed the boundary of a positive influence. It is therefore necessary to control the interpersonal expansiveness flow so as not to inhibit the divergence of the other participants. Uncommon personalities should be taught how to share their individuality so as not to impose such personality on the rest of the participants.

Inez (3rd grade) throughout the experiment she changed her behavior from withdrawing to expansive. Comparing the first and the last class this difference is very clear. At the beginning she was given – 5 points and in the end her score was 5 points. Inez stopped applying stereotypes in her visualizations during the seventh class. At that moment she started expressing herself introducing her own ideas to her expression. The girl's activeness level is also interesting. During every class, for a certain period of time, Inez displayed a high activeness level, full readiness but at the same time she isolated herself completely and never fully participated in the classes. Nonetheless, the penultimate class and the last class (posttest) finally liberated her complete activeness. One can come to a conclusion it was the time when she finally felt self-confident and cherished telling her story via theatrical movement. Balanced subordination and domination behaviors were characteristic of this child. Despite a lack of confidence, low involvement and expression the girl displayed willingness to dominate from the very start of the experiment. The classes brought various benefits as far as the girl's development is concerned: the child became open with regard to her experiences; she was more willing to interact with other participants, more active and self-confident.

4. Final Comments

Sign presentation – out of necessity determined by the space limitation in the present study – brings basic although only individualizing findings. Visualization, where the body becomes a tool for expressing one's own thoughts, experiences become a medium of creation allowing a considerable progress in the development of children's divergence, their contacts with other people, expansiveness and space appropriation. The subjects experienced their own kinesthetic and corporal

capabilities and in this way they developed their affective and intellectual spheres. And what is of utmost importance, they learned how to act and create jointly what in the educational work cannot be overrated as originality and non-conformism of individuals is a value in itself, yet when it becomes part of joined activities it brings benefits for the group, opens inhibited or withdrawn individuals who lack confidence as far as their own capabilities are concerned.

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