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The Notion of ‘Dance Identity’ as a major Factor for effective Dance Therapy.

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The notion of 'dance identity' as a major factor for effective dance therapy.

Abstract

The purpose of the research is to enlighten the importance of the consideration of dance identity before the beginning of dance therapy sessions and to propose an example on how to explore dance identity in high school students. The research took place at a public school at Fokida, Greece. For the exploration of dance identity there were used questionnaires, interviews and practice. As a result, the students' dance identity consisted of dances which constituted the local dance repertoire. Their dance identity was expanded during the twelve dance therapy meetings, but once again the students adjusted the new dances to the local dance structure and style. The interviews as well showed the students' interest on Greek dances and particularly, on local tradition. It was obvious that at that time local dance was the proper to be used for an effective dance therapy.

Keywords: Anthropological approach, dance identity, public school, mixed method, dance therapy.

Περίληψη

Σκοπός του άρθρου είναι να διαφωτίσει τη σημασία της έννοιας της χορευτικής ταυτότητας στα πλαίσια της χοροθεραπείας, να δείξει την αναγκαιότητα προσδιορισμού της πριν την έναρξη των συναντήσεων χοροθεραπείας, καθώς και να δώσει ένα παράδειγμα ανίχνευσής της σε μαθητές Γενικού Λυκείου. Η έρευνα πραγματοποιήθηκε σε δημόσιο σχολείο στη Φωκίδα. Για την ανίχνευση της χορευτικής ταυτότητας χρησιμοποιήθηκαν ερωτηματολόγια, συνεντεύξεις καθώς και πρακτική εφαρμογή. Σαν αποτέλεσμα, η χορευτική ταυτότητα των μαθητών αποτελούνταν από χορούς που συνιστούσαν το τοπικό χορευτικό ρεπερτόριο. Κατά τη διάρκεια των χοροθεραπευτικών συναντήσεων έγινε προσπάθεια διεύρυνσης της χορευτικής τους ταυτότητας αλλά οι μαθητές προσάρμοζαν τους νέους χορούς στο τοπικό χρώμα. Ακόμα και οι συνεντεύξεις έδειξαν ότι το ενδιαφέρον των μαθητών εστιαζόταν σε ελληνικούς χορούς και κυρίως, στους τοπικούς χορούς. Ήταν φανερό ότι για μια επιτυχημένη χοροθεραπεία θα έπρεπε να χρησιμοποιηθούν μόνο οι τοπικοί χοροί.



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Λέξεις Κλειδιά: Ανθρωπολογική προσέγγιση, χορευτική ταυτότητα, δημόσιο σχολείο, μεικτή μέθοδος έρευνας, χοροθεραπεία.



Introduction

The study of dance therapy from an anthropological point of view is of great importance and covers a wide range of subjects. Schott-Billman (1998) refers to the dance therapy as a substantial matter of general anthropology. Other researchers, as well, study issues that arise during dance therapy meetings due to the different cultural background of all participants, including the dance therapist, that is, issues of social and cultural anthropology (Hanna, 1990; 2004). Such issues are: a) the participants' attitudes (collective or individualistic) (Dosamantes-Beaudry, 1999), b) the differences in their cultural background (Hanna, 1990; Chang, 2009; Panagiotopoulou, 2009), c) their reactions to physical contact, such as touching, during the session (Sakiyama & Koch, 2003), d) the effect of the dance therapist's music selections (Zachos, 1995), etc.

Although, the recent development of dance therapy discipline has led to various theoretical approaches (Lewis, 1984; Levy, 1988), the anthropological perspective had been ignored for many years by dance therapy practitioners. The stress of the initial dance therapy researchers on modern dance with the emphasis on the dimension of movement 'without limitations', questioned the effectiveness of other kinds of dance such as folk, social, ballet etc. Some of the greatest dance therapists believed that these kinds of dance block the therapy procedure due to their organization and structure (Schmais, & White, 1986). As a result, most dance therapists did not take under consideration the participants' cultural background but imposed their personal dance style or movement on them. In due course it was obvious that this attitude caused obstacles in treatment procedure and additional stress to participants (Hanna, 2006) as well as the devaluation of the vital impetus that the dance produces, the 'spirit of the dance' (Bruno, 1990).



In Greece, for example, the place that the present study took place, Greek dance therapists have been using movements or modern dance in almost every experiential or educational dance therapy seminar or session for the last 15 years (figure1). Furthermore, there are cases that in dance therapy sessions there is no music accompaniment and dance therapists just keep notes without participating. But this is quite odd and inconvenient for Greek people whose sense of dancing includes music, songs, group, circle etc. (Panagiotopoulou, 2012). So, in figure 1 Greek participants and Greek therapists come to communicate with non-Greek dance. How is it possible to achieve sufficient communication when they use a different dance system, a different language (Kaepler, 1972).

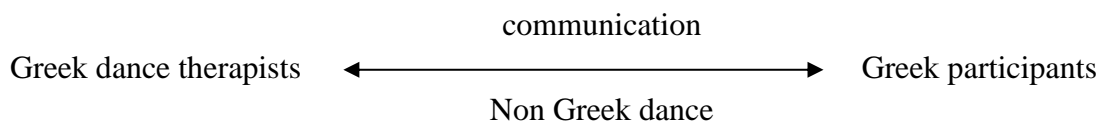


Figure 1: Panagiotopoulou, E. 2012. 'Dance identity in a dance therapy session. My personal experience. In: Dance Therapy World Congress, Athens, p.2.

As a consequence, the notion of dance identity – that is one of the sub-identities of cultural identity (Lekka & Grapsa, 2003) – came up quite recently in dance therapy practice as a need to eliminate “possible barriers between dance therapists and participants while opening up channels of communication” (Panagiotopoulou, 2011:107). Many researchers that ignored the participants’ dance identity mention barriers that emerged during dance therapy meetings. For example, a) Dosamantes-Beaudry (1997) as well as Pallaro (1996) used American cultural values in dance therapy sessions with non – American people and found many obstacles during therapy process, b) Chang (2009) felt ‘inadequate, out of place and alienated’ in a dance therapy session where she was the only Asian and c) while Dosamantes-Beaudry (1999) was leading one group of Western Europeans and another of Taiwanese people and she proposed a kinetic work with individualistic expression to both groups, only the first one was successful. On the other hand, researchers that took under consideration the participants’ dance identity mention the effectiveness of dance therapy. For example, a) Lima and Viera (2007) increased the mental, emotional and physical well being of Brazilian elderly people with rhythms they used to dance in their youth and b) Zachos (1995) used Greek traditional dance forms in order to reinforce the therapeutic process of Greek schizophrenic patients.



From all the above, it is obvious that cultural background and mostly, the notion of dance identity is vital for effective dance therapy sessions (Panagiotopoulou, 2011). Moreover, these results are an answer to the claim of Schmais and White (1986) that only modern dance is effective in dance therapy sessions. In Greece, again, a research that took place in 2009 revealed that dance therapy healing processes function in panygyri – a Greek traditional festival. The five processes which are vitalization, synchronization, integration, expression and education constitute the healing processes that contemporary dance therapists aim to function in dance therapy sessions (Schmais, 1985). Therefore, the research mentioned above was conducted to show that these processes are an integral part of Greek dance tradition through the example of panygyri at Malandrino Fokidas (Panagiotopoulou, 2009; Panagiotopoulou et al, 2009).

A very indicative clue is that people in Greece used the term 'therapy' in the everyday life. It was a familiar term that described ordinary practices. For example, people from Polikastano Kozanis as well as people from Deropoli of Northern Epirus used to say «Θεραπαύτκα» (THERAPautka), which means 'I am healed' while deriving pleasure from a tasteful dish or dance. In the same way, people from Dorida Fokidas used to say «Α, π' να μη θαρραπέις» (A, p' na mi THARAPaeis), which means 'Wish you not to be healed', when somebody did something in excess (Panagiotopoulou, 2012; Panagiotopoulou & Zografou, 2012). It seems that what we assume as something new and present it as a new discipline, it was a common place in traditional societies. Traditional material, in general, can be proved exceptionally inspirable and useful for dance therapists as long as we know the function and the context of this material (figure 2) so as to use it in an appropriate and effective way (Watling, 1993).

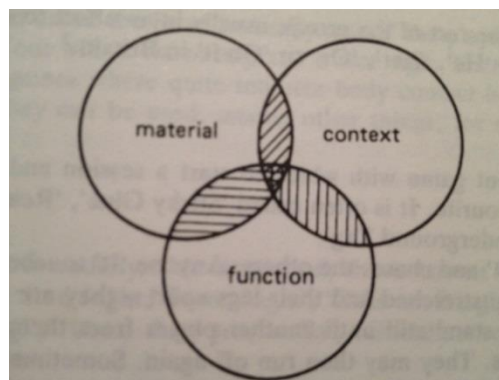


Figure 2: Watling, R. (1993). Folklore and ritual as a basis for creative therapy. In B. Warren (Ed), Using the creative arts in therapy (p.25-34). Brunner-Routledge: New York, p.27



The current article is part of a wider research which aimed at the cultivation of social and affective skills of high school students in Greece through dance therapy (Panagiotopoulou, 2014). More specifically, in this research the dance therapy healing processes that were mentioned above and function in Greek panygyri, were used in school environment for the cultivation of Greek students. It focuses only on data concerning the student's dance identity and on how this was a crucial point for the effectiveness of dance therapy on the students' social and affective skills. More specifically, the purpose of this article is to highlight the significance of considering the participants' dance identity before the beginning of the dance therapy meetings and furthermore, to present a method on how to explore dance identity and use it accordingly during dance therapy.

Methodology

Before this research was conducted, permission was provided by the Ministry of Education, Life Long Learning and Religion. Moreover, the schoolmasters gave their approval, as well as the teacher of Physical Education, who was responsible for the dance teaching according to the school curriculum. The group consisted of 11 students, 7 boys and 4 girls; they were all about 16 years old attending eleventh grade of the general upper secondary school (Lyceum) in Fokida, Greece. The research took place in two stages: a) the assessment of the students' dance identity and b) the application of 12 dance therapy meetings which were materialized within school premises. In this article the data of the first stage will be presented.

Dance Identity Assessment (DIA)

The exploration of the students' dance identity was achieved through three stages: a) questionnaires, b) open interviews and c) inquiring dance meetings. First of all, the Benenzon's questionnaire (1981) was used, which had already been translated into Greek by another researcher (Polixroniadou, 1989). It is an open type of questionnaire and it is widely used in music therapy in order to trace the participants' sound identity (Polixroniadou, 1989). The questionnaire was modified in order to focus on dance and not on sound identity by replacing the word 'sound' with the word 'dance'. Subsequently, the questionnaire was disseminated to 60 middle and high school students in the same area (Fokida) in order to eliminate problems of obscurity, clarity and comprehension or even



necessary cultural changes due to the way the questions were given (Beaton, Bombadier, Guillemin, & Ferraz, 2000). Furthermore, with the administering of the questionnaire it could also be checked out whether the replacing of the word 'sound' with the word 'dance' had caused any misunderstanding or other possible difficulties to students. Afterwards, the questionnaire was revised and was administered to a small sample of students 10 to 15 days later (Rosnow & Rosenthal, 1999; Hopkins, 1998). When the questionnaire was properly modified, it was administered to the experimental group (Appendix A).

Simultaneously, the students were also given a list which consisted of 20 traditional dances (Appendix B). These dances were part of the school curriculum and they have been taught repeatedly at earlier grades. The students were urged to indicate which of the 20 dances they knew and could dance and which ones they would like to dance. Furthermore, the list contained an open question space to which students could fill in their additional favorite dances that were not possibly listed. After the completion of the questionnaires, an open interview was held with every student on the same day. The purpose of this interview was to discuss further about the content of the questionnaires, to trace any difficulties or misunderstandings; another purpose of the interview was to encourage the students enrich and/or substantiate their answers and collect as much information as possible concerning their dance identity. Due to the fact that a pilot inquiry study did not take place before the beginning of the present research, two inquiring meetings were held in order to estimate or diagnose possible problems (Cohen, Manion, & Morrison, 2007). Through these inquiring practical meetings, it could be ascertained, for example, if the students truly knew the dances they had stated that they knew.

Results

Benenson's Questionnaire

The answers given on Benenson's questionnaire have been grouped in the diagrams 1 to 15. It is obvious that students had no prior knowledge of their parents' music and dance preferences before they were born and during their infancy (diagram 2-3). On the contrary, they were aware of their parents' preferences during the present research; more specifically it was revealed that their



parents preferred Greek traditional dance by 92% (diagram 1) and folk dance with a much lower percentage of 33%. Even during family celebrations which took place at their own homes, the only category that was selected and concentrated the highest percentage (92%) was Greek traditional dances (diagram 7). The memory of the students concerning their dance preferences during elementary school were not so good and therefore, no dance category achieved more than 50% (diagram 4). As an example, hip hop achieved a percentage of 33% while Greek traditional dances 25%.

The first dance that students had learned during their early childhood was tsamiko by 50% and kalamatiano by 33% (diagram 5). Both dances were part of the local dance repertoire. No other dance per se was mentioned. It is interesting to note that half of the students mentioned that they learned their first dance in a general school or a private dance school, while the other half of the students mentioned that a family member, such as their father/mother taught them at an estimated percentage of 33% (diagram 6). The students made references only to two dance categories that were eminent at the place they lived; these categories were: Greek traditional dance at a percentage of 100% and folk dance with a percentage of 17% (diagram 8). They also stated that they like the dances of the place they reside at the percentage of 100% (diagram 11). Half of the students mentioned that dances were evocative (diagram 9), while others not. At diagram 10, one can see the dances that students preferred. There is an obvious preference towards Greek traditional dance at a percentage of 75%, while the other categories were lower than 50%. For example, the second and third category refer to 'all dances' and Latin dances correspondingly with a percentage of 17% each.

Eleven to twelve students answered that they liked dancing the local dances (diagram 12) and that a percentage of 50% had learned them at a local private dance school while a smaller percentage (33%) acquired them from their father (diagram 13). The students also referred to some dances which they did not like (diagram 14). The highest percentage (25%) was concentrated to the dance 'tsifteteli' while a smaller percentage (17%) was attributed to the Latin dance. Finally, two of the twelve students claimed that they liked all the dances.



Dance List

From the processing of the dance catalogue it was ascertained that students did not know the dances that school curriculum included (diagram 15). Only seven of the twenty dances (xasapiko grigoro, Aï-Giorgis, sirto nisiotiko, piperi, zonaradikos, tsamiko and kalamatiano) were known to more than half of the students, while 'tik mono' was not familiar to anyone. The dances that were familiar to all students were 'tsamiko' and 'grigogo xasapiko' (100%). Moreover, eleven to twelve students knew the dance 'kalamatiano'. These three dances, which were part of the local dance tradition, were also the most favourite dances of the students (diagram 16). On the contrary, some other dances which were known by the students, but which were not part of the local dance tradition, were not so satisfactory to them. An example is the dance 'sirto nisiotiko'; it was known to eight of the twelve students, but it was favourable to less than half of them (42%).

From the first part of the dance identity assessment it was revealed that local dances were most known and pleasing to the students. More specifically, it seemed that three local dances (grigogo chasapiko, tsamiko and kalamtiano) could be used successfully to dance therapy meetings, whereas further inquiry is needed for other dances such as zonaradiko, sirto nisiotiko and piperi.

Open Interview (personal acquaintance) and Inquiry of Dance Meeting

The personal acquaintance with the students minded the thoroughness definition of dance identity of the experimental group as well as the illumination of different aspects of the questionnaire. The questions of the open interview were inspired by the questions of Benenzon's questionnaire in a way to cross examine the students' answers and cause an extensive conversation. Some of the questions that were used are:

1. How many years have you known your schoolmates?
2. Which dances were you taught at school?
3. Do you play an instrument or would you like to learn playing one?
4. What type of dances does your family like to dance?
5. What type of do you like to dance?
6. Do you participate in the local dance celebrations?



From the interview it was established that the students had been together since the first grade of elementary school, that is, eleven years. All students used to participate in local dance celebrations such as panigyri. Some of the students mentioned that whereas they knew how to dance they were shy to participate as leaders of the circle in public dances. Concerning the answers on Benenzon's questionnaire and especially the answer referring to hip hop (diagram 4), the students revealed that they did not know this dance at all but they mentioned it as a joke. They were influenced by the fact that the teacher of physical education had taught the students of elementary school hip hop dance the previous year and because they had never heard of it before, they thought they should say they knew about it.

More specific information that was elicited by each student is presented below (there is a pseudonym for each student):

- 'Isaac Abramopoulos': he liked to sing but he did not know all the words of any song. He especially loved a song called 'tsopanakos'. He did not like the idea of dance at school, because he would see it as another school lesson. Furthermore, he mentioned that school achieves socialization of the students during the break and students do not need a school lesson to achieve it.
- 'O.E.': she has lived in Lidoriki since she was 2 years old and comes from Albania. When I asked her if she liked the dance of her place, she mentioned that she felt Lidoriki as her home and she liked the topical dances very much. She truly loved to sing and she did not like to see people dance 'tsifteteli' in public.
- 'Galilaios': he seemed too shy to talk and his answers were very brief (monosyllabic). He had attended a private dance lesson for 4 years. He liked to dance in panigyria. He liked to watch the leader of the circle dance 'tsamiko' and to make a lot of improvisations.
- 'Chris': he played the instrument called bouzouki. He attended a private dance school and he liked to dance in panigyria. He complained that school teachers usually teach students non-Greek dances instead of Greek traditional dances. He liked two local dances: 'tsamiko' specifically the song 'Itia', as well as 'kagkeli'.



- 'Geo Para Pan – TSO': he played the guitar and the piano. He participated in panigyria. He paid attention to the music of the dances and not to the words of the songs. He liked 'tsamiko' and 'zeibekiko'.
- 'A-3D-J' and 'Mpesi': they were very excited for the materialization of the dance therapy meetings and they recognized a particular desire that they had towards old Greek songs.
- 'Stag' and 'Jack Norris': they felt very shy to dance. They did not feel like talking.
- 'Lola' and 'Astrea Grand' missed the day of the interview.

Last but not least, the explorative dance meetings showed that the students felt themselves more with four dances: 'sirto sta tria', 'sirto sta dio', 'tsamiko and kalamatiano'.

The Music Accompaniment of Dance Ttherapy Meetings

The next step was to record proper CDs according to the results of the students' dance identity in order to raise the students' 'spirit of the dance' (Bruno, 1990). During the twelve meetings five CDs were recorded. The replacement of the one CD from another one was the result of new information that appeared during sessions and pointed that the students' dance identity had started to change. The creation of the first CD was based on the data arising from the questionnaire, the interview and the practical meetings. These data showed that students inclined particularly towards local dance tradition, therefore the first CD consisted mainly of 'tsamiko' and 'kalamatiano'. After three meetings, it was obvious that students were excited about more dances. Thus, the second CD included three more dances: 'sirto sta tria', 'sirto sta dio', 'grigoro xasapiko' and 'sirto nisiotiko'. In the third CD, there were many more such as 'sirto sta tria' and 'kalamatiano' songs, 2 -3 melodies of 'tsamiko', less 'grigoro xasapiko' songs and only one 'sirto nisiotiko' song.

The reason for all these changes was the students themselves. It was a common sense for the local tradition that dancers, and particularly the leader of the circle, liked to request the dance they desired to dance (paraggelia). Therefore, during the meetings students used to request for the dance they wanted to dance. Nevertheless, their most intense desire was to dance with a live dance-band, which was not possible within the school. Therefore, the forth CD was a recorded live dance-band in the foremost traditional celebration, which is panigyri, and it was used in the eleventh meeting.



During the closing meeting (the twelfth) a Cd was created with songs that included either the name of the students or their favorites songs.

Discussion

The exploration of dance identity revealed that students inclined towards local traditional dances. They seemed to have no influence from other dances and mostly they were not willing to learn them. This was obvious from their statements:

- They wanted their teachers to teach them Greek traditional dance and not foreign dances ('Chris').
- They preferred old traditional songs ('A-3D-J' and 'Mpesi').
- They had mentioned hip hop for fun since they had just heard of it ('Isaac Abramopoulos'), etc.

Furthermore, they maintained a dance style which was accepted by women or men living in this area. This was prominent from a girl's statement ('O.E') according to which she did not like women dancing enticing dances in the square of the village. Women made a slight improvisation, while men a more intense one. The most characteristic was the fact that women entered the room after men and most of the time remained separated during the dance procedure.

From the very first meeting they spontaneously shaped a dance circle by holding hands. Although, there were many attempts for other shapes, it was not possible. The change of the dance circle into dance in pairs or movements in space by the person itself caused the motionlessness of the students. They stepped aside and stopped dancing, until a person created the dance circle again. Their hold was either from palms or from shoulders.

Initially, their dance identity consisted of four local dances: 'tsamiko', 'kalamatiano', 'kagkeli', 'sirto sta tria'. The dance that caused the vitalization of the students was tsamiko. Nevertheless, the dances of the school curriculum which consisted of selected dances of Greece and should have been learnt by the students, were not at all known to them. As the meetings passed, more dances entered the students' dance repertoire such as 'pogonisia, grigoro chasapiko, sirto nisiotiko,



karagkouna', etc. The students did not dance these dances with their original form. Instead, they used the song and adjusted the dance to the local dance style. They even changed the form of the dance; for example, 'karagkouna' and 'sirtio nisiotiko' were danced as 'kalamatiano' or 'kagkeli'. As a result, the students used dance forms with which they had had prior experience.

If dance identity had not been explored before the beginning of the sessions, students would most likely feel "inadequate, out of place in the class" (Chang, 2009:301) or they would "opt to remain motionless" (Panagiotopoulou, 2011:104) or even they would "never initiate a movement nor make an eye contact" (Dosamantes, 1997:134), etc. It was obvious that students were divided into boys and girls. What would happen if a dance therapist ignored this clue and proposed a movement which would bring close two persons of the opposite gender? There are so many more examples that stress the significance of the consideration of dance / cultural identity and make it essential for dance therapists. It is not possible to ignore the reasons that contributed to the development of a specific dance repertoire in a region, such as the climate, history, economy, geography etc. Dance therapists should take these reasons into account and reform their dance therapy techniques in order to release 'the spirit of the dance' (Bruno, 1990). The point is to use the dance form and style that the participants already know and feel free to use it and not to 'impose' another dance style on them. It is a one-way process to enable "clients to expand their own body-self, to experience polarities, contrasts and resolutions within the body through structured movement experiences" (Pallaro, 1996:238). A success for every dance therapist is to guide participants feel and say what a Brazilian participant said to a dance therapy group: "I feel like a Brazilian again" (Lima & Vieira, 2007). Yet, the matter is dance therapists to 'allow' participants dance with their own symbolic movements (Leach, 1954) and let them feel themselves.

Conclusion

In this paper, it has been presented an approach to explore the dance identity of Greek students in Lidoriki, Doridas in Greece through questionnaires, interviews and practice. The present data consist part of a wider research which aimed at the cultivation of social and affective skills of high school students in Greece. The data was selected through a combination of qualitative and quantitative



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methods and from two groups: an experimental and a control group. The research revealed that dance therapy functioned effectively on the basis of social and affective skills. A significant clue for this success has been estimated to be the consideration of the students' dance identity.



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Appentixes

Appentix A

Dance identity Questionnaire

Date:

Name:

Origin:

Permanent Residence:

School Grade:

Age:

1. Which dances do your parents dance today?
2. Do you remember which dances you danced in the elementary school?
3. Which was the first dance that you learned to dance? How did you learn it and who taught you the dance?
4. Which dances does your family dance in family gatherings?
5. Which dances are danced today in the place that you live?
6. Do you like the dances that are danced at the place you live?
7. Do you dance the dances of the place you live? If yes, how did you learn to dance them?
8. Are there any dances that excite your thoughts or feelings?
9. Which dances do you like to dance?
10. Which dances you do not like and why?



Appendix B

Fill with a + (cross)

Dances	I Know to dance	I like to dance
Grigoro Chasapiko		
Samarina		
Ai. Georgis		
Karagouna		
Syrtos nisiotikos		
Palamakia		
Podaraki		
Tsakonikos		
Kamares		
Gaitanaki		
Piperi		
Zonaradikos		
Enteka		
Pentozali		
Tik mono		
Tsamiko		
Syrto kalamatiano		
Kagkeli		
Livanateiko		
Syrtokounito		

Are there any other dances you may like a lot to dance but are not included in the above list? If yes, which ones?



CVs

Efthimia Panagiotopoulou is a Doctor of Folklore – Anthropology of Dance, National and Kapodistrian University of Athens – School of Physical Education and Sport Science. Her master and doctoral thesis is on dance therapy. Specifically, in her master thesis she stressed the anthropological perspective of dance therapy and highlighted the therapeutic aspects of traditional festivals. In her doctoral thesis she applied dance therapy in high school students for the cultivation of social and affective skills with the permission of the Pedagogical Institute. She has presented scientific papers in conferences and also, she has published articles in scientific journals concerning dance therapy.

Magda Zografou is Professor on traditional dance at the Dept. of Physical Education of the University of Athens. Responsible for courses in History of Greek Dance, Ethnochoreology and topics concerning on Greek traditional dances from folklore and anthropological point o view on graduate and postgraduate level. She was member of the postgraduate programme committee at the Dept. of Phys. Education of the University of Athens and also coordinator in “Arts II” Greek music-dance courses at the Greek Open University. Research activities have been mainly on tradional dance in Greece. Her field trips have been made on cultural groups in Greece, mainly on Asia Minor refugees. Her research interests are in Folkloristics, anthropology of dance and Greek dance history and she is author of many articles published in Greek and International Journals (i.e. Yearbook for Traditioal Music, JMS, Dance Chronicle), books and proceedings, focused mainly on dance and identity, dance and politics. Her publications include also a monograph for the Greek dance (The Dance in Greek Folk Tradition) and the translation in Greek language Royce’ s book, “The Anthropology of Dance” as well as R. Schchner’ s book, “A Theory of Performance”. She is a member of Greek and international committees and a reviewer in greek and international journals.

George Flouris is an Emeritus professor of curriculum and instruction in the Department of Philosophy, Education and Psychology of the University of Athens. He teaches courses on Curriculum and Instructional methodology. He has taught at several American Universities, such as: St. John’s University, Fitchburg State College and Florida Atlantic University where he is presently an adjunct professor. He has also taught in the University of Crete, where he served as chairman of the Department of Elementary Education and Tract Director of ‘Educational Programs, Teaching Methodology and Educational Technology’. He has also taught at the graduate School of the



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Βιογραφικά

Η **Ευθυμία Παναγιωτοπούλου** είναι Διδάκτωρ στη Λαογραφία – Ανθρωπολογία του Χορού στο Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών – Σ.Ε.Φ.Α.Α. Στη μεταπτυχιακή και διδακτορική της διατριβή ασχολήθηκε με τη χοροθεραπεία. Συγκεκριμένα, σε μεταπτυχιακό επίπεδο ασχολήθηκε με την ανθρωπολογική οπτική της χοροθεραπείας αναδεικνύοντας τη θεραπευτική διάσταση ενός παραδοσιακού πανηγυριού. Στην πορεία, στην διδακτορική της διατριβή εφάρμοσε ένα πρόγραμμα χοροθεραπείας στο σχολείο εντός του ωρολογίου προγράμματος με άδεια του υπουργείου παιδείας και στόχο την καλλιέργεια των κοινωνικών και συναισθηματικών δεξιοτήτων των μαθητών γενικού λυκείου. Έχει επιστημονικές ανακοινώσεις, καθώς και δημοσιεύσεις άρθρων σε ελληνικά και ξένα επιστημονικά περιοδικά με θέμα τη χοροθεραπεία.

Η **Μάγδα Ζωγράφου** ως καθηγήτρια Ελληνικού Παραδοσιακού Χορού- Εθνοχορολογίας στο ΤΕΦΑΑ του Πανεπιστημίου Αθηνών έχει διδάξει σε προπτυχιακό και μεταπτυχιακό επίπεδο μαθήματα Λαογραφίας και Ανθρωπολογίας του χορού και έχει διατελέσει μέλος της συντονιστικής επιτροπής του μεταπτυχιακού προγράμματος του παραπάνω τμήματος. Επίσης, ήταν συντονίστρια και διδάσκουσα μέχρι τη συνταξιοδότησή της στο Ελληνικό Ανοικτό Πανεπιστήμιο στη Θεματική Ενότητα, Ελληνικός Πολιτισμός: Τέχνες II/Επισκόπηση Ελληνικής Μουσικής και Χορού. Η ερευνητική της δραστηριότητα αφορά κυρίως στον παραδοσιακό χορό και ειδικότερα στη χορευτική παράδοση των Μικρασιατών προσφύγων. Έχει δημοσιεύσει άρθρα σχετικά με το αντικείμενο του ελληνικού παραδοσιακού χορού σε ελληνικά και διεθνή περιοδικά (Yearbook for Traditional Music, JMS, Dance Chronicle) και σε συλλογικούς τόμους. Έχει εκδώσει συγγράμματα για τον παραδοσιακό



χορό και έχει μεταφράσει και επιμεληθεί ξένα συγγράμματα, όπως: (A.P.Royce) “The Anthropology of Dance” και (R. Schchner), “A Theory of Performance”. Επίσης, έχει συμμετάσχει σε διεθνή και ελληνικά συνέδρια με ανακοινώσεις που αφορούν στην ελληνική χορευτική παράδοση και έχουν δημοσιευτεί σε αντίστοιχα πρακτικά. Είναι μέλος ελληνικών και διεθνών επιστημονικών οργανώσεων και κριτής σε ελληνικά και διεθνή περιοδικά.

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