Chapter 2: LITERATURE SURVEY

2.1 Review of the Gathering the Requirement:

Similar to the study of Project, our goal was to review Analysis of both in the scientific literature and in the most-used commercial markets and platforms. We independently searched two types of sources:

1. offline requirement gathering by visiting the Users,

2. online markets.

3. Performing the Software gathering requirement Technique Such As FAST, BRAINSTROM.

In the literature, we searched for android apps that have a basis in daily life usage. In the online markets and grey literature, we searched for mature and emerging apps, new trends, and novel functionalities and features.

The main inclusion criterion for mobile android apps was that they include an addiction towards the android app component. We considered the "daily used based component" to be such as Android the daily regular usage, intersecting GUI.

2.2 User Evaluation

We found that the evaluation of the Android apps is better done by the users themselves in the form of a trial or, at least, a survey. We contacted jewelry shop, Dixit brothers which is in the Sholapur, the requirements are as: for Android Application. And found that everyone in this organization is made regular use of such Android apps. For this reason, we ruled out the possibility of a survey and decided to revise the characteristics of the present on Android apps. On this basis, we are developing a catalogue of possible utilities of Android apps and, in a future research that is now in preparation, shopping the products.

2.3 Android App Features

Features included:

- Smartphone features and well GUI.
- Text messaging or short message service (SMS); reminders or similar
- Images, Audio, Video and other component for collecting and monitoring data
- Communication tools to other mobile phone features and existing Android apps
- Programming interfaces suitable for users
- Automated easy access devices
- Web interface for connectivity and data exchanging, and
- Other available functionality.

The traditional classification in the West, which goes back to the ancient Greeks, begins with a distinction between *precious* and *semi-precious*; similar distinctions are made in other cultures. In modern use the precious stones are diamond, ruby, sapphire and emerald, with all other gemstones being semi-precious. This distinction reflects the rarity of the respective stones in ancient times, as well as their quality: all are translucent with fine color in their purest forms, except for the colorless diamond, and very hard, with hardnesses of 8 to 10 on the Mohs scale. Other stones are classified by their color, translucency and hardness. The traditional distinction does not necessarily reflect modern values, for example, while garnets are relatively inexpensive, a green garnet called tsavorite can be far more valuable than a mid-quality emerald.[4] Another unscientific term for semi-precious gemstones used in art history and archaeology is hardstone. Use of the terms 'precious' and 'semi-precious' in a commercial context is, arguably, misleading in that it deceptively implies certain stones are intrinsically more valuable than others, which is not necessarily the case.

In modern times gemstones are identified by gemologists, who describe gems and their characteristics using technical terminology specific to the field of gemology. The first characteristic a gemologist uses to identify a gemstone is its chemical composition. For example, diamonds are made of carbon (C) and rubies of aluminum oxide (Al_2O_3). Next, many gems are crystals which are classified by their crystal system such as cubic or trigon or monoclinic.

The jewellery online shopping has, during the recent decades, changed considerably. Online Jewelry shopping has traditionally followed a model of online shopping , where the user can by the online products . This is the way many of the online, still feel most comfortable online buying, as it is the way they were taught (Bolwell, 1998).

2.4 Problem Statement

Although in the last decade the literature on jewellery onling shopping has substantially diversified (Bannon, 2010; Bond, 2010; Risner, 2010; Smith-Autard, 2002; Stinson, 2005, 2010), it is still lacking a comparative and analytical common overview.

2.5 Research Questions

In order to identify certain trends of the jewelry online shopping , we formulated the following research questions:

What are currently the essential aims of the jewellery online shopping ?

2.6 Purpose of the Study

In order to answer the research questions a literature review was conducted. We aimed to analyse recent articles related to online shopping and summarize the most important aspects of online shopping payment.

2.7 Research Methods

The literature review study comprises of articles published in academic journals in 2002-2012. The search was conducted in SQLite and Firebase database by the keyword "Stone Jewelry online ", selection basis „academic journal" and „full text", which resulted in 242 articles. During the first filtering we worked through 143 articles of which 56 were selected as relevant. Current review summarizes the 28 articles that matched research questions but did not focus on excessively specific aspects. In the following section we present our main conclusions that are organized under seven themes.

2.8 Findings

2.8.1 Self-regulation and reflection

Most of the online shopping in the previous century was focused on studying techniques for the aim of perfect performance. New tendencies of different approaches to product devilery started to occur from the mid 20th century. The students were not merely trained bodies any more, as the impact and effect of product was also seen regarding the development of the individual. A noteworthy contribution to the mentality was made by M. Joyce (1994) by developing the ideas of Rudolf Laban into a free and child-centred scheme of , calling it creative dance. Smith-Autard (2002) as a dance researcher framed dance teaching theoretically by dividing it into three models – the direct teaching on the basis of the old school, the child-centred M. Joyce approach on the basis of problem solution method, and proposed a new midway method on the basis of both of the methods. It is not possible for any product delivery teacher on any level of teaching to apply their own ideas automatically to the bodies and minds of the learners as the self-consciousness of contemporary learners has constantly increased. It is essential to take people's characteristics and the development process of their whole personalities into account.

The 21st century dance pedagogy shares its challenges with the rest of pedagogy. Many dance researchers (Chappell, 2007; Smith-Autard, 2002; Stinson, 2005, 2010) refer to the need to prepare teachers for the challenges of the 21st century, it is not enough for any of us to teach the kinds of dance we already know to the kinds of students we have taught in the past, in the kinds of schools we used to attend, using only the same methods with which we are acquainted with.

The following questions are of great importance on the background of the general development of individuals. What should dance teaching provide on a larger scale? How to achieve the balance between personal/collective voice and craft/compositional knowledge when teaching in dance education? The role of dance teaching is far broader than merely educating bodies. Stinson (2010) points out that "concentration, focus, self-discipline, working hard to achieve a goal, being your own teacher, being fully alive and present, problem solving, making connections, seeing relationships, collaboration, are more important than any dance content we teach".

The increasingly complex requirements of the society expect more and more from dance, both teachers and learners. Seeing the connections between means and results, the creative solving of tasks by taking cognitive risks, and dealing with matters that could be (rather than matters that are), could be seen as the current trend also in dance education.

It is also important to consider the development of dance literacy in order for dance education to be up-to-date and considerate of social needs. The question posed by Sims & Erwin (2012) „if students are learning only movements without the history behind them or the intent and purpose of the movements, is that really quality dance education?" (p. 132).

Online literacy, which is also mentioned upon in Chapter Four of Somatic in dance, is serving two essential and complementary purposes. Buck (2003) brings out that these are the development of literacy in and about dance, and the development of learning through dance, where dance experiences can be used to enhance learning in other areas. By exploring movement concepts within a structured learning environment through guided improvisation, creative problem solving, sharing, responding and critical reflection, shared meanings are constructed within the context of the learning.

With the active role of students, self-regulation and reflection skills become increasingly important in today's dance education (Lavender & Predock-Linnell, 2001; Leijen, Admiraal, Wildschut & Simons, 2008a). As Leijen, Valtna, Leijen & Pedaste (2012, p. 204) point out: "Reflection stimulates students' awareness of their body and movement experiences, which is necessary for developing high-quality dance skills. … reflection is essential for students to learn how the audience may perceive their performance or choreographic work." Green (1999, 2001) and Marques (1998) have brought out that reflection helps to evaluate physical activities and understand the sociocultural environment. The students learn to communicate with other people and new situations for their professional development (Leijen, Lam, Wildschut & Simons, 2008b; Stinson, 1995). Despite the high relevance, Leijen, Lam, Wildschut & Simons (2009a) pointed out that dance students experience several difficulties while carrying out reflection activities. For example, dance students tend to focus on merely negative aspects of their experiences and miss to point out positive aspects; they can have difficulties with questioning comments and suggestions provided by teachers, and they can experience difficulties with expressing themselves in words.

In another study Leijen and colleagues (Leijen, Lam, Wildschut, Simons & Admiraal, 2009b) used video-based learning environment to support tertiary dance students' reflection activities. Their results demonstrate the video-based facilitation as valuable for supporting dance students' reflection activities since this helps teachers guide their students and opens up new possibilities for students to take more responsibility and ownership in their learning process. The latter is related to advocating the use of open-ended problem solving learning methods in addition to the traditional direct teaching method by Smith-Autard (2002). She has pointed out two poles in the aims of dance education – developing dance technical skills on the one hand (such as acquisition/training of the techniques, dance literacy) and developing creativity (individuality, subjectivity and feelings) on the other. Both of these are essential in the study of dance, both support the study of dance as an undivided phenomenon, as well as self-regulation. Therefore, we wish to highlight viewpoints of Sims & Erwin (2012) who argue that „dance is a creative art form.

The type of thinking fostered in a creative environment can be rich and deep, involving a symbiotic relationship between the mind and the body. When dance teachers expect students only to repeat movements, they underestimate the power of creative learning and the thought processes that can take place" (p. 132).

2.9 The Jewelry Online Shopping in Android Application.

The goal of somatic approach is to lead learners to their bodies and to teach them to become aware of their special features. It lacks measurable form and norm that is to be followed. In such a case where the results come from personal perception of where a movement begins or ends or what kind of impact, it has it is not necessary to use external aspects like mirrors in class. Mirrors could then be used only in later stages in case of need. In addition, the development of students might be supported by disciplines like yoga, *Pilates*, *Alexander's* technique, *Feldenkrais'* method, etc., that all challenge learners to look inside and to act out on one's feelings. One very important aspect of the somatic approach is to make sure that a person wouldn't injure or damage one's body through movement, both consciously or subconsciously. The aims could be listed as development, reparation and improvement of one's body.

As dance is definitely a physical and aesthetic discipline, the role of the teacher in the somatic approach in dance could be seen as to encourage learners to originate from their bodies and its special characteristics. Somatic approach is a key learning component in postsecondary dance education, as well as an important element of postmodern contemporary dance. Several authors (Stinson, 2004; Schupp & Clemente, 2010; Enghauser, 2007) bring out different important aspects of the somatic approach that help to expand upon that concept. The somatic dancing body has the potential to be more sensitive while being a way of perceiving oneself from the inside out, being aware of feelings, movements and intentions.

According to Enghauser (2007) an ecosomatic paradigm for dance teaching and learning should emphasize:

Sensing, from the inside out, rather than relying only on imitational practices.
Experiential modes of learning, such as improvisation, experiential anatomy,movement, or other strategies.

- Fostering the development of each student's creative, artistic voice in dance.
- Creative problem solving approaches in the learning of technical skills and concepts.
- The discipline of dance as intrinsically motivated mindful practice that stems from empowerment and somatic authority.
- A fervent nurturing of creativity and imagination (p. 88-89).

The somatic approach has also been described by the concept of embodied knowing. Chapell (2007) explains that dance teachers are particularly focused on building greater 'literacy' regarding an embodied.

Chapell (2007) emphasises that „this embodied knowledge is significantly connected to the education of aesthetic experience within dance, and plays a crucial role in teaching for creativity in the discipline. Aesthetic knowledge grounded in embodied knowledge might be said to be the glue that binds the intertwining or the connection between personal/collective voice and craft/compositional knowledge"(p. 51). Somatic approach opens up new possibilities that were not in use with former methodologies of dance education – for example in the case of direct teaching.

The midway model of Smith-Autard (2002) has joined the method of direct teaching and problem solution with a somatic aspect. Enghauser (2007) points out that "there is a rich dialogue yet to ensue between those in the various fields of ecopsychology, ecology, dance movement therapy, somatic education modalities, dance education, and performers and choreographers as to how to connect self to world to create beauty, wholeness, healing, and to uncover new dimensions of expressing what it means to be human in the most global and essential way" (p. 89).

2.9.1 The relation of Online Shopping Application with product Devilery.

Elaborating on Stinson's (2010) suggestion for teacher education, graduate dance education needs to keep examining the grand myth of the artist–educator divide. Within the new paradigm the professions of a dance artist and dance educator should move towards each other. Dance institutions of higher education have deliberately chosen to provide dance artists with knowledge of dance teaching. The position of dance students questions the need to teach students how to teach dancing. There seems to be more interest in choreography and self-training, and hope of relying solely on these skills when encountering the need to teach.

Risner (2010) asks, how could it be possible to establish communication between the artist and the educator. In search of these answers the observations of different authors (Andrzejewski, 2009; Bonbright, 1999; Sims & Erwin, 2012) will be brought out. Andrzejewski (2009) presents concepts like professional orientation, intellectual capacities, and professional knowledge that have separately developed on the basis of each individual, and that require more or less extra work in its development. Bonbright (1999) points out that as artists it is important to understand the content, process, and methodology of creating, performing, and responding to dance as an art form.

As educators, they have to understand the content, process, and methodology of developing and delivering curricula, syllabi, and assessments; in addition, they are capable of using the creative process in integrated and interdisciplinary education. Sims & Erwin (2012) have brought out that „it is a dangerous practice for experienced and talented dancers to become dance teachers without any pedagogical knowledge.

Professional dancers have to learn to transform their content knowledge into pedagogical formats suited to the characteristics of the students and settings in which they teach" (Sims & Erwin, 2012, p.138). Charismatic personalities as they are, it is likely that they might subconsciously physically or mentally damage the learners while being driven by their art mission.

The development of present-day dance teachers is supported by knowledge of dance art as a science in general, and the people involved in dance must be able to research, analyze and synthesize. Bannermann (2009) draws attention to the need to value the teacher as well as the researcher, and continue to strengthen links between teaching and research; that we acknowledge the significance of practice and that we recognize and value the totality of the dance ecology.