

# LODA News

Issue 43  
Autumn 2015



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tions part 2 in 2015

## Editorial

Arianna Carloni

Editorial

Welcome to our Autumn issue  
of LODA News.

Since our last update, many  
exciting projects and courses  
have either taken place or  
have been planned for the  
upcoming months.

We kicked off the summer  
with our annual Dance Moves  
Festival, which has been a  
great success as always. Find  
out more on Page 2. Our  
Dance Play for parents and  
toddlers has also started  
again, in two primary schools  
in the Brick Lane and Bethnal  
Green areas. You can find all  
information on our website.

Valerie Farrant has delivered  
the Stage 1 Language of  
Dance Fundamentals course  
here in London over the first  
two weeks of August. With  
contributions from Lucy Lush  
and Lisa Marucci, Valerie  
will also deliver a 3-day SEN  
Teachers course on November  
18th, 19th and 20th. Places  
are still available; so do get  
in touch with [info@lodc.org](mailto:info@lodc.org)

if interested. Read more  
about our past and upcoming  
courses on Page 3, as well as  
a testimonial from one of the  
participants of the Stage 1  
course on Page 4.

Dr. Ann Hutchinson Guest  
reports on the NDEO  
conference in Phoenix,  
Arizona, where she attended  
Beth Megill's presentation,  
"Literacy and Artistry Inaction"  
and delivered her own, "Dance  
Archaeology". Dr. Hutchinson  
Guest was also recently  
interviewed by researcher  
Cassia Sakarovich about her  
experience with notation and  
Nijinsky's Faune. Read both  
reports on Pages 5-6.

On the other side of the  
Atlantic, our US colleagues  
Theresa Heiland, Susan  
Gingrasso and Beth Megill  
delivered the Language of  
Dance Foundations Part 2  
course. Read more on Page 7.

Our Outreach Project Manager,  
Eve, is soon to go on maternity  
leave, and Lauren Black has  
joined the UK team as dance  
teacher and office assistant –  
so congratulations and best  
wishes to Eve, and welcome to  
Lauren.

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## 'Dance Moves' shines again

Eve Knights

On 30th June & 1st July 2015, the Language of Dance Trust hosted its fifth consecutive annual Dance Moves Festival at Oxford House in Bethnal Green.

The Dance Moves Festival provided an opportunity for hundreds of primary school pupils from Waltham Forest, Tower Hamlets and Hertfordshire, who have participated in our Dance Moves Schools project from September 2014 – July 2015, to perform in a professional theatre space and showcase their work.

Dance Moves is a project created to inspire; to inspire creativity, inspire learning and inspire self-belief. Its main aim is to provide dance for all. It fosters a healthy attitude



*Lawdale Junior School's performance (Year 3W)*

towards working with others and offers a fun outlet for children to express themselves while learning key life skills.

All dance pieces performed at the festival were choreographed by the children and were created using the 8 basic symbols from the Language of Dance approach. With the unique openness to individual interpretation,

style and genre of Language of Dance the results were wonderfully diverse and it was a joy to watch all the children having the opportunity to shine in the spotlight.

style and genre of Language of Dance the results were wonderfully diverse and it was a joy to watch all the children having the opportunity to shine in the spotlight.

The festival is a fun finale and celebration of all the hard work the children have put in over the past year. It has provided an opportunity for the children to feel that they have been a part of something special and that their work is of importance and has real value.



*The little dancers from Hague Primary School relax before the show*

Schools that took part were Spellbrook Primary School, St John's Primary School, Hague Primary School, Lawdale Primary School and William Morris SEN School.

I would like to thank all our session leaders for their continued hard work, as well as the funders who have kindly supported this project, without whose continued support none of this would be possible.



*Hague Primary School's performance (Lunchtime Club)*

## Stage 1 Language of Dance® Fundamentals Certification Course

Valerie Farrant

The intensive two-week course comprised both practical and theory lessons. The aim was to introduce and expand the participants' knowledge of the Language of Dance approach. Coming from a range of different backgrounds including Ballet, Kathak, Contemporary dance and Performing arts meant that throughout the course the participants could discuss and share ideas regarding the possibility of using LOD in their own practice.

Based on the first half of the book 'Your Move' (by Ann Hutchinson Guest and Tina Curran) each day began with a warm-up, which contained elements of the chapter being covered. This was followed by a movement exploration, introduction to symbols, work on the reading studies and creative activities. The revision session at the end of each day included working through the homework sheets, questions and discussion.

All four participants demonstrated a clear understanding of the Language of Dance approach

to movement and dance and were successful in gaining the Stage 1 certificate.

***Congratulations to:***

***Arianna Carloni  
Binita Sama-Zakaria  
Lynsey Gammage  
Lauren Black***



*Lauren performing her choreography during Stage 1 practical exam*

## Upcoming courses

**A Three-day course for Special Educational Needs teachers.** Oxford House, Bethnal Green, November 18th-20th 2015.

This course will give SEN teachers the opportunity to deliver the Level 1 Language of Dance® Award in Movement Exploration, (which has been accredited by NCFE.) to their own students.

**Kathak Study Day for A Level teachers.** Oxford House, Bethnal Green, February 2016 (Date to be announced)

This one-day course will introduce teachers of AS/A Level and GCSE Dance to Kathak technique and its characteristic features. It will

include a technique class, analysis of current dance works using Kathak and creative activities.

### **Level 2 Language of Dance® Award in Motif Notation.**

Oxford House, Bethnal Green, 2016 (Dates to be announced)

This course will introduce participants to the basics of Motif Notation and demonstrate how Language of Dance can be used to analyse movement and develop choreography. Suitable for students, teachers and anyone interested in movement analysis, the course leads to the Level 2 Award which has been accredited by the NCFE. It can be taken as a stand-alone qualification or as an introduction to the

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Stage1 Language of Dance® Fundamentals Certification course. Please get in touch with the LODC UK office if interested.

## My experience on the Stage 1 course

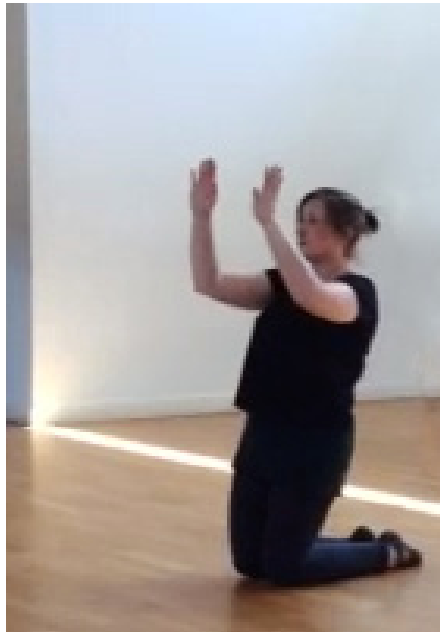
Lynsey Gammage

I am a primary SEN teacher, recently promoted to Performing Arts Teacher. I have very little experience of teaching dance, but enjoy participating in and learning through dance and movement. To support my personal development, I felt I needed to do some training in dance.

Having previously downloaded a scheme of work from LOD, I received an invite to participate in the Stage 1 Language of Dance Fundamentals course. I thought this would be a great introduction to the 'basics' of dance... I did not realise how intense this training would be, OR, how much I would learn!

As a complete beginner I did find parts of the course difficult to understand, but with the support and knowledgeable teaching from our dance leader Val, I was soon put at ease and able to explore and embed my learning.

I did not think I would become



*Lynsey performing her study during the practical exam*

as accomplished as I did in such a short space of time. I'm really pleased I did the course. It has widened understanding of dance, how to notate a sequence, how to read a study and how to put a performance piece together. I am excited to use my newly acquired skills, knowledge and experience in my practice.

The course participants were wonderful and helped me feel more confident. This course brought all the participants together in a very supportive and encouraging way.

I really feel we could all benefit from being able to take part in a LOD Committee. A dedicated amount of time, regularly timetabled, where we could meet to discuss and share our progress, be updated with events and

training, working towards holding an Annual Conference and Performance Festival, where the groups we work with can showcase their work. I would feel happier in the knowledge that I can keep my skills updated through regular contact with LOD practitioners.

***Do you think you would also benefit from a LOD Committee where you could share your ideas and experience with other LOD practitioners? Let us know! Get in touch at [info@lodc.org](mailto:info@lodc.org)***



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## LOD at the NDEO Conference

Dr. Ann Hutchinson Guest

Several Language of Dance (LOD) colleagues attended the National Dance Education Organization (NDEO) conference in Phoenix, Arizona, held from October 7th to 10th. Apart from my close LOD colleagues, Tina, Susan, Teresa and Beth, there were 15 other presenters who are using LOD in some form in their dance teaching.

Apart from specific sessions earmarked as involving LOD, it was included to some degree in some other sessions. The overall feeling we received was that LOD was more generally accepted now as part of the dance scene, having moved away from being something strange, unfamiliar.

I decided to attend Beth Megill's **Literacy and Artistry inaction**. With carefully prepared materials, she introduced a selection of the basic actions on individual coloured quarter sheets each with the symbol on the front and an enticing explanation on the back. For example, for the Addressing sign the wording was:

*Hey there! I am addressing you and love to say Hi! I like to see the things around me and point them out. Sometimes*

*I just give them a look. Other times I might gesture in their direction. I like to feel connected because relationships are very important to me. So when I am dancing I like to relate to those around me, parts of the room, and even parts of my own body! It helps me break out of my shell. I like it.*

For the travelling sign she wrote:

*Hi! My name is traveling!  
I represent all types of locomotion. I love to travel in shapes. I sometimes like to travel fast and other times slow. But, I always love playing with different types of pathways. Straight, curved, circular, meandering and zig zag pathways give me lots of ways to keep life interesting and keep me on my path.*

Beth included the signs for any body part, flexion and extension with comparable, enticing wording on the back of each to get the reader into the spirit.

A different sheet of a simple study on this material was given to each group and the participants were off, having a great time. My description



Beth Megill delivering her presentation at NDEO, Phoenix

here gives only an idea of this very successful presentation.

My presentation: **Dance Archeology - An authentic ballet from the Romantic Period - Would You Change It?** took place on Friday, October 9th, 6:30 to 8 pm. I was again given a solo slot and was delighted when 59 people attended, many more than last year. The subject was Arthur Saint-Léon's Pas de Six from the ballet La Vivandière. Since I had already given up doing 32 fouettes on pointe, I realized a younger body could be helpful. A delightful ballet student, Lauren Kelly, had been contacted and rehearsed several of the difficult steps with me. After the PowerPoint presentation of the

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background history, Saint-Léon's book and notation system, and the professional performance of the work by the Zurich Ballet, the audience was invited to learn several of the unusual steps. A large number of attendees took the challenge, Lauren leading them through the selection.

I have now been asked to give another such 'delving into history' for next year. This is earmarked to be the First White Ballet, the dance of the lapsed nuns from the opera *Robert the Devil*. These presentations highlight the value of notation without which these works would have been forever lost.

## The French Invasion

Dr Ann Hutchinson Guest

Cassia Sakarovitch, a research lady who had filmed at the ICKL conference in France in July, wanted to do a specific piece on notation, my experiences and particularly the whole Nijinsky Faune saga.

Very professional, for two days in mid-October she visited with her camera man, Julien Gidoin, and all his amazing equipment. As he filmed she asked questions, but those would be cut and I had to tell the story by integrating the questions into how I



*Ann rehearsing Faune with Grand Ballets Canadiens, 1989, featuring Pedro Barrios as the Faune.*

presented the opening of each section. Not really so hard, much harder was producing complete sentences by the hour without any fillers. Fillers? Oh, you know, the ums, ers, sort of, you know – you know?

The Faune story included looking at many materials: the Power Point presentation I had given at NDEO in 2014, the copy I have of Nijinsky's original score, the pages of his Cecchetti ballet notations with my Labanotation translations alongside, and, of course my book *Nijinsky's Faune Restored* and the books of de Meyer's photographs of the ballet taken just after the first performance in 1912.



*Cassia and Julien "in action"*



# USA News

## Language of Dance Foundations Part 2 in 2015

Susan Gingrasso

The LODC USA held the Language of Dance Foundations Part 2 in 2015 at Loyola Marymount University in Los Angeles June 20-26, 2015. Teresa Heiland and Susan Gingrasso with huge contributions from Beth Megill instructed the 16 participants.

We wove the new National Core Arts Standards in Dance into each lesson to further define how the LOD Approach to teaching and learning helps the standards spring into action. Each participant presented two aspects of an LOD integration project on the last day. They first described their overall project in relationship to their specific population and educational or artistic context along with the project's long-term goals and outcomes. In the afternoon, each participant took us through a lesson or creative activity from the project.

Teaching gave participants an opportunity to practice what they had learned. We provided generous feedback. We are already planning Part 1 for next summer in late June at LMU with all of this summer's participants on board.

Highlights from participants' reflections relay some of their main discoveries and realizations.

- Marilyn McLaughlin a CMA who has a private practice with a wide range of clients and also teaches non-majors at LMU wrote, "My favorite part was discovering how much creative possibility there can be in a very, very general score."

- César Zarco, who has already completed the first and second LOD Certification courses in Mexico shared, "LOD is not only in practice and in the body, but there is a part where we reflect on what happened, sensations and discovery."

- Kodee Van Nort, dance teacher at St. Xavier High School for Boys in Cincinnati fell in love with dance all over again as she revealed, "I found that the material presented was not new but rather the base of dance as I know it and fell in love with it. The second growth was that it could be

written and interpreted as its own language. The written and interpreted as its own language.

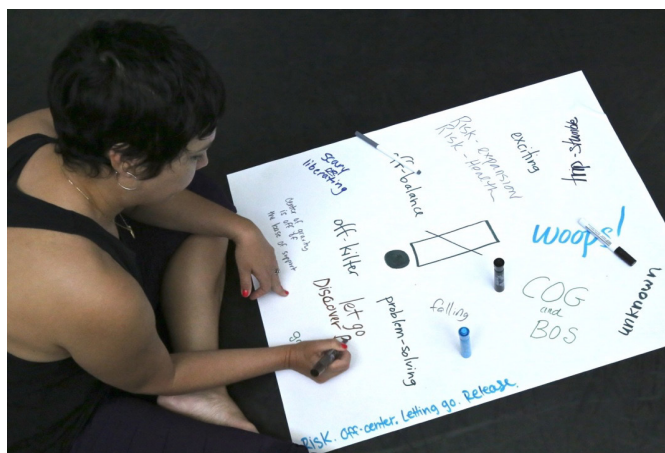
Nicole Mathis-Berman adding another metaphor.



Kodee Van Nort embodying a score.

The written symbols gave the metaphors of movement and life power I have not experienced in the past."

- Nicole Mathis-Berman, a long-time LAUSD dance specialist captured the essence of what she learned with, "I feel like my dance doors are cracking open and am able to begin to see the light."



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- Clare Sitzer, an LMU dance student wrote, "This week I discovered that the notation encourages me to choreograph. I feel the same sense of freedom when dancing a notated score that I experienced when choreographing one."

- Kim Hoj, dance teacher and Vice Principal at Nordoff High School in Ojai, CA shared her intellectual, physical and emotional joys starting with, "Intellectually, I LOVE that

we experienced the cognitive work of using notation through LOD while also the experiential learning of using the Movement Alphabet for dancing."

Teresa, Beth and I discovered an incredible synergy in our teaching, and we are excited to develop a cadre of dance artists and teachers in California who are integrating practices.

We learned much from this wonderful group and look forward to summer 2016.



L-R: Top row: Teresa Heiland, Beth Megill, César Zarco, Kodee Van Nort, Paige Porter, Marilyn McLaughlin, Nicole Mathis-Berman, Shana Habel & Domenic Hartlove; Middle row: Brooklynn Reeves, Kimberly Hoj, Clare Sitzer, Daanee Touchstone, Deena Fisk & Susan Gingrasso; Front Row: Meredith Cabaniss & Elke Calvert.