

# LODA News

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## Contents

### [Page 2](#)

The Language of Dance Centre UK will be 50 years old in 2017!

### [Pages 3 - 4](#)

Dance Moves Festival 2016

### [Pages 5 - 6](#)

LODC UK Courses Overview

### [Page 7](#)

NDEO Conference in Washington

### [Page 8 - 9](#)

Language of Dance® Foundations Part 1 at Loyola Marymount University

### [Pages 10 - 11](#)

Language of Dance® Foundations Part 2 at the Dance Education Laboratory

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## Editorial

Arianna Carloni

Welcome to our Autumn issue of LODA News.

Time really does fly – in the last issue of LODA News we talked about the Birthday tribute put together for Dr. Ann Hutchinson Guest's 97th birthday, and she has now just celebrated her 98th! We wish all the very best to this wonderfully inspirational lady.

Now another exciting birthday is fast approaching: the Language of Dance Centre will be 50 years old next year! Find out about how we are planning to celebrate the occasion on Page 2.

Here at the Language of Dance Centre UK we had a wonderful end of the school year with the annual Dance Moves Festival, which was a huge success as always – find out more on Pages 3 - 4.

We then had a great start to the new academic year with another Language of Dance Free Event on September 21st, and we are going to be

running a Graham Study Day and 3-day Teachers Course for Delivering LOD Awards in November. All details on Page 5 and on our website, together with some pictures of the last Free Event on Page 6.

Dr. Ann Hutchinson Guest recently attended the NDEO Conference in Washington. Read her report on Page 7.

The Language of Dance Center US has also been very active as usual – read Susan's reports on all the exciting things they have been up to on Pages 8 - 11.

If you would like to get in touch with the UK office to discuss our courses, you can email [info@lodc.org](mailto:info@lodc.org) or give us a call on 020 7749 1131.

# UK News

## The Language of Dance Centre UK will be 50 years old in 2017!

Arianna Carloni

We are all very proud of this incredible achievement, and are very much looking forward to celebrating the occasion with many exciting dance-related events throughout next year.

The anniversary will then be marked with an invitation-only Gala Evening in November 2017. Help us celebrate by telling us about your experience of Language of Dance (if you already have experienced using it or

after attending one of our courses during 2016/2017). Let us know how LOD has benefitted your teaching practice, movement analysis, choreography and creative skills.

Send us a text, pictures or a short video where you explain or show what Language of Dance means to you.

All contributors will be entered in a draw to win two tickets to the Gala Evening, and all the best contributions will be displayed at the Gala Evening and on our website.

Send your submission to [info@lodc.org](mailto:info@lodc.org) with the subject '50 years'.



*Ann teaching at Arts Ed, 1956*



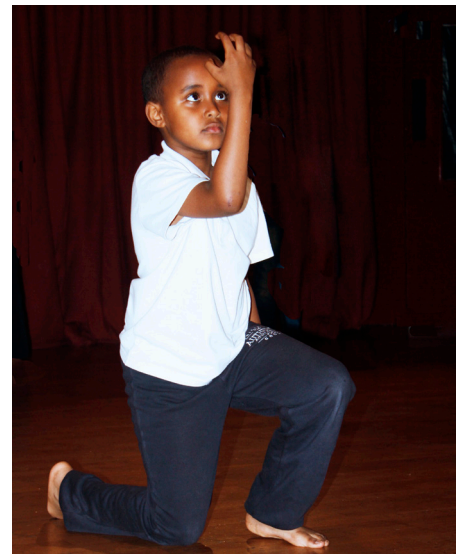
## Dance Moves Festival 2016

Lisa Marucci

The Dance Moves Project, which has now been running for eight years, benefitted a further 180 children in the academic year September 2015-July 2016.

The culmination of the project this year saw the sixth 'Dance Moves Festival', held at Oxford House in London over two days, 29th and 30th June 2016.

The festival showcased beautiful pieces of dance created by children from local schools, who have had the opportunity to attend free of charge weekly Language of Dance classes for the entire academic year.





## *Dance Moves Festival 2016*





# UK News

## LODC UK Courses Overview

Arianna Carloni

After a very eventful spring, here at the Language of Dance Centre UK we dedicated the summer to our Dance Moves Festival (see Pages 3 - 4) and to planning all our 2016/2017 courses.

We started off the new academic year with a great Language of Dance Free Event on September 21st. Valerie Farrant delivered a Language of Dance workshop, and then Lisa Marucci (General Manager), Eve Knights (Outreach Project Manager and LOD Leader) and Lauren Black (Projects Assistant and LOD Leader) talked to participants about the upcoming Teachers Course for Delivering LOD Awards and about their experience of using the LOD approach when teaching both mainstream and SEN children.

The next Teachers Course for Delivering LOD Awards will be from Wednesday 16th November to Friday 18th November inclusive. Valerie Farrant will lead the course, with contributions from our General Manager Lisa Marucci and Lucy Lush, a Language of Dance Specialist with extensive experience of teaching SEN children and

young adults.

We will then be running another one of our popular Martha Graham Study Days on Saturday 12th November, at Abacus Arts (Elephant & Castle). The course will be delivered by Valerie Farrant, and will focus on various aspects of Graham technique and repertoire.

We are also very much looking forward to welcoming two teachers from Mexico, Victor and Juan, who will come to London in November to complete their Stage 3 course in order to become Language of Dance Specialists.

Whether you are one step away from becoming a Language of Dance Specialist, or whether you would like to attend Stage 1 and / or 2, do get in touch. We are always very keen on gathering interest for our Certification Courses,



*SEN Teachers Course, April '16*

and would be happy to have a conversation about your preferred dates and modality of study - intensive (12 consecutive days) or modular (with weekly or monthly sessions).

If you are not based in London, we can even come to you! Let us know if your school or dance centre would be interested in running one or more Language of Dance courses, and we will do our best to accommodate your needs.



*Graham Study Day, 30/04/2016*



# UK News

## *Language of Dance Free Event - 21/09/2016*





# UK / USA News

## NDEO Conference in Washington

Ann Hutchinson Guest

The 18th annual conference of the National Dance Education Organization was held in Washington D.C. from October 7th to 9th.

Tina Curran presented a LOD session on exploring the five main forms of relating, using a duet from Jerome Robbins choreography to observe how the dancers related.

In groups those present wrote related words on large sheets of paper for each of the five symbols. Then, with a set of cards with the symbols, each group created their own sequence. Fascinating results emerged, indicating what an enjoyable session it had been.

Although there were no other LOD-centered sessions, reference to it



*Power-point presentation of the Ballet of the Nuns, L to R: Tina Curran, Ann Hutchinson Guest, Knud Arne Jürgensen.*

could be heard in many contexts.

My third Dance Archeology session was co-presented with Knud Arne Jürgensen, who had come all the way from Denmark for this event.

The subject was The First White Ballet, the ballet of the Nuns from the opera Robert le Diable, first performed in 1831. The other better-known 'white ballets' are La Sylphide, Giselle (Act 2), and Les Sylphides.

It was Knud who had found Bournonville's notations on the original 1831 choreography in the Royal Library in Copenhagen and tried it out on dancers from the Danish Royal Ballet.

With the production of a book in mind, I arranged to have ballet students at the London Studio Centre available, so that, as Knud taught the choreography, I notated the sequences.

The book Robert the Devil, the Ballet of the Nuns was published in 1998 with biographies, background information and appendices by Knud and, of course, the Labanotation dance score.



*Knud demonstrating the mime passages performed by the Nuns.*

# USA News

## Language of Dance® Foundations Part 1 at Loyola Marymount University draws dance artists and educators from around the country

Susan Gingrasso

Twenty-two participants from around the country attended the Language of Dance Foundations Part 1 course at Loyola Marymount University in Los Angeles June 24-28, 2016. Teaching artists from LAUSD, charter schools in LA and Oakland, Ojai, a Jesuit school in Finneytown, OH, high school dance programs in Towson and Wayne, NJ, along with a U of AZ graduate student, a PE teacher from Texas, professional dancers, and community



From L-R: Amy Vaillancort, Maria Royals, Cassie Roberts-Rossi, Kimberly Hoj, and Kodee Van Nort. Photo by S. Gingrasso

dance artists came to gain new perspectives on dance and themselves as dancers. One participant said, "This is the first time I've experienced how dance movements, stillness, directions, etc. can help us explore the essence of our humanity and how we relate to the world around us."



Richter and Heiland set up the Areas of the Room lesson. Photo by S. Gingrasso.

LOD Certification specialists Teresa Heiland, Susan Gingrasso, and Michael Richter created lessons that uncovered how each Movement Alphabet concept is essential to living. Heiland used Traveling on different Pathways and Floor Plans to have participants experience the real life journey of her 7th great-grandparents, their Protestant Bible, their escape from France as Huguenot refugees during the 16th century wars of religion, their journey across the Atlantic, and eventual resettlement in Pennsylvania, through the purchase of land from William Penn. More than one participant felt this lesson supported using the Movement Alphabet concepts to explore life stories powerfully and authentically. One person commented that, "the ancestry/pathways lesson . . . clicked in my brain how to use LOD effectively in my practice [to combine] intense research, scoring to fit a story, and dynamics to express intentions."

Richter and Gingrasso asked participants to use all of



# USA News

the concepts they studied during the week to create, Motif notate, and perform site-specific dance studies. The instructors took participants through ways to find the specific concepts in the environment outside of the classroom, including how to transform a virtual concept, such as the design in a railing, into pathways for traveling. Participants appreciated this lesson in part for the silent movement response to each site-specific study.

Heiland, Gingrasso, and Richter grounded each lesson in the National Core Arts Standards in Dance to provide participants with ways to connect the standards to the LOD Approach to dance literacy. Presenting their projects on the final day helped participants synthesize what they had learned. A dance and video artist

stated that, "having my choreographic phrase notated and then reinterpreted by a group of people allowed me to observe what . . . stood out. . . [and] allowed me to experiment with a different way to generate movement and gather ideas. . ."

We are already planning the LOD Foundations Part 2 at LMU next summer. We will also restart the certification courses, which have been on hold since 2008 as we have enough interest from those who have completed both Foundations courses.

Thank you Ann Hutchinson Guest for developing the Language of Dance Approach to the study of movement and dance!



*LOD Part 1 graduation photo*

*Back row L-R: Brooklynn Reeves, Paige Porter, Kodee Van Nort, Maria Royals, Kim Hoj, Emma-Rose Allen, and Penny Boyes*

*Next two rows: Teresa Heiland, Marilyn McLaughlin, Peggy Nguyen, Daanee Touchstone, Shana Habel, and Michael Richter*

*On the floor: Susan Gingrasso, Cassie Roberts-Rossi, Deena Fisk, Haley Moore, and Katherine Dorn  
Amy Vaillancourt, who also completed the course, is not pictured.*

*Brooklynn, Paige, Kodee, Maria, Kim, Marilyn, Daanee, Shana, and Deena have completed LOD Foundations Parts 1 and 2. All are interested in starting the certification process.*



# USA News

## Record number complete the Language of Dance® Foundations Part 2 at the Dance Education Laboratory

Susan Gingrasso

My co-teacher, Tina Curran, Executive Director of the LODC USA and I looked at each other in amazement two days before the course began. We had a 40 people enrolled in the Language of Dance Foundations Part 1 course hosted by the Dance Education Laboratory at the 92nd Street Y in New York City, July 18-22, 2016. We viewed this significant increase in enrollment as a sign that LOD has gained momentum.

The 38 dance artists who completed the course came from Spain, South Korea, California, Wisconsin, Texas, Maryland, and of course New York City. Graduates and current students from the University of California-Santa Barbara, the University of Wisconsin-Madison and the University of Wisconsin-Stevens Point connected with New York City Department of Education dance educators and dance artists teaching dance in K-12 schools in the city. One of our participants, Maria Royals completed Foundations 1 and 2 this summer. As Dance Department chair of a high school dance program in Baltimore, Maryland, she is eager to incorporate LOD into her courses as a tool to help her students connect their life skills to their understanding of dance composition. Kristine Ventimiglia, dance educator at an intermediate school in Queens, echoed this thought in her course reflection, "LOD beautifully marries dance literacy with creative experiences that connect to students' lives." Another participant, Lois Cooper, a Professional Coach with an extensive background in Human Resources, wants to incorporate LOD

into diversity training.

Tina and I used the New York City Blueprint for Teaching and Learning in Dance and the National Core Arts Standards to underpin each lesson. We provided participants with the opportunity to make active connections to Bloom's Taxonomy of Learning Domains and the six characteristics of Educational Dance as defined by Brenda McCutchen in *Teaching Dance as Art in Education* (2006). We wanted our participants to see LOD as part of the larger framework of what it means to be a literate dancer. Kristina Alden, dance educator at an elementary school in the Bronx, discussed the relationship she saw between dance literacy and the development of her students' life skills:

I am educating my dancers to become literate in dance, to tap into their own creative sides and experience learning in ways that are different than anything else they do in school. Their dance literacy will support them in their lives as thinkers, observers and possibly supporters of the arts. . . The use of Language of Dance symbols in my teaching is directly aligned with the mission of the school. Introducing the concept that dance can be physically written down, shared with others, interpreted and used as a record is. . . important for me and my students. It gives dance class a legitimacy that I am working hard to establish for myself, for my students and my colleagues. We focused on authentic ways to use each



*Tina Curran with Kristina Ventimiglia and Maria Royals. Taryn Vander Hoop, photographer at the 92Y Dance Education Laboratory (DEL).*



# USA News



*Matthew Henley and Lois Cooper. Taryn Vander Hoop, photographer at the 92Y Dance Education Laboratory (DEL).*

Movement Alphabet concept in the course in and through dance to further technique, composition, or creative movement. Lisa Herlinger-Thompson, dance educator at an elementary school in Queens, described the importance of a vocabulary as a knowledge base on which to build understanding in her course reflection:

The LOD Movement Alphabet is the foundation for learning and movement experiences that can guide dance classes [and] other content areas where movement exploration and analysis can be used as a tool. There are many areas of study requiring a base of knowledge to build upon. The idea of an alphabet, or common vocabulary, is necessary so that participants can move forward in their learning with a mutual understanding of the terms. In this way, when words

like "change of support" or "rotation" are used, the participants all know what that means physically. From that point, dancers can explore each concept in detail, intention can be identified and clarified in movement and choreography, and scores can be written and read to accompany movement.

Tina used Victoria Watts' 1994 dance film *Outside In*, with Watts' permission, to create a very moving lesson on the basic forms of Relating. Set on six disabled and abled dancers from the CandoCo Dance Company, the film resets the framework for viewing disability and dance. Kristine Ventimiglia describes her experience of this lesson.

The Relationship lesson took a different form, focusing less on notating, while still developing our dance literacy through the evocation of emotion and connection. Using a warm up that fostered awareness of self, others, the environment, nation and world. . .we acquired the aptitude to transform our thinking from simple to more complex processes. . . . [We used] the Motif symbols as a means to uncover our understandings of awareness, address, nearness, contact and support, we were confronted with the task of finding different ways to relate to each other using the theme and layering of Laban Movement Analysis elements to guide

and frame our thinking. As we traveled through the space, with the creative freedom of exploring . . . we had to experiment with the different levels of relationship and devise ways in which we could design movements that discovered them. . . . Transitioning to a more complex task, using Victoria Marks' piece, *Outside In* as inspiration, we were given the challenge to create a dance that encompassed the theme. . . Each group successfully analyzed and evaluated the concepts and skills learned to accomplish the task and create an organic and aesthetically beautiful dance.

Many of our participants collaborated with one another to prepare and present their final projects. Tina and I agreed that these projects were by far the best and most developed of any we have experienced. We are grateful to the 92nd Street Dance Education Laboratory, Jody Arnhold, its founder, and John-Mario Sevilla, Director, for bringing LOD into the DEL curriculum many years ago. We are also grateful to our 2016 LOD Foundations 2 participants for letting us introduce them to this amazing world of Language of Dance. Many thanks to Kristina Alden, Lisa Herlinger-Thompson, and Kristine Ventimiglia for letting me use quotes from their course reflections for this article.