

# LODA News

## Issue 35

Winter 2011

UK & USA News



### Contents

BTEC in Language of Dance Motif Notation for Special Education Needs students 2

Dance Moves 2011 3

Shop online and raise money 3

Dance Training and Accreditation Partnership 4

In-house LOD training 4

Leeder Project 5

New Free Dance Class 5

NDEO Conference 6

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### Editorial

Happy New Year and welcome to the LODA – News; a biannual update on all things related to Language of Dance.

Firstly I would like to say an official farewell to Harriet Capps who worked with the LODC, UK since 2008. Harriet is now working with the biggest Dance event in Europe-the Move It exhibition. We wish her every success and thank her for her valuable contribution to the LODC.

We have seen a fantastic progression in our work within the Special Educational Needs sector and this year we have the opportunity to train more teachers to deliver the accredited BTEC Level 1 course in their schools/ college. See page 2 for more details.

Our Dance Moves project working with London primary school children is now in its third consecutive year. We are currently working with over 350 children and Eve Knights brings details of a new development- the Dance Moves Festival (page 3). There is now an even easy way to support the LODC

UK and projects like Dance Moves, just by registering with easy fundrasing and doing your usual shopping online! We receive a cash back donation and you can also receive fantastic offers for yourself.

Lauren Turner explains the new UK standards for Dance Teaching on page 5.

Dr Ann Hutchinson Guest contributes with an exciting Jooss Leeder project on page 5 and an a comprehensive report from the National Dance Education Conference on page 6.

Beth Megill, LODC USA presents a fantastic new approach to teaching LOD explains its application in higher education.

All in all its a jam packed issue that shows the wide appeal and application of Language of Dance in education all over the world.

We welcome your feedback and if you have any questions please do get in touch with the contacts at the bottom of the article or by emailing info@lodc.org.

Wishing you a dance filled New Year .

## BTEC in Language of Dance Motif Notation for Special Education Needs students

Lucy Lush

The new BTEC in Language of Dance Motif Notation course has been running at Brockenhurst College for just over a year. Although, over the past 6 years SEN students have been experiencing this approach to creative movement the BTEC is now giving them the opportunity to gain a qualification accredited by a recognised awarding body. Level 1 is achievable by the SEN students and in order to fulfil the criteria, they have to participate in warm up exercises, explore movement in response to auditory instruction, and be able to identify 8 symbols; Shape, Travelling, Stillness, Flexion, Extension, Rotation, Balance and Springing. Finally the students work in a pair or group in order to choreograph a short sequence of movement using the symbols. One student who I had previously worked with during drama sessions was very reluctant to dance



at the beginning of the course. However, the focus of the LOD course is exploring movement creatively, which includes participating in different games and activities involving the symbols. The student really enjoyed these activities as he was able to interpret the symbols in his own way. He was able to recognise and remember all the symbols and choreograph some very creative sequences by the end of the course.

### ‘LOD really helps SEN students to develop their creativity and teamwork skills.’

All the students participate fully during movement exploration and come up with some very creative ideas. They greatly enjoy learning the symbols and some can recall all 8 with no prompting. Although a number of the students find it difficult to work with others to begin with, in time and with some encouragement, most are able to do this successfully by the end of the course. I have found that LOD really helps SEN students to develop their creativity and teamwork skills.

An External Verifier from Edexcel visited the college at the end of last year. He was very impressed by the way the SEN students responded

### ‘The work with special needs students at Level 1 is particularly pleasing and their achievements are most creditable.’

to the course and what they had been able to achieve. He wrote the following in his report: ‘The work with special needs students at Level 1 is particularly pleasing and their achievements are most creditable.’

The fact that SEN students are able to gain this qualification is very important. These students often do not have opportunities to take accredited qualifications, especially in subjects such as dance. Receiving the official certificate from Edexcel means a great deal to them.

Having developed the course and established it at Brockenhurst College, we are now in a position to help other teachers to offer the course at their own school/college. A three-day intensive LOD BTEC course will be run 18th-20th April 2011 (inclusive). The course will give SEN teachers the skills to deliver Level 1 to their students and enter them for the qualification. Guidance on how to gain accreditation and run the course at their own schools or colleges will also be provided.

**Deliver the BTEC in your school/college!  
Special Education Needs Teacher Course  
18th - 20th April, London  
020 7749 1131 / [www.lodc.org/courses](http://www.lodc.org/courses)**

# UK News

## Dance Moves 2011

### Eve Knights

Since Sept 2010, the "Dance Moves" project continues in primary schools in the London Boroughs of Waltham Forest and Tower Hamlets. This is made possible by The Ernest Cook Trust, The Goldsmiths Company, The Angus Keith Discretionary Settlement and The Miss E.A Pemberton Barnes Will Trust.

'Dance Moves' is viewed as an enrichment activity for all children and can provide "something extra" to conventional learning, yet will underpin a school's activities. Sessions are run for primary school children (5-11 years) and for early years children (3-5 years). We deliver these sessions both within school time and as extended hours' activities (lunchtime and after school). Sessions include a warm-up, games, movement exploration (using the Movement Alphabet®) and creating and learning choreography.

Our aims for this year are;

To reach over 350 children.

To provide dance activity in areas of deprivation

To work with schools to achieve funds and make this sustainable, benefit more children and work towards dance becoming an a regular part of school life.

## Dance Moves Festival Summer 2011

At the end of this academic year we will provide an opportunity for children from different schools to share and perform their dance work at the first LOD Dance Moves Festival, which will be held at Oxford House in Summer 2011. We hope to assist in building inter-school relationships with schools from neighbouring boroughs, give parents the chance to watch their children's achievements and meet parents from other schools and organise a fun day for the children who have been involved with Dance Moves as well as the opportunity to perform and celebrate their works within a professional theatre space.

We have been extremely fortunate that the Ford Britain Trust, have kindly donated £250 that will used towards the cost of this event.



We are now in our the third consecutive year for the Dance Moves project. We are continually grateful to all the people who make this project possible.

**If you would like to find out more about the project email [evelodc@yahoo.co.uk](mailto:evelodc@yahoo.co.uk)**

## Shop Online and Raise Money!

**easyfundraising**  
.org.uk

### Have you heard about easyfundraising yet?

It's the easiest way to help raise money for Language of Dance Trust!

### So how does it work?

You shop directly with the retailer as you would normally, but if you sign up to <http://www.easyfundraising.org.uk/causes/lotd> (free-of-charge) and use the links on the easyfundraising site to take you to the retailer, then a percentage of whatever you spend comes directly to us at no extra cost to yourself.

### How much can you raise?

There's over 2,000 retailers on their site (including Amazon, Argos, John Lewis, Comet, iTunes, eBay, HMV, and many more) and some of the donations can be as much as 15% of your purchase.

### Save money too!

easyfundraising is **FREE** to use plus you'll get access to hundreds of exclusive discounts and voucher codes, so not only will you be helping us, you'll be saving money yourself.

**Sign up at and start making a difference...simply by shopping.**

## Dance Training and Accreditation Partnership

Lauren Turner

In October this year Eve Knights and I were lucky to be among the first people in the country to start the new Diploma in Dance Teaching and Learning (DDTAL) being delivered by Laban.

This new qualification has been created in response to an research carried out by the Dance Training and Accreditation Partnership (DTAP), a consortium of the leading national dance organisations working together to increase participation in dance for all ages and abilities. What they hope to achieve is a nationally recognised benchmark for informal teaching, a qualification that employers will recognise and trust.

The DDTAL is also a great opportunity for us to make people aware of the LOD approach. An inherent part of our learning is sharing ideas and best practise examples, one of which we believe the LOD to be and keenly promote.

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**‘Your Move was already on the suggested reading list.’**

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We are in lucky position of having regular contact with

a group of people who are already influencing the dance education of others.

Could LOD be incorporated in their work? The other participants are open to ideas and there is a genuine interest in what we do with everyone taking a copy of the Movement Alphabet home after a resource sharing session. You will be glad to hear that Your Move was already on the suggested reading list without any prompting from us!

It is also very important for teachers of any kind to keep up to speed with latest development in their field and at the LODC we want to continue providing excellent dance teaching in schools and the community.

The DDTAL sessions are taught by a number of different practitioners who have a wealth of knowledge and teach in a wide range of contexts and settings. This means the advice is all current, adheres to up to date legislation and is sensitive to the attitudes of today's youth.

This information is vital to the LODC if we are to continue to create projects and workshops that are successful and to further promote Language of Dance.

**For more information on the DDTAL course visit**  
**[www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)**  
**020 8691 8600**

## In-house LOD Training

Lucy Lush

In November, Lauren Turner and I visited Baytree School in Weston-Super-Mare. The students at the school are aged between 3 and 19 years and all have Special Educational Needs. In order to demonstrate the LOD approach to teaching I began by delivering part of a dance class to 15 of the students. During the session, the students took part in a movement exploration and were introduced to two symbols – Travelling and Body shape. They then worked in groups to choreograph their own sequence using these two movement concepts. The students enthusiastically set about the task and as a result produced some excellent work. It was a real pleasure working with them.

Next I took a session for four teachers and Learning Assistants from Baytree School together with four teachers from an SEN school in Taunton. This session covered how to introduce and use the remaining 6 symbols for Level 1 of the BTEC course. We looked at some DVD excerpts of my students taking their Level 1 assessment and discussed how the LOD symbols could be used with their own students. Baytree is a great school and we thoroughly enjoyed our day there.



# UK News

## Leeder Project

### Dr Ann Hutchinson-Guest

The project of making the Jooss-Leeder dance heritage available to future generations has been on a back burner. My collection of notated studies from the 1930s were augmented when Leeder's archives were on display prior to going to the Dance Archives in Lausanne, Switzerland. I was able to obtain copies of most of his later studies. Several had indicated the music to which they had been composed. It was Suzanne Knosp who so generously helped out in finding the sheet music for these pieces. Several were then recorded on a CD by Jonathan Still, a sympathetic musician at the Royal Academy of Dance.

In recent years I have taught a different Leeder Study at each NDEO conference. Suddenly all this has been brought onto a front burner. On my 92nd birthday, while chatting with Monica Mason, Artistic Director of the Royal Ballet, she asked what I had been doing. I spoke about NDEO, the educational, cultural and historical slant that they put on dance teaching, and the wealth of Jooss-Leeder materials in notated form and so few people now who are able to teach this work. Monica suddenly said "We must make a film!" We

then discussed whether it should be with students with me coaching, but she said, no, we need skilled dancers to demonstrate. It should be a selection of perhaps ten contrasting studies. She seemed quite determined, mentioning that funds would need to be raised.

Since then I have organized the scores that I have, making a note of where music is still missing. At the Leeder School there had been many cassette tapes. With these on hand to indicate the style and tempo, the music could be re-recorded, Suzanne having offered her help. I made contact with the people in Switzerland who are centrally concerned: Evelyn Rigotti, Christine von Mettlin and Marianne Forster, as well as with June Kemp in England, she having taught for Leeder in London. It seems there is some footage on video, and also other people who may remember his later studies, of which I have no personal knowledge.

### Join the Language of Dance Association and receive:

- \* Free online resources
- \* 20% discount voucher
- \* Reduced fees for courses
- \* Introduction to Motif Notation
- \* LOD Bag

£25 per year  
(concessions available)

[www.lodc.org/support-us](http://www.lodc.org/support-us)

## NEW FREE DANCE PLAY CLASSES

Discover storytelling, have fun and learn to dance with this unique class for parents and toddlers.

Sessions will incorporate nursery rhymes and songs, physical movement exploration, storytelling, relaxation, fun and laughter!

### Free of Charge

For Parents/Carers and child (aged 1-5 years)

Every Wednesday  
10 - 11.15am

26th January – 30th March

Oxford House,  
Derbyshire Street,  
London E2 6HG

Classes are on a drop in basis. Places are limited and will be allocated first come, first served.

For more information  
contact us 020 7749 1131  
[info@lodc.org](mailto:info@lodc.org)

These classes are part of the PlaySport London: Free Sport initiative which aims to provide free sporting opportunities to Londoners.

For more information about PlaySport visit  
[www.london.gov.uk/priorities/sport/funding-projects/playsport/freesport](http://www.london.gov.uk/priorities/sport/funding-projects/playsport/freesport)

## LOD and Choreography

**Lauren Turner**

I was first introduced to LOD when I did my A Level dance with Valerie Farrant at Brockenhurst College. This was back in the days when structured dance notation (either Labanotation or Benesh) was included on the A Level Dance syllabus and was what I observed to be a bit of a 'Marmite' subject – you either loved it or hated it. Luckily I was part of the 'loved it' group so the chance to do LOD as well was a bonus. My only problem came when I was trying to reconcile the two. For me the Labanotation had a very clear purpose – to record dance accurately so it could be restaged for years to come. Although I always enjoyed the LOD classes I found it hard to understand its use. Why would you use symbols to show roughly what you meant when you could show exactly what you meant with Labanotation?

What I now understand is that firstly, I was wrong about the lack of precision with LOD. Having now studied LOD Stage 2 it's clear that LOD does have the scope to notate movement very accurately if the need arises. The second thing I failed to realise was that this range of possible interpretations

for the basic symbols is the great thing about LOD. The Movement Alphabet works as a basic framework that ensures that you cover all the prime actions of movement but there's still room for creativity. It is in essence a great choreographic tool with the bonus of being able to have a written reminder of what you created and how you got there.

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**'The Movement Alphabet® works as a basic framework that ensures that you cover all the prime actions of movement but there's still room for creativity.'**

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I have since been lucky to return to Brockenhurst and observe a class where Val used LOD as a choreography task. The class included an exploration of Body Shape, introduction to the symbol and then a study that included Action, Stillness and Shape and set to a  $\frac{3}{4}$  meter. The students were split into groups of three and asked to interpret the score. The movement that was produced by each of the groups was simple and completely different but shared the same timing and dynamics which when performed together created tension and relationships. The students were genuinely very impressed with what they had managed to create with such simple exercise

and gained an understanding of the importance of timing, dynamics and the use of stillness.

I know that for lots of you reading this that the idea of using LOD to choreograph will not be new but for me it's been a change in direction of thought. My interaction with the LOD until recently has always been on one of our courses with the aim of gaining certification. I was always aware that I was analysing and exploring movement, questioning basic autonomy and improving my dance vocabulary but my aim was to learn the symbols to pass the exam. The movement, that was produced was a by-product, not the aim.

What I aim to do now is to take LOD into colleges and schools and use it as a creative device in choreography workshops. We hope to make students aware of the Movement Alphabet as a tool for analysis, exploration and recording and give students the chance to experience movement notation in a non restrictive manner.

I know I wasn't on my own in the 'loved it' group at college so I'm hoping there will be a few more out there who will want to study it further!

**For more information about having a workshops email [laurenlodc@yahoo.com](mailto:laurenlodc@yahoo.com)**

# USA News

## NDEO Conference

### Dr Ann Hutchinson-Guest

The National Dance Education Organization's (NDEO) four-day conference in October 2010 in Phoenix, Arizona, offered eight sessions running concurrently.

No one session was devoted to Language of Dance® as such, but, with nine LOD members presenting, there was frequent reference to LOD as well as opportunity to meet, share and enjoy each other's company.

Several members were on Beth McPherson's panel "Dancing Legacy in the 21st Century: Performing Masterworks from Labanotation."

Different experiences in the 'page to stage' process were revealed by different generations – the earliest being myself, then Rochelle Zide, who did the Ballet Reader's intensive program at the Dance Notation Bureau where, in two weeks, ballet dancers learned to read ballet scores. Tina Curran related her experiences with the Faune score, dating back to when she was one of the students at Juilliard who learned their parts from the notation, as well as her Princeton and Barnard experiences. Oona Haaranen contributed her more recent experiences with New York

Theatre Ballet where the dancers learned to read Labanotation while at the same time learning their parts for performance. For this project she was assisted by Ray Cook.

My particular contribution at NDEO was: "Experience our Dance Heritage – the Jooss-Leeder Technique" a workshop on Sigurd Leeder's classroom study on Rotations. For this Tina was my dancing assistant, my personal demonstrating abilities no longer including good balance. At the piano was Suzanne Knosp, who paced the music to fit the learning skills of the 50 or so people on the floor; several observers were also on hand.

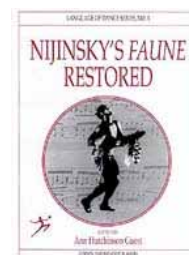


After a brief introduction to Leeder and his way of teaching, I pointed out that rotations of the limbs are usually indicated by rotation signs, but the spatial placement of the upper leg and lower leg can cause inward or outward rotation, this being true, of course for the arm segments as well. Or a guidance, a surface or edge of a limb leading, can cause a change in rotational state; these were explored to show the range of possibilities.



That the session was much enjoyed was clear by the response as well as from people speaking about it afterwards.

## Back in Stock!



This third volume in the Language of Dance series presents Nijinsky's ballet as he himself recorded it in 1915. Translated into Labanotation, this authentic version includes historical background, the chronology of Nijinsky's performances of Faune, Nijinsky's production notes, analysis of the choreographic style, detailed study and performance notes, guidelines on learning and teaching the ballet, research problems encountered in the transcription and revival, and a comprehensive explanation of Nijinsky's notation system with examples from his score.

**£30 available from**  
**[www.lodc.org/ resources/](http://www.lodc.org/resources/labnotation-2)**  
**labnotation-2**

# USA News

## Teaching Dance Appreciation Online using LOD and Movement Theory

**Beth Megill**

Working with my colleague Dave Massey, another community college dance instructor, I have developed an online Dance Appreciation Course that is built on the framework of the Language of Dance® as a tool for viewing, analyzing and writing about dance. Working genre by genre, the students encounter 5-6 LOD concepts each lesson and by the end of the course are writing incredible dance critiques of video and live performances.

**‘The results are impressive, and I attribute it largely to LOD as a tool for observing and conceptualizing dance.’**

I believe the key was giving my students the dance vocabulary first so they could use their movement understanding of a genre to then learn about the history and aesthetic components of the genre. Each online lesson module starts with a simple movement introduction introducing the 5-6 LOD (and other Laban) concepts for that genre. The movement concepts are described in detail as seen in the genre

(i.e. body part isolations in jazz, uplift in ballet and relationships in ballroom) and related to other genres so students can see the similarities between dance styles.

**‘a testament to the needs for a usable dance language in higher education.’**

As I wrote the movement introduction lectures, I tried to focus on how the 5-6 LOD concepts worked together to create what I call the thumbprint of the genre. In other words, I was hoping that the students would be able to identify ballet not only by the tutu and crown the ballerina wore, but by the actual movement vocabulary performed: uplift, balance, rotation, extension, etc. Prior to this shift in pedagogy, most of my students were missing the big picture of a dance piece, getting caught up in the narrative, the use of music, the color of the lights or the exciting costumes. Even dancers were having difficulty articulating their understanding of dance movement in words. After implementing this new method for looking at dance and giving assignments to reinforce the students’ regular practice with the new language, I am now receiving strong papers from the majority of my students (dancers and non-dancers alike). The results are

impressive, and I attribute it largely to LOD as a tool for observing and conceptualizing dance. My students are writing with a clarity I have never seen before, a testament to the needs for a usable dance language in higher education.

For more information on methods or course adoption email [beth\\_megill@yahoo.com](mailto:beth_megill@yahoo.com)

We are always  
keen to hear  
from people  
using Language  
of Dance. If you  
would like to tell  
us about your  
experiences  
and ideas and  
have your story  
included in LODA  
News email  
[info@lodc.org](mailto:info@lodc.org)