Ancient Greek Dance Teaching conference
Ure Museum of Greek Archaeology / Department of Classics, University of Reading

Frederick Naerebout (Prof. Emeritus Ancient History at Leiden University): ***Ancient Greek Mousike and the Curriculum in Higher Education***

Having devoted a sizeable part of my scholarly career to the study of ancient Greek dance, I have no doubt that it would be a valuable addition to the humanities curriculum. I myself, however, despite having had the opportunity to do so for over thirty years, have never taught a class with dance as its main subject: colleagues were opposed to it, explicitly or implicitly, and few students displayed an interest. One should never underestimate the conservative or conformist nature of the curriculum, or rather of faculty and students. Also, I myself came to doubt the viability of a dance course. If at some future moment the subject could be included as an integral part of the curriculum, I think it should not be taught as an independent subject, but it should be contextualized, and contextualized again. I say this because more generally I am convinced that the future of higher education lies in less, not more disciplinary boundaries. A partially theme-based education seems desirable – but it has proved difficult to realize. The first necessary contextualization would be to look at ancient Greek dance as a constituent part of *mousike*, the combination of dance, music, and poetry, distinguished as such by the Greeks themselves. The concept of musicking, introduced by Christopher Small, is useful English shorthand for this Greek concept of *mousike*. A second, equally necessary contextualization is to look at *mousike* as a societal phenomenon. It is also there that we find the reason why the non-specialist should bother about the subject at all. Musicking was of huge importance in ancient Greek society as is borne out by a whole range of sources. Accordingly, it is impossible to come to a proper understanding of that society without including musicking in one's research or teaching. Nevertheless, many scholars, even those whose main interest is religious ritual, in the context of which musicking is best attested, manage to largely avoid even mentioning the subject, let alone giving it its due. The rising tide of studies of ancient music and dance has not really been able to change anything concerning this neglect in studies with a different focus. This is an imbalance that needs to be redressed, and an overhaul of the curriculum may help. For the proper understanding just mentioned, I also would advocate at least some level of kinetic and kinaesthetic awareness. Although nowadays this is unlikely to match anything like the ancient experience, it can bring students at least somewhat closer to that experience. This awareness, however, I would never try to reach through whatever reconstructionist effort. So-called reconstructions of ancient dance are technically impossible, and philosophically undesirable. They lead to a false sense of having grip on things – while ancient movement is the one element of *mousike* that almost completely escapes us. But embodiment is definitely enriching. So that would be another contextualization: in studying ancient Greek dance in the context of musicking in the context of ancient Greek society, we should include musicking in living traditions put into practice.

Barbara Kane (Artistic Director Isadora Duncan Dance Group, London). ***Body as a memory archive***

In our bodies there is an archive of memory. In Archaeological Museums there is an archive of bodily remembered bodies who influence our lives even today.
In 1900 Isadora Duncan came to London to further her studies and development of her dancing ideas. She and her brother Raymond spent a few months daily at the British Museum

Greek section. Raymond drawing sketches of the artefacts, Isadora trying to understand the movements. They then went to Paris and there also spent days and months in the Louvre Greek section. In the next few years Isadora Duncan knew that this study of the Ancient Greek movements was entirely about an honesty, fluidity, a forming philosophical source of what is natural and that it was originating within the memory archive of the self.
In 2017 I had the privilege of developing a workshop and performances in the Archaeological Museum of Messenia in Kalamata, Greece as part of the Kalamata International Dance Festival. Working with Marie Tsoulakou (scientific curator) and 20 students (aged 7 to 70) we created small reflections in movement based on what the students responded to within the Museum (votive seahorse symbolising Poseidon, burial urns of children, bent sword of dead warrior in the war with Sparta, Mosaic floor stories of the Gods and Goddess', etc.).
What I am proposing is a short talk in-person and then a practical movement session based on the objects within the URE Museum. Ancient Greece in Movement based on each participant's response and in their own manner.

Nina Papathanasopoulou (College Year in Athens, online). ***Jocasta's Last Hours in Martha Graham's Night Journey: Identity, Responsibility and Violence through the Dancing Body***

This paper aims to bring out the phenomenal power of Martha Graham's Night Journey, and to show how the dance captivates us by drawing on its primary model, Sophocles' Oedipus Tyrannus, and on Ancient Greek sculpture and vase painting. I discuss the dance's narrative technique and then consider three themes central to Sophocles' play – questions of identity; responsibility; and the deep-seated human urge toward violence in the face of anxiety. I argue that Graham centres on these themes but transforms them, revealing them as female issues. Graham's rendition of how we envision Jocasta's last hours in Night Journey fills the blank left by Sophocles around the moment of her death and helps us imagine more vividly those last hours of Jocasta's life: the struggle to come to terms with her identity, her sense of responsibility for the life she has led and that she now chooses to end, and the human tendency to seek release through violence.

Amy C. Smith (UoR): ***Mythic paradigms: The case of Herakles Kallinikos***

Myth, like dance, is infinitely adaptable and thus accessible in a teaching environment. Much has been done by modern dancers, choreographers, and musicians in film and other media, to bring them together. Outside of the important work of Lillian Lawler, however, there has been little cross-fertilisation of these two fecund topics in the study or teaching of Classics. In this paper I consider the case of Herakles Kallinikos, who was worshipped in his role as the prototypical Olympic victor but also at Athens (perhaps specifically Pallene) and elsewhere in honour of his victories over giants and other snaky creatures, even Kerberos and through him the underworld. The term *kallinikos* may refer adjectivally to Herakles and his belongings, and to other divine, heroic, and human victors, but also to three related aspects of performance: dance, song, and flute music. The archaeological evidence, especially images of Herakles on Athenian vases, however, support Lawler's reading of the *kallinikos* victory dance as a cross-gender *komos* as adaptable as the hero it celebrated. Through the ever popular Herakles / Hercules, moreover, we can encourage the learning of ancient myths and religious practice while dancing and ancient dances while remembering ancient Greek myths and Graeco-Roman religious activity.

Tyler Jo Smith (University of Virginia, online): ***The Ceramic Stage: Ups and Downs of Using Greek Vases to Teach Greek Dance***

There is no shortage of examples of dancing figures and events shown on the surfaces of ancient Greek vases. Painters based in the city of Athens and other regions of ancient Greece (Corinth, Boeotia, Laconia), working in the black-figure or red-figure techniques, expressed the subject of dance in a variety of ways. Scenes of mortal revelers (komasts), Dionysos and his entourage of women and satyrs, cultic and dramatic choruses, festivals and symposia, are all attested in vase iconography of the 6th and 5th centuries BCE. The painters of such scenes, however, were limited dramatically by the decorative techniques available to them, the awkward and irregular pottery surfaces, and by expected stylistic conventions for depicting the human body in motion. This paper considers the 'ups and downs' - both the positive and negative aspects - of using Greek vases as a pedagogical tool aimed at understanding and recreating ancient Greek dance. How best to translate two-dimensional imagery into three-dimensional meaning within the confines of the modern Classics, History of Art, or Performance Studies classroom? Not only will the paper focus on the issues that seem to have confronted the painters of these objects (e.g. space, movement, material), but also on the ways the objects themselves had the potential to function in a didactic manner in antiquity and for a variety of different audiences. Additionally, it will consider how at least one modern scholar of Greek dance, Lillian B. Lawler, who often incorporated vases into her research in dance, may also have used vases and their images within a classroom context not only to teach about ancient dance but also to stage it.

Yota Dimitriadi (Institute of Education, UoR): ***Computing Education and the algorithm of dance: Ubisoft Ancient Greece Discovery Tours***

'Algorithm' is a fundamental concept in the school subject of Computing. 'Unplugged' [off-screen] activities are introduced to support learners understand the term and use it in their planning for programming. They are part of a wider educational focus on the use of gamification to support exploratory learning and the development of computational thinking skills. Teachers always look for creative approaches to introduce key concepts and dispel misconceptions about the subject being inaccessible. Deconstructing and then developing a choreography is a popular teaching and learning activity for exploring algorithms. Such a task also provides rich cross-curricular opportunities to address the current gender disparity in Computer Science.

Ubisoft Assassin's Creed is a well-known video games franchise. Discovery Tours is the more educational version of that series and Ancient Greece: Odyssey is one of the three Tours Ubisoft offers. Each tour consists of quests that the user can undertake to learn more about the time period. There is some focus on Music and Dance in those tours. The link gives you flavours of that focus.

The aim of our session is to share ideas of how we are planning to use the tours to introduce the idea of algorithms through the references to music and dance offered in the game. We will discuss the opportunities that such an approach can offer, especially around capitalising on students' curiosity about game playing and development to explore curriculum topics and reflect on intangible cultural heritage; we will also identify some of the challenges that we are trying to address in terms of access and balanced curriculum knowledge.

Marie-Helene Delavaud-Roux (UBO – HCTI EA): ***Teach ancient Greek dance by crossing all ancient sources***

The historiography of ancient Greek dance is rich in very diverse trends, which from the 19th century onwards can be grouped into two orientations: the first, set up in France, which aims to reconstitute ancient choreographies by making extensive use of iconographic documentation, and the second which favours the study of ancient texts and their vocabulary,

represented more by the Germans, the Italians, and the Americans. The French school inaugurated by Maurice Emmnanuel (EMMANUEL 1895), then represented by Louis Séchan (SECHAN 1930), Germaine Prudhommeau (PRUDHOMMEAU 1965), Marie-Hélène Delavaud-Roux (with nuances) (DELAVAUD-ROUX, 1993, 1994, 1995), laid down the principle that the Greek painters had wanted to break down the same movement through several characters on the figurative representations, by juxtaposing several dancers depicted in the different moments of this movement. But several scholars are exceptions. Thus for Jean-Claude Poursat who treats the archaeological sources of the pyrrhic without resorting to this postulate (POURSAT 1968) or Paul Bourcier who devotes a large part to the study of written sources (BOURCIER 1989: 146-167, 180-234) . The American (Lilian Beatrice Lawler) (LAWLER 1964a and b), German (Carl Sittl, Kurt Latte, Fritz Weege, Georgia Franzius) (SITTL 1890, LATTE 1913, WEEGE 1926, FRANZIUS 1973) and Italian (Vincenzo Festa) (FESTA) schools 1918) worked from the texts, especially on vocabulary studies. From about 1953 the Greek school, with Dora Stratou and Alkis Raftis, made connections with traditional Greek dance and therefore also made extensive use of iconography (STRATOU 1966, RAFTIS 1987 and 1995). The second half of the 20th century. saw the birth of challenges to the work of previous generations. In France itself, the reconstructionist method is attacked on the basis of a different observation of the iconographic documentation. Since the 1980s, historians of antiquity have changed their view of images. They no longer read an image to reconstitute the movement of the characters but consider that it is a mental construction of its author and seek its cultural gestural codes. Researchers such as Frederick Naerebout (NAEREBOUT 2001: 76-77, 102-104 , 110-111, 123 n. 9), Valerie Toillon (TOILLON 2014: 86, n. 72 , p. 86, with numerous nuances) or Marie-Hélène Garelli (GARELLI 2006, GARELLI 2007:10-11) consider that ancient pictures are fixed images and that any reconstruction impossible. It is above all necessary to wonder about its iconographic and archaeological context. The 20th c. saw the development of an interest in dance in epigraphy, papyrology which make known especially the execution of dances in competition, or contracts for professional dancers. They describe neither the steps, nor the choreography, nor what they bring to the participants (they will rather specify the number). Moreover, from the 1970s, even traditional literary sources were reconsidered with fresh eyes. Thus for Claude Calame who makes an anthropological reading of it for his study of young girls' choirs (CALAME 1977), or even Stenven H. Lonsdale whose work, from an equally anthropological perspective, crosses literary, epigraphic and archaeological sources (LONSDALE 1993), or more recently the work of B Kowalzig (2007) whose dance is however not the priority. On the contrary, Sarah Olsen (2021) is interested in solo dance which is opposed to collective dance by its lack of discipline. And the 21st c. sees the birth of studies on periods neglected until then. Thus for the Christian Greek period with K. Schlapbach (SCHLAPBACH 2018) and R. Webb (WEBB 2008). Or Audren Le Coz who, through her study of literary sources, shows the continuity of traditional orchestral practices, with emmaloi dancers, linked to Byzantine factions and whose dances recall second-century pantomime. of our era (LE COZ 2011). The revival is also brought by the research of metricians applied to dance. In France, the creation of the Démodocos theater (named after the Homeric bard), produced by Philippe Brunet, allows both to rediscover the diction of Antiquity and to develop the chorus and actors to the rhythm of ancient texts, using the technique of Noh theater (BRUNET 2019). Other metricians, notably Emmanuel Lascoux, Anne-Iris Muñoz, Janika Päll and Martin Steinrück, by focusing on the accents of Greek words, introduced melodic elements into this rhythmic framework, which can also be taken into account in dance (LASCOUX 2011, MUÑOZ 2019, PÄLL 2011, STEINRÜCK 2011 and 2019). Finally, the Greek researcher and director Anna Lazou uses the data of the meter,

but develops her dancers by drawing inspiration from Greek folk dance (and the Hellenic traditions linked to these dances) as well as contemporary dance (LAZOU 2011).
In this presentation we will reflect on the means of using ancient images without reconstructionist will and of creating choreographies from scratch according to the rhythmic and melodic possibilities offered by the texts (theatre, poetry) on which we danced, as well as gestures , attitudes and steps described by some ancient texts

Angela Bellia (Institute of Heritage Science, National Research Council of Italy): ***Teaching Ancient Greek Dance***

On the basis of a course carried out in an Italian university with PhD students in Archaeology and Cultural Heritage, this paper aims to focus on the relationships between dance and space and the related religious, architectonic, anthropological, and sensorial issues according to the most recent approaches and publications. Indeed, over the last few years, research on dancing and musical performances has provided extensive documentation of human behaviour and commentary on the practices of ritual, relying on images, votive objects, inscriptions, and literary sources, but rarely including much about architectural structures and buildings where sonic events and dance were performed. Moreover, as something that does not tend to leave direct material traces, dance and music are not often considered in archaeological work related to ancient architecture. However, they were important aspects of ancient life that can be investigated using a new approach to the archaeological remains. One of the main aspects to be considered for the study of dance and music as subjects of the archaeological investigation is that they are activities carried out in communities, enhancing social interaction.

Paola Ceccarelli (UCL): ***Teaching AGD in the classroom: a dance event***
In both my research and teaching, I look at ancient Greek dance as a 'dance event' (a definition proposed by anthropologists such as Royce 1977). Studying ancient Greek dance involves thus music, song, dance, and the context in which all this takes place. It is however the case that the music is mostly lost; and that we cannot really reconstruct movement. We can reconstruct some schemata, and this is an interesting angle, very much worth exploring; but I simply do not believe in reconstructing ancient Greek dance. (Of course, one can study its reception, and this is a fascinating strand in itself). For me, the value of teaching (and researching) ancient Greek dance lies rather in the attempt to recreate a sense of the 'global event', and specifically of the meaning of the dance event, on the basis of very different types of sources: literary sources (both the texts of the songs themselves, and the discussions of theoreticians such as Plato, Aristotle, Plutarch or the passages from Aristoxenus preserved in Athenaeus); iconographic sources (images on vases and sculpture, mined not in order to reconstruct movements but rather in order to understand the iconographical associations of dancing scenes, and thus the connotations of the various types of dancing); and epigraphic sources, which give us details on the context (the festival or venue at which the dance was performed, whether it is a competitive endeavour or not), the gender and status of the dancers (male, female, young, adults, professionals or not) and their number (solo versus choral dancing). The necessity to use (appropriately, and in a sophisticated way) these different types of sources to reconstruct the dance event is one of the main benefits of teaching AGD in the classroom.

Andriana Papanicolaou (Imperial Society of Teachers of Dance; Kallichoron, Centre for new ancient dances): ***The Ruby Ginner method, laying a foundation for classical pedagogy***

The practical application and theory of Ancient Greek Dance (AGD) has been established for almost a century by the Greek Dance Association in Britain. Classical Greek Dance also known as the Ruby Ginner Method, offers a complete practical dance methodology based on a progressive graded and safe learning practice, and is even today a vibrant dance form featured under the auspices of one of the largest prestigious dance examinations board in the world, the Imperial Society of Teachers of Dancing (ISTD). A large vocabulary of natural and expressive movement is offered to choreographers and dancers not only for the interpretation of Greek style or natural dances but also adequate for modern themes.

Created at the turn of the 20th century from the research done by a group of enthusiasts devoted to the study of the ancient Greek artifacts and written sources that was led by dancer Ruby Ginner (1886 – 1978) and mime artist Irene Mawer (1893-1962). The research that was inspired by the Hellenic Greek chorus, artifacts found in the British Museum and a bibliography was recorded in two books written by Ruby Ginner, rendering the research a general overview of the history, mythology, way of life, arts and architecture of the ancient Greeks. The theoretical study of AGD in the Ginner method is centered around expressive movement qualities depicting the dance context and taught in the following order: Lyrical, Athletic, Ritual, Bacchic, Pyrrhic, Tragic, and Choric movement to words. This paper will demonstrate the value the Ruby Ginner method has today as a natural movement and dance vocabulary for the theater but will stress the need for further documentation of the evidence by returning to the ancient artifacts, music and poetic sources for the establishment of a parallel practical and academic foundation that can contribute constructively to Classical pedagogy.