

# Action Research in Greek Traditional Dance: Implementation and Self-Reflection

Georgios K. Fountzoulas, Eugenia Nikolaki, and Maria I. Koutsouba

## ABSTRACT

The aim of this study is to evaluate the application of the action research methodology in the compulsory course titled “Choreology with emphasis on Greek traditional dance” in the School of Physical Education and Sport Science of the National and Kapodistrian University of Athens, based on the experiences and self-reflection of the researcher himself, concerning the data collected from the participants in this action research. For that purpose, ethnographic research was conducted in three phases: a) data collection, b) data analysis and c) data interpretation. Data collection was based on observation and interviews, while data analysis and interpretation were conducted under the terms of “self-reflection” and “thick description.” In conclusion, action research is a method that has only been applied scarcely in Physical Education and not at all in Greek traditional dance (GTD), as this particular research method — by its nature — does not exclusively aim at improving the participants’ performance in one technique, but, instead, at interweaving theory and practice by redefining the relationship between the teacher and the student. Nevertheless, the research process under study highlighted the applicability of action research and its variety of prospects in the teaching subject of GTD in the context of PE, as the participants did not only learn “the dance” or “about dance”, but also “through dance”.

**Keywords:** Critical Literacy, Dance Literacy, Dance Performance, Ethnography, Physical Education, Thick Description.

**Published Online:** May 19, 2023

**ISSN:** 2736-5522

**DOI:** 10.24018/ejsocial.2023.3.3.446

**G. K. Fountzoulas\***

Ph.D., School of Physical Education and Sport Science, National & Kapodistrian University of Athens, Athens, Greece  
(e-mail: gfountzoulas@phed.uoa.gr)

**E. Nikolaki, Ph.D.**

School of Physical Education and Sport Science, National & Kapodistrian University of Athens, Athens, Greece  
(e-mail: evinikolaki@phed.uoa.gr)

**M. I. Koutsouba, Professor**

School of Physical Education and Sport Science, National & Kapodistrian University of Athens, Athens, Greece  
(e-mail: makouba@phed.uoa.gr)

*\*Corresponding Author*

## I. INTRODUCTION

Action research is a research method where the action researcher is simultaneously an active teacher and participates in all phases of the research process (Avgitidou *et al.*, 2016; Katsarou, 2016; Katsarou & Tsafos, 2003; Maggopoulos, 2014). It simultaneously involves teachers, students, and other members of the educational system and social fabric, who have the opportunity to actively engage in this process of critical reflection as a whole, whether it is about hypotheses and action strategies, about the practice itself, and their intervention in it, or about reviewing it (Katsarou & Tsafos, 2003). It is, therefore, a spiral research method whose beginning is constantly renewed, as the conclusions reached continually lead to new questions. Action research is based on Habermas’ (1972) philosophical conception which states that knowledge is the result of the student’s tendency to evolve/improve themselves.

In any case, and regardless of individual currents of thinking, the forms of action research derive from the classification identified by Carr and Kemmis (2002) regarding the three kinds of human interest: technical, practical, and emancipatory. In particular, technical action research is based on a predefined theoretical framework with a clear design, where the criteria for effectiveness are externally set by the researcher, and focuses on reviewing the product of the intervention (Kostoula-Makraki & Makrakis, 2008). In contrast, practical research focuses on the way individuals act in, create, modify, and interpret social reality (Makrakis, 1998) and aims at developing practical knowledge through theoretical reflection. Finally, emancipatory research — in combination with practical research described above — takes the form of a participatory research process, based both on the symmetrical communication between the parties involved (i.e. the teacher and the student), as well as on the assumption that science does not only research, but it also creates the world it researches (Makrakis, 1998).

The most predominant way to categorize its characteristics —which is also adopted in this research to illustrate its core characteristics — is, according to Katsarou and Tsafos (2003): a) a participatory and collaborative nature, b) an interwoven approach of research and action, theory and practice, c) a spiral layout, d) an approach based on critical reflection, e) the relation of research to professional development and f) a qualitative research dimension.

Despite all the different forms and approaches of this type of research, what all currents of thinking have in common is, on the one hand, an in-depth understanding of the problem or the situation facing the researcher/teacher and, on the other hand, the improvement, or even the reconsideration, of the researcher/teacher's assumptions through systematic research as well as critical self-reflection (Katsarou, 2016).

Greek traditional dance (GTD) is also part of the subject of Physical Education (PE) in formal education (Koutsouba, 2012), as it is a powerful tool for motor education and learning (Lykesas & Koutsouba, 2008), aesthetic education (Tyrovola, 1989), and cognitive skill development (Koutsouba, 2016; Fountzoulas, 2021), as well as a means to intercultural education (Fountzoulas, 2022; Koutsouba, 2004). Therefore, it is involved in literacy practices (see, for example, Cope & Kalantzis, 1993) and, more specifically, in dance literacy practices (see, for example, Ashley, 2013; Dils, 2007b; Jones, 2014; Heiland, 2009; Leonard *et al.*, 2015) in the context of critical literacy (Fountzoulas, 2021; Fountzoulas *et al.*, 2018; Koutsouba, 2016) and critical thinking skills (Fountzoulas *et al.*, 2019).

At the same time, GTD is a teaching and research field (Koutsouba, 2012) with great prosperity in Schools of Physical Education and Sport Science (PESS) in Greece (Koutsouba, 2008). Based on the methodological and research pursuits of master's dissertations and doctoral theses covering a spectrum of methods and techniques (Fountzoulas, 2016), it is observed that there is insufficient research regarding the didactics of GTD (Nikolaki *et al.*, 2021), and very little — in relation to the significance of the matter — of the existing research is empirical research towards that direction (Arapitsa, 2014; Dania, 2012; Fountzoulas *et al.*, 2022; Karkou *et al.*, 2008; Lykesas, 2002; Pitsi, 2016; Serbezis, 1995; Stivaktaki, 2011). This research gap is even more prominent with regard to the action research method, where no research has been conducted to date, except from the writer's doctoral thesis (2021) titled: "From the morphological method of dance analysis to the morphological method of dance teaching, dance literacy and critical pedagogy. Action research in Greek traditional dance."

On the basis of the above, the purpose of this paper is to evaluate the application of the action research method within the compulsory core course of PESS in the National and Kapodistrian University of Athens (NKUA): "Choreology with emphasis on Greek traditional dance", based on the researcher's own experience and self-reflection on the data collected by the participants in the action research.

## II. METHODOLOGY

The methodological practice used by this research included the qualitative method (Creswell, 2012; Denzin & Lincoln, 2005; Mills *et al.*, 2012) and, more specifically, the ethnographic method of data collection and analysis (Thomas & Nelson, 2003). In summary, this methodological process involved three stages: a) data collection, b) data analysis, and c) data interpretation.

The educational action research in question was conducted in two research cycles, lasting for 10 and 5 weeks respectively, with the participation, in total, of 116 second-year students of the School/Department of PESS in NKUA ( $n_{\text{cycle a}} = 60$ ,  $n_{\text{cycle b}} = 56$ ), who took the compulsory — based on the curriculum for undergraduate studies — course titled "Choreology with emphasis on Greek traditional dance" (School/Department of PESS, NKUA, 2019). During each of the research cycles, students were randomly divided into two groups: Test Group A, where GTD was taught using the morphological teaching method (Tyrovola & Koutsouba, 2006), and Test Group B, where the mimetic method (Fountzoulas, 2021) was applied.

Data collection was conducted by observation and by individual and group interviews in four stages: a) direct observation, b) indirect observation via video recordings, c) individual interviews using specific axes, and d) group interview. The axes used in the interviews regarded: a) the involvement of the participants in action research on the subject of GTD, b) collaborative learning in the context of action research, c) the interwoven approach of research and action, theory and practice, d) the spiral layout and the approach of critical reflection used in the action research and finally, e) the process itself.

Data analysis and interpretation were conducted under the terms of "self-reflection" (Feldman *et al.*, 2001; Swain, 1998) and "thick description" (Geertz, 2003) as a way of writing and ethnographic analysis which simultaneously involves describing and interpreting ethnographic data. The "tools" above in combination with "critical friends" (Avgitidou, 2009; Magos & Panagopoulou, 2008) have been decisive factors for the validity and credibility of the research, as the researcher was at the same time the implementer in this intervention program. In fact, this was not a case of one critical friend, but of a whole group of collaborators, consisting of two Ph.D. candidates, one doctor and one postdoctoral researcher, who have had, in the past, and still maintain to this day, active participation in teaching the practical part of the course titled "Choreology with emphasis on Greek traditional dance," as well as GTD in general in NKUA School of PESS.

### III. RESEARCH FINDINGS

#### A. Research Findings of The First Action Research Cycle

Based on observation, the researcher's notes, and the interviews, it was determined that, on the one hand, a positive climate was fostered by the teacher and, on the other hand, the students participated actively and collaborated willingly during the decision-making regarding the teaching process in general. The observations above are confirmed by the participants, who mentioned that: *"it was nice to put the dances together on our own [...] [or] to try to understand what you were doing and put it in order"* (A5), *"we weren't thinking about our [passing] grade"* (A2), *"this morphology is tough, but you can understand what you're doing [...] it helped me self-correct when I rehearsed at home"* (A15), *"I could speak up without being afraid [...]. I also said some silly stuff [...]. I am not used to lessons like this"* (A6) and *"I tried to think [...] at first I thought I would get bored [...], but that wasn't the case"* (A25).

As far as the interwoven approach of research and action is concerned, the interweaving of the two concepts was constant for the whole duration of the research, as theory was often used to reinforce what was happening in action. Specifically, the morphological approach to dance (Tyrovola, 1994), on which the morphological teaching method of GTD is based (Tyrovola & Koutsouba, 2006) and on which the intervention program of Test Groups A was also based, gave the participants the necessary tools to initially understand, and subsequently to analyze, clarify and interpret what they were doing by themselves.

This process aimed at enriching the embodied knowledge they acquired during practical application and at reaching, eventually, an interlacing of theory and practice. Regarding this specific event, the participants state that: *"I never expected that a dance course would also make me think [...]. I used to not think when I danced"* (A22), *"as soon as I understood the motifs and how they are connected to the dances, they became easy to do"* (A2), *"the theoretical and the practical joined together [...], a regular course"* (A22) and *"it's all 'in two' ['sta dyo'] and 'in three' ['sta tria'] [the basic Greek dance forms] [...] give me a dance and I'll tell you which one it is, but without [name] disagreeing afterwards"* (A13).



Fig. 1. During the collaborative part of the lesson.  
(Georgios K. Fountzoulas' personal archive)

Regarding the spiral layout and the approach of critical reflection used in this action research, they were based on self-reflective processes to critically evaluate and re-establish the goals and strategies of the intervention program, as well as for the multiple roles of the teacher/researcher during the research process. An integral part of this process was the collaboration of the researcher with the critical friends.

On this basis, the teacher recorded, and later analyzed, the issues he observed regarding a) the participants' dance performance, b) the students' active involvement and c) the ways which could make the teaching more "enticing," so as to ensure active participation of the students. With the help of critical friends, information was jointly gathered and alternative ways of action were determined in order to improve the issues above. In fact, such practices were applied both during the transition from the first cycle to the second, as well as within each cycle. This is a technique deemed necessary in the methodology of action research (Avgitidou, 2009; Magos & Panagopoulou, 2008).

Frequently, the critical friends helped the researcher with words such as: *"stop and think"*, *"what is this event? Describe it"* and *"why do you think this is happening?"*. These prompts and questions encouraged the researcher to disengage from formed thoughts and stances and go from realization to processing and then to action, which are recognized as critical stages of the self-reflection process. For their part, the participants also contributed to these processes as, many times, their observations during the intervention program helped with the self-reflection process.

An interesting point is the observation that, in all interviews, the interviewees referred to themselves in the plural number, for example, *"all together we tried"*, *"we liked"*, *"it was fun for everyone"*, *"we were happy to come to dance"*. After being enquired about this, they gave similar answers. Specifically, they

mention that: *“because this is what many others also say”* (A13) and *“everyone participated [...] even [name] danced and he even liked it [...] most students liked it”* (A25). In other words, through this process, it was highlighted, among other things, that this practice offers the possibility to form a team and not just individuals within a group of people.

Finally, the participants seem to have grasped the value of active participation, to have improved their dance performance, and to have felt entertained and pleased. Such findings highlight the significance of the intervention program and of action research itself. Regarding the above, the participants state that: *“you won me over, dance won me over [...] In the next feast in my village I will go dance, I won’t be embarrassed”* (A7), *“in the end it’s not true what they say about dance, that it’s impossible to pass etcetera [...] We learned just fine and we even liked it”* (A2), *“I used to do dance at school and I didn’t like it at all [...], now I’m thinking about picking it as a specialization”* (A13) and *“turns out the dances are not hard [...], even [name] danced. We all did well in our exams as well”* (A25).

### B. Research Findings of The Second Action Research Cycle

During the second cycle of this research, and due to the SARS-CoV-2 pandemic, there were many limiting factors that affected, among other things, the practical part of the “Choreology with emphasis on Greek traditional dance” course. In particular, what affected the participants the most was the distrust caused by the present situation, the shrinking of the term duration, and the issue of physical contact, which is also a main characteristic of dance and of PE in general. However, it was found that a climate of collaboration was fostered between the students and the teacher through a “democratic” and collaborative relationship which included mutual responsibility for the teaching process. The participants’ views are indicative, stating that: *“at first I was cautious”* (B26) and *“I didn’t know how the lesson would take place [...] I was thinking of not coming”* (B5). Despite an initial reservation, everyone felt better over time, *“as it was interesting and we were also following the measures [...] I felt okay”* (B5), *“it wasn’t noisy in class, which is rare for us [...] We were paying attention”* (B26) and *“[it was] new to all of us, when we saw you in a mask it was a bit off, [but] you helped us get over it”* (B15).

This relationship was reinforced by cultivating team spirit which, through those unprecedented conditions, contributed to the common goal, namely the goal of learning. In fact, at no point (during the time-limited educational practice) did the participants seem to care exclusively about the passing grade, but they also cared about the process as a whole. In other words, they did not seem to be negatively affected by the minimal time frame they had to integrate the new knowledge; rather, most of them expressed the view that the time was limited and they would have liked the process to have lasted longer.

The willingness to participate in the process — despite the lack of physical contact — was strong, and the participants typically stated that: *“I didn’t like that we weren’t holding each other [...] but there was communication, after all this time on our own [...] You could tell what [name] wanted to say about dance”* (B26), *“it was alright, but holding one another is different”* (B15) and, finally, *“despite the obstacles [regarding the handhold and the pandemic in general], we enjoyed it”* (B25).

In the second cycle, as well as in the first, the interwoven approach of research and action, and theory and practice, was profound. The participants state that: *“eventually ‘r’ [right foot] and ‘l’ [left foot] helped [structural analysis with morphotypes] [...] They also helped with dance”* (B15), *“the way with dance ‘in two’ [dance ‘sta dyo’] and ‘in three’ [dance ‘in three’] confused me [...], [but] along the way I got it [...] If we had had more time it would have been better”* (B5) and *“when you gave us writing to do at home I was bored, [but] then I realized that YouTube is confusing sometimes, you also don’t know where to start watching [...] Who knew we would also get involved with dance theoretically”* (B26).

Finally, their understanding of the dance movement is reflected in their generally high dance performance, on the one hand, and, on the other hand, in the fact that all participants of this specific team were able to recall, at the end of the whole process, all of the dances they had been taught. The testimonies of the participants are indicative, stating that: *“I didn’t expect to manage in such little time [...] the lesson you delivered helped [...] this is the kind of motive I want to give to my students too”* (B15), *“on the first day we were stumbling, eventually we made it”* (B15), *“theory helped [...] though at first, I thought ‘but what kind of theory does dance have, what are those patterns and equations’”* (B11) and, finally, *“we did well in the exams [...] your lesson as a whole gave us a motive, participating, we didn’t just do dances”* (B19).





Fig. 2. During the time of video recording.  
(Georgios K. Fountzoulas' personal archive)

#### IV. DISCUSSION

Action research is a method that has only been applied scarcely in PE and not at all in GTD. This may be due to the fact that this specific research method — by its nature — does not exclusively aim at improving the participants' performance in one technique, but, instead, at interweaving theory and practice by redefining the relationship between the teacher and the student (Avgitidou, 2014; Carr & Kemmis, 2002; Katsarou & Tsafos, 2003). Nevertheless, the research process under study highlighted its applicability in the subject of GTD in the context of Physical Education and Sport Science.

As far as the participatory and collaborative nature of the action research is concerned, as well as the involvement of the participants in it, the intervention program was designed to redefine the teacher-student relationship and attempt to convert the latter from a passive reader to an active participant in the learning process. In fact, within this context, there was a shift in the way of teaching, which went from a sterile reproduction of a given syllabus to a two-way teaching process of embodied knowledge, where the body was treated as a holistic body (Stolz, 2020).

Through observation and the interviews, it is determined that this was successfully accomplished and had beneficial effects, including on the participants' dance skills. This is in line with the existing bibliography, as the interaction between the teacher and the student often has positive results for the latter's performance (Lea, Stephenson, & Troy, 2003; Poullos, 2010).

Regarding the interwoven approach of research and action, theory and practice, the morphological approach of dance — on which the two-cycle intervention program was based — gave the participants the necessary tools to initially understand, and subsequently to analyze, clarify and interpret what they were doing by themselves. This process involved the participants in practices of dance literacy, which also contains critical literacy. The goal of this was to enrich the practical knowledge they acquired during application and to eventually lead to interlacing theory and practice.

Nevertheless, no research can guarantee improved technique learning or better performance in what is taught, just because the process includes analysis of movement and a mutual relationship which actively involves the student in the learning process (Cruz Banks, 2010). However, what becomes clear is that, if the student participates and does not passively receive information/knowledge, then the possibility of better and more effective learning is much greater (Kassing & Jay, 2003) since the act of moving with the senses requires an advanced range of intellectual processes (Smith-Autard, 2002; Warburton, 2000). This view is reinforced by research which has shown that the holistic involvement of the body in a mutual process of knowledge transfer can lead to better and more substantial learning of the technique itself (Dils, 2007a; Green, 2007), by transferring the weight of the teaching process from a sterile mimetic learning of a technique to a substantial and in-depth knowledge and understanding of movement (Fügedi, 2003). Moreover, students' involvement in dance literacy practices, through the triptych of "participate", "create" and "observe" can improve the technique in a specific dance genre (Jusslin, 2019).

Regarding the spiral layout of action research, implementing the intervention program in the first cycle aimed, on the one hand, at the experimental application of the process and, on the other hand, at redefining the research data, methods, and strategies, and essentially testing in practice the theories on the basis of which the intervention was defined, via a mutual reflection process. This process, based on the spiral model of Kemmis' four-stage (planning, action, observing, and reflection) cycles, would lead to a revised second cycle.

Despite the self-reflection as a result of the researcher's discourse with the critical friends as well as with the participants themselves, it was not possible to teach the modified program during the second cycle of the action research, due to the SARS-CoV-2 pandemic. This event upended the original planning of this

research, but it also highlighted the researcher and the collaborator / critical friend group's quick reflexes and adaptability, which resulted in the creation of a revised and condensed intervention program.

In conclusion, the most difficult and critical point in an action research is the teacher/researcher's own self-reflection process. From the teacher's point of view, a "trap" emerges regarding the assumption that "what I do, I do well and I do not need to change it," whereas from the researcher's point of view, it is noted that it is hard to distance oneself from one's own research and objectively judge its results. However, the teacher/researcher should be the first person to question their own views, because they must distance themselves from the idea that what they do they do well, in order to advance and reach the notion of a "holistic teacher" (Sööt & Viskus, 2014) who acts beyond compartmentalization and prejudice.

In brief, the research findings highlight the applicability of the action research method and its variety of prospects in the context of PE and in the subject matter of GTD, as — to rephrase Stolz (2020) on movement — the participants did not only learn "the dance" and "about dance," but also "through dance." Lastly, through the researcher's own self-reflection, it is showcased that self-improvement and emancipation are a necessity for every researcher/teacher, who, free from doctrinal dependency, will be able to delve deeply into educational reality — which they also seek to investigate —, and remain impartial during result analysis and interpretation.

## REFERENCES

- Arapitsa, V. (2014). The effect of an interdisciplinary traditional dance teaching program on the development of dance skills and motivational climate of high school students (Unpublished master thesis). Komotini: School of Physical Education and Sport Science, Democritus University of Thrace.
- Ashley, L. (2013). Let's get creative about creativity in dance literacy: why, why not, and how? *Journal of Movement Arts Literacy*, 1(1), 1-11. <https://libjournal.uncg.edu/jmal/article/view/1868/pdf>.
- Avgitidou, S. (2009) Participation, roles and processes in a collaborative action research project: a reflexive account of the facilitator, *Educational Action Research*, 17(4), 585-600, DOI: 10.1080/09650790903309441.
- Avgitidou, S. (2014). *Οι εκπαιδευτικοί ως ερευνητές και ως στοχευόμενοι επαγγελματίες. Υποστηρίζοντας την επαγγελματική μάθηση για μια συνεργατική και συμμετοχική εκπαίδευση* [Teachers as researchers and as thinking professionals. Supporting professional learning for a collaborative and participatory education]. Athens: Gutenberg.
- Avgitidou, S., Tzekaki, M., & Tsafos, V. (επιμ.) (2016). *Οι υποψήφιοι εκπαιδευτικοί παρατηρούν, παρεμβαίνουν και αναστοχάζονται* [Teacher candidates observe, intervene and reflect.] Athens: Gutenberg.
- Carr, W., & Kemmis, S. (2002). *Becoming critical. Education knowledge and action research* (trns. A. Labraki-Panagou, E. Miligguou, & K. Rodiadou-Albani). Athens: Kodikas. (original work published 1997).
- Cope, B., & Kalantzis, M. (1993). *The powers of literacy: a genre approach to teaching writing*. London: Falmer Press.
- Creswell, J. (2012). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research*. Upper Saddle River, NJ: Prentice Hall. <https://eric.ed.gov/?id=ED556110>.
- Cruz Banks, O. (2010). Critical postcolonial dance pedagogy: The relevance of West African dance education in the United States. *Anthropology & Education Quarterly*, 41(1), 18-34. doi.org/10.1111/j.1548-1492.2010.01065.x.
- Dania, A. (2009). *Development of a measurement tool to assess dance performance. Its application on Greek traditional dance* [Unpublished master dissertation]. Athens: School of Physical Education and Sport Science, National & Kapodistrian University of Athens.
- Dania, A. (2012). *From symbols to movement. The effect of Labanotation teaching method on learning Greek traditional dance* (Publication No. 1528031) [Doctoral dissertation, National & Kapodistrian University of Athens.]. Unified Institutional Repository / Digital Library Platform of National & Kapodistrian University of Athens "Pergamos".
- Dania, A., Hatziharistos, D., Koutsouba, M., & Tyrovolas, V. (2014). Validity and reliability of scores from a dance assessment instrument: Its application on Greek folk dance. *Dance Current Selected Research*, 8, 123-158.
- Denzin, N., & Lincoln, Y. (2005). *Handbook of qualitative research*. California: Sage Publications. <https://psycnet.apa.org/record/2005-07735-001>.
- Dils, A. (2007a). Moving into dance: Dance appreciation as dance literacy. In L. Bresler (ed.), *International handbook of research in arts education, part 1* (pp. 569–580). Dordrecht, the Netherlands: Springer. doi.org/10.1007%2F978-1-4020-3052-9\_37.
- Dils, A. (2007b). Why dance literacy? *Journal of the Canadian Association for Curriculum Studies*, 5(2), 95–113. Retrieved from <https://jacacs.journals.yorku.ca/index.php/jacacs/article/viewFile/17046/15846>.
- Facione, P. A. (1990). *Critical thinking: a statement of expert consensus for purposes of educational assessment and instruction. Research findings and recommendations*. Newark, DE: American Philosophical Association. <https://files.eric.ed.gov/fulltext/ED315423.pdf>.
- Feldman, A., Altrichter, H., Posch, P., & Somekh, B. (2018). *Teachers investigate their work: An introduction to action research across the professions* (3<sup>rd</sup> edition). New York: Routledge. (original work published 1993).
- Fountzoulas, G. (2016). Academic research of Greek traditional dance in Greece and abroad: a critical review of dissertations and theses. In M. Summers & N. Zervou (eds.), *Cut and Paste: Dance Advocacy in the Age of Austerity, Proceedings of the 48th Annual Congress on Dance Research (CORD) Joint Conference with The Society of Dance History Scholars (SDHS)* (pp. 156-164). UK: Cambridge University Press. <https://doi.org/10.1017/cor.2016.62>
- Fountzoulas, G. (2021). From the morphological method of dance analysis to the morphological method of dance teaching, dance literacy and critical pedagogy. An action research in Greek traditional dance (Publication No. 51119) [Doctoral dissertation, National & Kapodistrian University of Athens]. National Archive of PhD Theses (NAPT).
- Fountzoulas, G. (2022). Interculturality and Greek traditional dance: the case of a dance program to immigrants. In A. von Bibra Wharton & D. Urbanaviciene (eds.), *Dance and Economy, Dance Transmission, Proceedings of the 31st Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology* (pp. 109-116). Klaipėda: ICTM Study Group on Ethnochoreology, Department of Ethnomusicology, Lithuanian Academy of Music and Theatre in partnership with Klaipėda University, The Council for the Safeguarding of Ethnic Culture, The Klaipėda Ethnic Culture Center and The Lithuanian Ethnic Culture Society.
- Fountzoulas, G., Dimopoulos, K., & Charitonidis, Ch. (2022). Distance learning of Greek traditional dance: Positions and contrasts regarding a lifelong learning program. In A. Lionarakis (ed.), *11th International Conference in Open & Distance Learning: Experiences, Challenges, Perspectives* (pp. 106-118). E-Publisher: NDC. <http://dx.doi.org/10.12681/icodl.3468>.

- Fountzoulas, G., Koutsouba, M., & Nikolaki, E. (2018). Critical literacy and the multiliteracies of dance: a first approach. *Journal of Educational and Social Research*, 8(3), 69-78. Doi: 10.2478/jesr-2018-0032.
- Fountzoulas, G., Koutsouba, M., & Nikolaki, E. (2019). Critical thinking and its assessment: a literature review with special reference in Greece and Cyprus. *Journal of Education & Social Policy*, 6(2), 69-80. doi.org/10.30845/jesp.v6n2p9.
- Fügedi, J. (2003). Movement Cognition and Dance Notation. *Studia Musicologica Academiae Scientiarum Hungaricae*, 44(3-4), 393-410. doi.org/10.1556/smus.44.2003.3-4.5.
- Geertz, C. (2003). Thick description: Toward an interpretive theory of culture. In C. Geertz (ed.), *The interpretation of cultures. Selected essays* (pp. 1-30). New York: Basic Books. (original work published 1973).
- Green, J. (2007). Student bodies: dance pedagogy and the soma. In L. Bresler (ed.), *International Handbook of Research in Arts Education* (Vol. 16) (pp. 1119-1132). doi.org/10.1007/978-1-4020-3052-9\_76.
- Habermas, J. (1972). *Knowledge and human interests* (J. Shapiro, trans.). London: Heineman.
- Heiland, T. (2009). Constructionist dance literacy: Unleashing the potential of motif notation. In L. Overby & B. Lepczyk (eds.), *Dance: Current Selected Research: A Twenty-Year Retrospective/Focus on Movement Analysis* (pp. 27-58). Brooklyn, NY: AMS Press. Retrieved from <https://www.researchgate.net/publication/274392818>.
- Jones, E. (2014). Dance literacy: an embodied phenomenon. In: G. Barton (ed.), *Literacy in the Arts: Rethorising Learning and Teaching* (pp. 111-129). Switzerland: Springer International Publishing. doi.org/10.1007/978-3-319-04846-8\_7.
- Jusslin, S. (2019). Conceptualizing dance literacy: a critical theoretical perspective on dance in schools. *Dance Articulated*, 5(1), 24-42. doi.org/10.18862/ps.2019.501.3.
- Karkou, V., Bakogianni, S., & Kavakli, E. (2008). Traditional dance, pedagogy and technology: an overview of the WebDANCE project. *Research in Dance Education*, 8, 163-186. <http://doi.org/10.1080/14647890802087985>.
- Kassing, G., & Jay, D. (2003). *Dance teaching methods and curriculum design*. Champaign, IL: Human Kinetics.
- Katsarou, E. (2016). *Εκπαιδευτική έρευνα-δράση. Πολυπαραδειγματική διερεύνηση για την αναμόρφωση της εκπαιδευτικής πράξης* [Educational action research. Multi-paradigm investigation for the reformation of educational practice]. Athens: Kritiki.
- Katsarou, E., & Tsafos, V. (2003). *Από την έρευνα στη διδασκαλία. Η εκπαιδευτική έρευνα δράσης* [From research to teaching. Educational action research]. Athens: Savallas.
- Koutsouba, M. (2004). The contribution of teaching Greek traditional dance in modern Greek multicultural society. In E. Avdikos; I. Loutzaki, & C. Papakostas (eds.), *Χορευτικά Ετερόκλητα* [Dance incongruous] (pp. 213-226). Athens: Greek Letters.
- Koutsouba, M. (2008). The academic situation of dance anthropology/ethnochoreology in Greece. In *Proceedings of the 22nd World Congress on Dance Research* (pp. 1-15). Αθήνα: International Dance Council-CID (Cd-rom).
- Koutsouba, M. (2012). Teaching Greek traditional dance to teachers of physical education from 1909 to 1983, *Kinesiology: Humanities*, 5(1), 32-39.
- Koutsouba, M. (2016). Χορευτικός, κριτικός και πολιτισμικός γραμματισμός μέσα από το παράδειγμα της διδασκαλίας του ποντιακού χορού [Dance, critical and cultural literacy from the paradigm of Pontic dance]. In *Music-Dance-Costume, Proceedings of 1st Scientific Symposium of Pontic Culture* (pp. 283-303). Athens: Primary Pontic Associations of Attica.
- Koutsouba, M. (2021). Dance and the politics of knowledge or politics and the knowledge of dance? Looking at politics through the teaching of dance. In V. Apjok, K. Povedak, V. Szonyi & S. Varga (eds.), *Proceedings of the 30th Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology* (pp. 39-50). Szeged: ICTM Study Group on Ethnochoreology and Hungarian Association for Ethnochoreology.
- Kostoula-Makraki N., Makrakis, V. (2008). *Διαπολιτισμικότητα και εκπαίδευση για ένα βιώσιμο μέλλον* [Interculturality and education for a sustainable future]. Athens: Propobos.
- Lea, S., Stephenson, D., & Troy, J. (2003). Higher education students' attitudes to student-centered learning: Beyond educational bulimia? *Studies in Higher Education*, 28(3), 321-334. doi.org/10.1080/03075070309293.
- Leonard, A., Hall, A., & Herro, D. (2015). Dancing literacy: expanding children's and teachers' literacy repertoires through embodied knowing. *Journal of Early Childhood Literacy*, 6(3), 338-360. doi.org/10.1177%2F1468798415588985.
- Lykesas, G. (2002). *The teaching process of traditional Greek dances in Primary Education implementing the method of Music and Movement Education* [Publication No. 31490] (Doctoral dissertation, Aristotle University of Thessaloniki). National Archive of PhD Theses (NAPT).
- Lykesas, G., & Koutsouba, M. (2008). Η διδασκαλία του ελληνικού παραδοσιακού χορού στη σχολική εκπαίδευση με την υιοθέτηση δημιουργικών μεθόδων διδασκαλίας [Teaching Greek traditional dance in school education by adopting creative teaching methods]. *Αθλητική Απόδοση & Υγεία* [Sport Performance & Health], 5(3), 37-49.
- Maggoropoulos, G. (2014). Η μελέτη περίπτωσης ως ερευνητική στρατηγική στην αξιολόγηση προγραμμάτων: θεωρητικοί προβληματισμοί [The case study as a research strategy in program evaluation: theoretical considerations.]. *Το Βήμα των Κοινωνικών Επιστημών* [Step of Social Sciences], 16(64), 73-93.
- Magos, K. (2005). Συνέντευξη ή παρατήρηση; Η έρευνα στη σχολική τάξη [Interview or observation? Research in school class]. *Επιθεώρηση Εκπαιδευτικών Θεμάτων* [Inspection of Educational Subjects], 10, 5-19. [https://utopia.duth.gr/~xsakonid/index\\_html\\_files/1\\_5\\_2015\\_Έρευνα\\_στη\\_σχολική\\_τάξη.pdf](https://utopia.duth.gr/~xsakonid/index_html_files/1_5_2015_Έρευνα_στη_σχολική_τάξη.pdf).
- Magos, K., & Panagopoulou, P. (2008). Δρω ερευνώντας και ερευνώ δρώντας: η έρευνα δράσης στην εκπαίδευση εκπαιδευτών [Doing by researching and researching by doing: action research in teacher education.]. Στο D. Andritsakou (ed.), *Proceedings of 3rd International Conference of Scientific Association of Adult Education* (pp. 1-14). Athens: Digital editions (Cd-rom).
- Makrakis, V. (1998). Απομυθοποιώντας το μεθοδολογικό μονισμό [Demystifying methodological monism]. In G. Papagerorgiou (ed.), *Μέθοδοι στην Κοινωνιολογική έρευνα* [Methods in Social research] (pp. 21-35). Athens: Typothito.
- Mills, G., Gay, L., & Airasian, P. (2012). *Educational research: competencies for analysis and application* (10th edition). New York: Pearson Education Inc. (original work published 1976).
- Pitsi, A. (2016). *Investigation of the effects of different teaching styles of Greek traditional dances on dance performance and motivation*. [Publication No. 39795] (Doctoral dissertation, Democritus University of Thrace). National Archive of PhD Theses (NAPT).
- Pool, N. M. (2018). Looking inward: Philosophical and methodological perspectives on phenomenological self-reflection. *Nursing Science Quarterly*, 31(3), 245-252. <https://doi.org/10.1177/0894318418774912>.
- Poulios, K. (2010). *The creative essay. The contribution of critical and creative thinking to the production of original written texts. The case of the expression-exposition in the 3rd class of Greek Lyceum* (Unpublished master thesis). Volos: University of Thessaly, School of Humanities.
- Serbezis, V. (1995). *Συγκριτική μελέτη μεθόδων διδασκαλίας του ελληνικού παραδοσιακού χορού σε παιδιά ηλικίας 9-11 ετών* [Comparative study of Greek traditional dance's teaching methods in children of 9-11 age] [Publication No. 6803] (Doctoral thesis, Democritus University of Thrace). Repository of Democritus University of Thrace.
- Smith-Autard, J. M. (2002). *The art of dance in education* (2nd edition). London: A. & C. Black.
- Sööt, A., & Viskus, E. (2014). Contemporary approaches to dance pedagogy – the challenges of the 21st century. *Procedia-Social and Behavioral Sciences*, 112, 290-299. <https://doi.org/10.1016/j.sbspro.2014.01.1167>.
- SPSS NKUA. (2019). *Undergraduate studies' guide*. Retrieved in 2 September 2019 from [http://www.phed.uoa.gr/fileadmin/phed.uoa.gr/uploads/tomeis/MATHIMATA/PPS-Odigo\\_s\\_2019-Periga\\_mmata\\_Mathima\\_ton\\_Final\\_30-7-2020.pdf](http://www.phed.uoa.gr/fileadmin/phed.uoa.gr/uploads/tomeis/MATHIMATA/PPS-Odigo_s_2019-Periga_mmata_Mathima_ton_Final_30-7-2020.pdf).

- Stivaktaki, Ch. (2011). *Organization and implementation of a special interdisciplinary program teaching traditional dances in the Physical Education course and its effect on the attitudes and perceptions of 1st grade high school students* [Publication No. 1862] (Doctoral dissertation, University of Peloponnese). Repository of University of Peloponnese "Amitos".
- Stolz, S. (2020). *Η φιλοσοφία της φυσικής/σωματικής αγωγής Μια νέα προσέγγιση* [The philosophy of physical/somatic education. A new perspective] (ed. Y. Giossos, trans. S. Giossou). Athens: Propobos.
- Swain, S. (1998). Studying teachers' transformations: Reflection as methodology. *The Clearing House*, 72(1), 28-34. <https://doi.org/10.1080/00098659809599381>.
- Thomas, J. R., & Nelson, J. K. (2003). *Research methods in physical activity* (3<sup>rd</sup> edition). United Kingdom: Human Kinetics.
- Tyrovola, V. (1989). Ο παραδοσιακός χορός ως μέσο αισθητικής αγωγής [Traditional dance as aesthetic education]. *Λόγος και Πράξη* [Reason and Action], 39, 44-53.
- Tyrovola, V. (1994). *Ο χορός «στα τρία» στην Ελλάδα. Δομική-μορφολογική και τυπολογική προσέγγιση* [Dance "in three" in Greece. Structural-morphological and typological] [Unpublished doctoral dissertation]. Faculty of Music Studies, Philosophical School, National & Kapodistrian University of Athens.
- Warburton, E. C. (2000). The dance on paper: the effect of notation-use on learning and development in dance. *Research in Dance Education*, 1(2), 194-213. [doi.org/10.1080/713694267](https://doi.org/10.1080/713694267).



**Georgios K. Fountzoulas** was born in Athens in 1988. He holds a BSc in Physical Education and Sport Science (PESS) majoring in "Greek Traditional Dance" (2012), a Master's degree in "Folklore–Dance Anthropology" (2017) from the School of PESS of the National and Kapodistrian University of Athens and a Doctoral degree in "Dance Studies" (2021) from the same School and University.

His research interest is Greek Traditional Dance, Ethnochoreology, Pedagogy of Dance, Dance Literacy, Critical Literacy, Labanotation and Structural Analysis. Recently (2022) he achieved an Elementary Certificate in the method of recording and analyzing bodily movement (Labanotation), from the Center for Movement Research and Analysis, Dance Notation Bureau, New York.

Dr. Fountzoulas is an active member of the Study Group on Ethnochoreology of the International Council for Traditional Music (ICTM), carrying out presentations, scientific articles and research projects regarding dance.