

**Anastasia Hilari**

PhD in Ethnography and Anthropology of Dance  
School of Physical Education and Sport Science  
National and Kapodistiran University of Athens  
ancheilari@phed.uoa.gr  
<https://orcid.org/0009-0000-1620-8621>

**Magda Zografou**

Professor on Traditional Dance and Ethnochoreology  
School of Physical Education and Sport Science  
National and Kapodistiran University of Athens  
zografou@phed.uoa.gr  
<https://orcid.org/0009-0003-1813-9940>

**Rea Kakampoura**

Laboratory of Social Sciences  
Department of Pedagogy and Primary Education,  
School of Education  
National and Kapodistrian University of Athens  
rkakamp@primedu.uoa.gr  
<https://orcid.org/0009-0008-7869-9081>

**Traditional Dance and Environmental Awareness:  
A Teaching Proposal**

**Abstract:**

This article suggests implementing a proposal on teaching folk dance in secondary education that takes a holistic approach, focusing on raising environmental awareness. It is mainly centered on Klidonas, one of the folk customs described and analyzed in Anastasia Hilari's doctoral thesis. Klidonas, with its deep connection to the natural environment and folk

beliefs about nature and water, emerges as a suitable field for educational exploitation in the context not only of learning the traditional dance included in the context of its performance, but also of awakening the interest and reflection of students for a better, modern and future environment. This way, students learn about Greek tradition and at the same time draw inspiration through it in order to shape their own futures.

The educational proposal was based on ethnographic research. During the ethnographic research, participatory observation was used, through field notes and a work diary, ethnographic data collected by the students themselves through archival and biographical/experiential research, and ethnographic audiovisual evidence. The teaching approach is based on the “Meddler-in-the-Middle” teaching model, where both teacher and student are considered to be mutually involved in the learning process. The teaching program was found to have a positive effect on the acquisition of a holistic – comprehensive understanding of folk dance, while at the same time helping students understand the close and harmonious connection between folk traditional dance and their natural environment, namely water. The process followed on the basis of the teaching plan raised the students’ awareness, shaping their perceptions of respect for the environment.

**Keywords:** folk dance, customary dance practices, environmental awareness, Klidonas, teaching proposal.

## **Introduction**

Incorporating dance into youth education has been highlighted by numerous researchers as an urgent necessity, as it is argued that the benefits are immense in terms of physical, mental, spiritual, and emotional development (Brinson 1991; Zakkai 1997; Hanna 1999; McCutchen 2006). In Greece, folk dance was introduced into public education since early 20th century and was integrated into the Physical Education curriculum, following over time the basic objectives of gymnastics systems, which focus on discipline, uniformity, and order (Koulouri 1997; Gartzonika 2016; Tsoumas 2016). Several studies have also highlighted how traditional dance is used in a broader social context as a means to negotiate national identity.<sup>1</sup>

<sup>1</sup> See: Zografou 2003, 2007, 2008; Zografou and Pateraki 2007; Gartzonika 2012, 2016; Hilari 2009, 2014.

Today, it is one of the core courses in Physical Education, based on the Primary and Secondary Education syllabus. Since the early years of traditional dance's introduction into public education, interest has focused on 'form', i.e. the musical and kinetic elements of the dance pattern, based on the teacher-centered imitative teaching method. This approach has been followed to this day, without taking into account contemporary student-centered, creative, and collaborative approaches, with the subject of dance being treated as a product in itself, and furthermore disregarding the lyrics of the accompanying song as well as the context of its operation and use (Zografou 2003). This paints a fixed picture over time, neglecting its dynamic nature as a cultural practice that's always changing and interacting, as a powerful way to communicate socially, embody and express cultural meanings and ideas (Kaepler 1978).

Furthermore, no positive approaches are brought to light for creative activities that would immerse students in folk culture, linking history, folklore, literature, music, visual arts with the teaching subject of traditional dance, or contemporary concerns about environmental issues.

As far as teaching methods are concerned, the teacher-centered method persists. It should be noted that some research proposals based on contemporary teaching approaches, either in the context of folk events and rituals (Gartzonika 2016) or by performing folk events in theatre (Kakampoura 2010), or by providing models of a cross-disciplinary approach (Stivaktaki 2011; Ziva 2016), mainly in primary education, have not yet received attention in traditional dance teaching circles.

This article suggests a new approach to teaching traditional dance based on a holistic pedagogy, highlighting its connection to the environment, and cultural practices of local communities, using folk customs and rituals related to water as a means to this end. When performed in the context of customs, folk dance acts as a unifying mechanism of cultural memory and lived experience (Turner, 1982). This paper seeks to employ in specific the ritual of Klidonas, on the premise that it might enhance embodied and multimodal learning (Csordas 1993) in developing students' social, motor, and environmental skills.

The ritual of Klidonas is a distinctive paradigm of folk performance with pronounced symbolic references to nature, fertility, purification, and life cycle. As such, it lends itself to folkloric and anthropological analysis, as well as to the fostering of environmental awareness. This paper, as a teaching proposal, uses folk dance as a means to initiate students to the values of folk culture regarding humankind's relationship with nature. It

thus fills a gap in existing studies in Greece linking traditional dance to contemporary environmental concerns.

### **Analytical framework**

In recent years, new social and cultural conditions have emerged, re-defining and ultimately changing the goals and content of school education in the 21st century and leading to a re-defining of teaching methods, the learning process, and the role of teachers in today's schools (Freire 1970; Gardner 1983; Frey 1986). This new environment is also leading to new teaching approaches focusing on students and stressing creativity, imagination, critical thinking, aesthetics, democratic awareness, environmental respect, acceptance of diversity, cooperation, mutual understanding, while also introducing innovation and the use of new technologies.<sup>2</sup>

According to Freire and Critical Pedagogy, educators do not view learners as “empty vessels to be filled with knowledge” but treat them as “agents of action” (Therianos 2014) who are involved in a culture of reflection. Learning is seen as an active process that aims to motivate students to discover knowledge, offering new ways to think and act creatively and critically, and to take action on what is happening around them towards the ultimate goal of “creating social relationships and experiences appropriate to a humane and democratic future” (Giroux 2018).

This contemporary perspective has altered older conceptions in education and assigned new roles to educators. The anti-authoritarian model of education prevails (Koliadis 1995; Trilianos 1992), and modern pedagogical methods are implemented in schools (Matsaggouras 2000; Kassotakis 2004) “which approach learning through a more qualitative communication between teachers and students” (Kakampoura-Tili 2000, 215). Teachers and students are considered to be mutually involved in the learning process, according to McWilliam (2008, 263), with the transition to “Meddler-in-the-middle.” This trend is in line with Pink's (2017) anthropological proposal, as in “designing together with participants”, which is also invoked by Pateraki (2018) in her paper. This proposal could serve as a foundation to develop a teaching model in today's schools.

In contemporary anthropological perspectives, dance is viewed as an embodied practice (Geertz 2003, 97) that is socially and culturally constructed and mutually related to identity. It also argues that the body

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<sup>2</sup> See Kassotakis 2004; Matsaggouras 2000; Bruner 2007.

in dance embodies ideas, identities, social relations, and collective memories (Desmond 1997). In the same way, it might foster a dialogical and practical narrative infused with political and ideological assumptions (Zografou & Pipyrou 2008; Pateraki 2014).

Based on ethnographic data, in “natural” peoples, individuals become “one” thing along their environment, where, according to Ingold (1996), perception of the world is not a process of constructing, building, or producing an external representation of reality, but is shaped through the embodied participation of the subject, lived “dwelling”, and ongoing co-shaping of one’s view within the world itself. The environment, he notes, is not distinct from humans but “part of social and cultural reality” (Nitsiakos 2001). Humans “consider nature to be something sacred, and therefore, as a rule, deifies it and intervenes in its functions with an appropriate sense of awe, reflected both in religious and worship rituals and in customary ceremonies related to production and intimacy. Sacrifices, libations, and preventive magical acts are the means by which humans strive to appease the forces of nature (...)” (Nitsiakos 1995). In many respects, traditional societies can serve as role models for a different relationship society-nature and for a different sort of environmental ethics.

Greek customary dance, which is one of the most vital creations of folk culture and an essential component of customary practices, traces back to the strong bond between humans and nature and the natural environment, and is reflected in various customary practices. Thus, through various naturalist events, students can experience the special closeness between humans and nature and understand that nature is the outer “shell” of every traditional civilization and that the people’s love for the environment was both vital and worshipful (Turner 1969; Loukatos 1980; Meraklis 2004). Focusing on customary dance practices, dance forms, not only as a “step-by-step guide” but also as a cultural product, can serve as an innovative pedagogical activity in teaching a variety of topics in school settings. They can also be a place for building community and a space for young people to meet, talk, and have intercultural encounters, while through interaction students might feel free to express themselves through their bodies.

According to Government Gazette 2820/6-6-2022, Greek schools, in order to respond to the challenges of the times, “suggest developing a new educational framework within which a variety of activities are developed that contribute to informing, raising awareness, and encouraging students in order to get involved in decision-making and participation,

prevention, or resolving environmental matters and concerns.” From the viewpoint of the Ministry of Education, the aim is to “gradually shape a new environmental culture by building knowledge and nurturing skills, values, attitudes, and behaviors, which will ultimately lead to the shaping of environmentally aware students/citizens capable of making decisions and participating in actions on environmental matters and concerns.”

Given today’s concerns on global climate change and, most notably, water scarcity as a threat to our planet, it was considered appropriate and original to select a customary ritual dance practice related to water, in order to reveal how traditional communities dealt with this natural but precious resource for their survival. In folk culture, everything is related to nature, offering a plethora of dance practices with magical and religious characteristics connected to the ritual dimensions of water. According to Zografou (2003), dance is a key component of ritual dance practices, where the sacred and the secular are entwined.

Water is inextricably linked to different “epochs, places, cultural specificities and customs in a given society” (Anderson & Tabb 2002, 5-6). The various meanings and connotations that derive from using water can reveal not only ways of thinking but also details about people’s lives in specific places and times, reflecting changes in different societies and cultures. Water was a source and symbol of life; it used to be “material prima”. Its purity is a prerequisite as a key source of life, while its purity is the primary and essential condition “of all its symbols, those that speak of life itself” (Kovani 1995, 42). Its purifying and healing properties have associated it to purification and healing, conferring upon it its magical dimensions.

Its revitalizing properties and the multiple meanings of water in Greek folklore, according to Nitsiakos (1997, 63), have reasonably elevated it to one of the most significant symbolic axes of the community’s customary life. As a symbol associated with happiness, fertility, abundance, and purification, it is an integral part of key ritual practices, both those related to the life cycle and those related to the time cycle. Water, as a major natural element with meaningful and multidimensional presence for humans, occupies an important place in Greek traditions. It plays a leading role in many ritual customs of popular cults in Greece. It is found in rites of passage associated with important stages in the human life cycle, such as birth, baptism, marriage, and death. At birth, it is used to facilitate childbirth and as a purifying symbol. At weddings, it is found as a symbol of happiness and abundance. In death, it is used as a purifying

and protective symbol. It is also found in auspicious customs related to New Year's Day, May Day, the seasonal turning points, and the harvest, as well as in magical customs such as Klidonas.

Given today's increasing water scarcity and pollution of water resources, the worship of water, as expressed in folk dance practices, can be a source of understanding of the multifaceted dimension of this precious natural resource and of how to treat it appropriately in nature today. We also believe that this process will reinforce a different attitude towards environmental settings and will lead to other types of behavior, while now scientists warn us that our planet is under threat.

### **Klidonas as a customary dance practice – ritual**

The etymology of the word *klidon* means omen, sign of things to come, or prophetic speech and the hearing of omens or prophecies (Kyriakidou-Nestoros 1982). Klidonas is part of the periodic worship customs rooted back to ancient times (Varvounis 2000). It is observed in many areas of Greece with many common elements in the various regions and takes place on the eve of the Nativity of St. John, June 23.<sup>3</sup> The feast of Ai Giannis Klidonas (or Riganas, or Rizikaris) on June 24 is one of the biggest summer celebrations in Greek tradition, as it coincides with the peak of summer, the “summer sun's turning point.” It is the day of the summer solstice, which was considered “an important and sometimes dangerous turning point in the year” (Megas 2012, 257), and for this reason people sought various ways to protect themselves from harm. Loukatos (1992, 47) characterizes it as one of the most “ritualistic” processes in our current folk culture. It is a folk divination process directly linked to predicting the future, notably revealing the identity of the future husband, to unmarried girls.

The presence of water is symptomatic for the custom of Klidonas. According to Aikaterinidis (1999, 45), “it is made up of a series of individual customary actions, where silent water dominates, providing for its main ritual character.” According to the custom, on the eve of Ai-Yiannis, unmarried girls gather in one of the village homes and assign someone who has both parents to bring “silent water” from the tap, well, or spring (Megas 1950; Aikaterinidis 1999). In fact, there has been a belief that running water from a tap or spring has special magical powers, since springs

<sup>3</sup> See Kyriakidou-Nestoros 1982; Loukatos 1982; Megas [1956] 2001; Aikaterinidis 1999; Spyridakis, and Peristeris 1999; Varvounis 2000, 2018.

are “inhabited by a daemonic spirit, mostly beneficial” (Varvounis 2018). This power of water was enhanced by “observing ritual silence” during its transport so as not to “drive away the spirit that animates and magically strengthens the water” (Varvounis 2018). This silence conferred sacredness and mystery to the whole process.

The water is poured into a clay pot, into which the girls throw the “rizikaria” (jewelry, green or red apples, keys, etc.). The pot is then covered with red cloth to enhance its magical properties, tied tightly with a string, and placed on a terrace or other outdoor space, where it sits all night under the starlight. Thereafter, girls shall return home to sleep, and during the night, they shall dream of their future husbands.

The following day, on St. John’s Day, before sunrise, the container must be brought inside the house. In the afternoon, both unmarried girls and married women, as well as relatives and neighbors, usually gather again to witness the divination process. The girl who carried the water, the young water carrier, sits in the center of the group, opens the container, and takes out one by one from inside the vessel the objects corresponding to each girl’s fate (“riziko”). Someone with poetic flair recites the divinatory couplets of Klidonas (Kyriakidis 1922, 36). The “*mantinada*” corresponding to each girl’s object is thought to “predict her future” and gets comments from the rest of the group. This whole process exudes stereotypical perceptions related to marriage and female gender (Tsatiri 2021). Upon return home, girls would pay attention to which name or word they hear first on the street in order to associate it with their luck on that night.

After the end of the whole process, there are treats, singing, and dancing.<sup>4</sup> As an act that’s part of the whole thing, folk dancing is a key factor defining the ritual while being defined by it (Zografou 2003), serving as an important and inalienable part of the ritual practice.<sup>5</sup> It should be noted that in recent years, “the magical-religious belief that nurtured these events has disappeared” (Zografou 2003, 264) and theatrical and folkloric elements now prevail (Varvounis 2000; Meraklis 2011). Participants “dance” their reintegration into the social body through physical and symbolic union with natural elements. Based on ethnographic research conducted in Athens, Blagojević (2024, 41) supports a different function of Klidonas ritual. The celebration of Klidonas use music and dance “as tool for people to connect with each other, to become a team” and fosters a sense of collective belonging.

4 See Kyriakidou-Nestoros 1982, op. cit.; Loukatos 1982, op. cit.; Megas 2001, op. cit.

5 See Zografou, 1993, 2003; Kaeppler 1972; Lange 1975.

## Methodology

In this paper, we will refer to an educational program on the instruction of folk dance, implemented through the “Greek folk dance” course for Physical Education class in a Secondary School of Southern Athens, and is part of a doctoral dissertation. Participants came from two classes of 17 male students and 24 female students, 41 students altogether. The educational program lasted three teaching hours at the school and additional hours outside the school setting, where students gathered their material either online or through talking to family members, mainly grandparents (Kakampoura 2005), and prepared their presentations.

The methodology chosen for this study is ethnographic research,<sup>6</sup> namely ethnographic research in education.<sup>7</sup> The ethnographic research was based on projects<sup>8</sup> that utilize the principles of inquiry-based learning and promote student collaboration and creativity. A wide range of data collection methods and techniques were used, such as participatory observation, field notes and research diaries, questionnaires with open-ended questions, semi-structured group interviews, research-ethnographic material from students’ work using a biographical-communicative method. The ethnographic research was supplemented by ethnographic audiovisual evidence, which can be used as a valuable methodological tool in the educational process.<sup>9</sup>

The teaching approach is based on the “Meddler-in-the-middle” teaching model (McWilliam 2009), where both teachers and students are mutually involved (Pink 2017). Contemporary teaching methodologies were combined, such as group collaboration, experiential-communicative, discovery, interdisciplinary, and creative. The teaching content consisted of traditional dance practices related to water. Collected qualitative research data were grouped, analyzed, and interpreted. Content analysis has been employed (Mason 2003).

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6 See Gefou-Madianou 1999; Isari and Pourkos 2015; Lydaki 2001, 2016.

7 See Agalianou 2014; Spradley 1980; LeCompte, Preissle and Tesch 1993.

8 For work plans/projects, see Kakampoura-Tili 2001; Helm and Katz 2002; Matsaggouras 2003.

9 For ethnographic audiovisual evidence, see Kakampoura 2010; Kakampoura and Kassaveti 2018; Kakampoura, Kassaveti, Samartzi, and Bampalis. 2018.

## **Selection criteria**

It is essential for secondary school students to come across folk culture, as it can serve as a field for creative relationships, interaction, and inspiration for the well-rounded, balanced, and unhindered development of the child.<sup>10</sup>

It has been found that students are unaware of customary dance practices associated with water. The folklore-anthropological approach to traditional dance practices, which are intertwined with the sanctity of water, can raise students' awareness of today's needs (water shortages/floods) through these examples of traditions in Greece and foster active civic engagement.

The dance approach deepens students' knowledge starting from their own bodies, while offering various living experiences. It also allows them to experiment with important cultural materials from traditions and creatively weave the future, drawing on them, based on the anthropological perspective of "designing along with the participants" (Pink 2017; Pateraki 2018).

## **Purpose and objectives of the project**

The project draws on the traditional dance and ritual of Klidonas and its main objective is, on the one hand, to explore dance traditions in Greece within their social, cultural, and historical context, and on the other hand, to draw examples for reflection on contemporary environmental issues, namely water, and to cultivate environmental awareness. Moreover, the following specific objectives were set: cognitive, emotional, and psychomotor.<sup>11</sup>

### *A) Cognitive:*

Students should understand the traditional dance rituals related to water from different geographical areas and ethnocultural communities and highlight aspects of these traditional rituals.

To understand the importance of water in human societies.

To learn basic dance patterns from various regions of Greece (e.g.,

<sup>10</sup> See Audikos 1999; Kakampoura-Tili 2000, 2001, op. cit.; Meraklis 2001; Zografou 2003, op. cit.; Gartzonika 2016, op. cit.; Pateraki 2018.

<sup>11</sup> For cognitive, emotional, and psychomotor objectives, see Bloom 1956; Gartzonika 2016, op. cit.; Hanna 1999; Bournelli 2002.

Kalamatianos, Syrτος, Pentozalis) associated with Klidonas.

To understand the relationship between humans and nature and how the past can be employed within new settings.

To define the social and cultural dimensions of traditional dance.

*B) Emotional:*

Reinforce positive attitudes towards the customary expressions of Greek culture and cultivate positive feelings and values regarding culture.

Help students understand that dance can be a way to connect and have fun through experiential activities.

Raise awareness about environmental issues, sustainability, and water-related topics.

*C) Psychomotor:*

To get to know their bodies through movement and rhythm and to develop motor and dance skills.

To develop perceptual and kinesthetic abilities through music, dance, and complex tasks.

To nurture their creativity and imagination.

To develop research skills.

To develop teamwork and communication skills.

### **Description of activities per teaching hour**

The teaching proposal, which lasted three teaching hours at the school for Klidonas, includes:

#### **1st teaching hour: Introduction to the custom**

Teaching aids: photographs, video, map, and projector.

Teaching space: School multipurpose room

Start-off point

*Figure 1**Figure 2*



Figure 3



Figure 4



Figure 5

- Questions asked by the teacher/researcher: a) What is depicted in the photos? b) What are they doing? c) What can you say about their gender and age? d) Are you familiar with this custom? e) Have you ever participated in a similar custom?

- This is followed by a documentary about the Klidonas custom (Digital Source 1, 3).

#### Activities

- Discussion: Connection with solstice customs. Do you know about the summer solstice? When is it? Focus on the importance of water as a passport and purifying custom.

- What is the role of water in Klidonas?

- Traditional Klidonas songs are distributed in photocopies and everyone sings together, e.g. “Let’s open up the Klidonas” (Digital Source 2).

#### **2nd teaching hour: teaching dance patterns**

##### Start- Off

- Song of Klidonas (repeat)

- Video screening of the custom from the area of Kritsa and Archanes, Heraklion, Crete (Digital Source 4, 5).

##### Activities

- Learning dances found in Klidonas from various areas (Kalamatia-

nos – Syrtos/Siganos, Pentozalis). The first three dances are taught in the first year of secondary school and Pentozalis is taught in the third year of secondary school, which is why audiovisual material from Crete was chosen for the screening. The dance pattern of Pentozalis is taught using a partial-total method (Digital Source 6, 7).

- The students dance in a circle, holding hands. Reference to the importance of the circle in Greek dance to reinforce the concept of group-community.
- Questions: How do you feel when you dance in a circle? What does this dance express?

### **3rd teaching hour: Presentation of students' work and dramatization of the custom**

- PowerPoint presentation by students of ethnographic material from their research among family and friends on the custom of Klidonas.
- Poems on the theme of Klidonas (G. Seferis)/ Painting on themes related to water (interdisciplinary approach)
- Oral reflection on the following topics: a) What did I learn from the Klidonas dance? b) How does it relate to the environment? c) How important was water in their lives? d) What is happening today?
- This is followed by the completion of worksheets for the evaluation of the project. Their teacher took field notes immediately after the end of the teaching hours, in which she recorded in detail the actions, feelings, words, movements, gestures, reactions, and anything else she considered important.

## **Conclusions and Pedagogical Implications**

The Educational Program presented in this article attempts to bridge past and present, using tradition as an educational tool and a platform for critical thinking about a better natural and cultural environment, drawing on the values of traditional society. Klidonas, as a rich field of symbolism, may inspire new pedagogical practices in dance classes. This approach contributes to the strengthening of cultural identity, the promotion of collective memory, and the enhancement of the relationship between humans and their natural habitat. By focusing on dance practices related to water and the perceptions of traditional actors associated with its ritual dimensions, students became aware of its importance to life itself. They

became more aware, revised their attitudes and mindsets, and contributed to the activation of actions for its sustainable management. Given that traditional societies can and should be “models for a different relationship between society and nature,” we managed to highlight a different “environmental ethic.” The program showed that schools can and should teach, among other things, attitudes and qualities of life. Furthermore, it was concluded that schools should produce responsible individuals who will care for and look after their natural habitat throughout their lives in order to improve it.

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### List of Figures

Figure 1: "A woman carries the 'silent water,' as part of the Klidonas custom." <https://www.in.gr/2021/06/26/plus/ethimo-tou-klidona-oi-fo-ties-tou-ai-gianni-kai-amilito-nero/>

Figure 2: "Klidonas in Leonidio", Arcadia (Photographic archive V. Katsigri- Merikaki)

Figure 3: "Dance of unmarried girls in the Klidonas custom, Sappes, 1958." <https://users.sch.gr/gker/ekdiloseis/klidonas.html>

Figure 4: "Klidonas in Crete" <http://www.kritesad.gr/paradosi-kai-ethima-tis-kritis/116-klidonas>

Figure 5: "Klidonas in Crete" <https://www.fractalart.gr/klidonas-crete/>

### Digital Sources

Digital Source 1: The custom of Klidonas (E.R.T. Archieve) <https://www.facebook.com/watch/?v=1173364097326774>

Digital Source 2: <https://www.google.com/search?q=%CE%B1%CE%BD%CE%BF%CE%B9%CE%B3%CE%BF%CF%85%CE%BC%CE%B5+%CF%84%CE%BF%CE%BD+%CE%BA%CE%BB%CE%B7%CE%B4%CE%BF%CE%BD%CE%B1+%CF%87%CE%BF%CF%81%CF%8C%CF%82+%CE%BC%CE%B9%CE%BA%CF%81%CE%B1%CF%83%CE%B9%CE%AC%CF%84%CE%B5%CF%82&rlz=1C1GCEA>

Digital Source 3: The custom of Klidonas (documentary, 2012) YouTube: Eva Anastasaki <https://www.youtube.com/watch?app=desk->

top&v=VP8ihiz4XTQ&embeds\_referring\_ouri=https%3A%2F%2Fwww.alt.gr%2F&feature=emb\_imp\_woyt

Digital Source 4: The custom of Klidonas in Kritsa (2017) YouTube <https://www.youtube.com/watch?v=pV3F7itC9sQ&t=26s>

Digital Source 5: Lights of Ai Yianni and Klidonas in Archanes, Heraklion, Crete: <https://www.youtube.com/watch?v=JAMpxfAVY-0> (YouTube)

Digital Source 6: Pentozali (Herodion theatre – Pentozali – Kourites) YouTube: Kourites <https://www.youtube.com/watch?v=DO9PasdYGTA>

Digital Source 7: Pentozali (Youtube:maleviziotis.gr) [https://www.youtube.com/watch?v=\\_ohDx-nFlV4](https://www.youtube.com/watch?v=_ohDx-nFlV4)

**Анастасија Хилари**

**Магда Зографу**

**Реа Какампура**

**Традиционални плес и свест о животној средини:  
наставни предлог**

Овај рад предлаже примену образовног програма за подучавање народног плеса у средњошколском образовању који има холистички приступ, са фокусом на подизање свести о животној средини. Чланак је превасходно усмерен на Клидонас, један од народних обичаја описаних и анализираних у докторској дисертацији Анастасије Хилари. Клидонас, са својом дубоком повезаношћу са природним окружењем и народним веровањима о природи и води, показује се као погодна област за образовну примену, не само у контексту учења традиционалног плеса у оквиру његовог извођења, већ и у подстицању интересовања и критичког промишљања ученика о бољем, савременом и будућем окружењу. На тај начин ученици упознају грчку традицију и истовремено из ње црпе инспирацију како би обликовали сопствену будућност.

Наставни, односно образовни предлог заснован је на етнографском истраживању, током којег је коришћено посматрање са учествовањем, израда теренских белешки и вођење теренског дневника, као и етнографски подаци које су прикупљали сами ученици кроз архивска и биографска/искуствена истраживања, уз етнографски

аудиовизуелни материјал. Наставни приступ заснива се на моделу „Meddler-in-the-Middle“, у којем се и наставник и ученик сматрају међусобно укљученим у процес учења. Утврђено је да наставни програм има позитиван утицај на стицање холистичког, тј. свеобухватног разумевања народног плеса, а истовремено помаже ученицима да схвате блиску и складну повезаност традиционалног народног плеса са природним окружењем, пре свега са водом. Процес који је праћен на основу наставног плана допринео је подизању свести ученика и обликовању њихових ставова о поштовању животне средине.

**Кључне речи:** народни плес, обичајне плесне праксе, свест о животној средини, Клидонас, наставни предлог.