

LODA News

Issue 46
Spring 2017



Contents

[Page 2](#)

The Language of Dance Centre UK turns 50 years old this year!

[Page 3](#)

LODC UK Courses Overview

[Pages 4 - 5](#)

LODC UK Courses Pictures

[Page 6](#)

News from New York

[Pages 7 - 8](#)

Language of Dance® Foundations Parts 1 and 2.
Dance Literacy-Expanding your vision

[Page 9](#)

LODC US 2017 Foundation Courses - Flyer

UK:

Language of Dance Centre
Oxford House
Derbyshire Street
London E2 6HG
www.lodc.org

US:

Language of Dance Center
www.lodcusa.org

Editorial

Arianna Carloni

Welcome to our Spring issue of LODA News.

What an exciting year this promises to be for the Language of Dance Centre UK! We are in fact turning 50 years old, and are very much looking forward to marking this incredible milestone with an open Language of Dance workshop and an evening Gala in October 2017. Find out more on Page 2.

Here at the Language of Dance UK we had a very eventful end of the year with a Stage 3 intensive course, a Teachers Course for Delivering LOD Awards and a Graham Study Day in November 2016. We then had a wonderful start to 2017 with a very successful Free Event in February, and are now very much looking forward to our next courses. Find all details on Page 3, and enjoy some pictures of the November courses and February Free Event on Pages 4 and 5.

Dr. Ann Hutchinson Guest has recently been to New York to rehearse Nijinsky's "L'Après-midi d'un Faune" with the New York Theatre Ballet. Read her report and her notes from a Notation Discussion Session with Mei-chen Lu and Charlotte Wile on Page 6.

Keep up to date with the Language of Dance Center US and their exciting upcoming courses on Pages 7 and 8 - and enjoy Susan's Motion Destination poem on Page 8!

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

UK News

The Language of Dance Centre UK turns 50 years old this year!

Arianna Carloni

As anticipated in the last newsletter, this year the Language of Dance Centre UK celebrates 50 great years of dance, projects and achievements.

To honour this fantastic milestone, we will hold a Language of Dance workshop on Saturday 28th October at the Royal Academy of Dance, London. The workshop will be open to all levels and abilities, but it will be necessary to sign up in advance. Get in touch to register your interest, and be the first to know when

bookings will be open. After the workshop, we will be celebrating both the Centre's anniversary and Dr Ann Hutchinson Guest's 99th birthday with an invitation-only Gala.

Help us celebrate by telling us about your experience of Language of Dance and how it 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 and on our website.

Send your submission to info@lodc.org with the subject '50 years'.



Ann teaching at Arts Ed, 1956

UK News

LODC UK Courses Overview

Arianna Carloni

Here at the Language of Dance Centre UK we had a wonderfully busy end of 2016, with teachers Juan Carlos Palma Velasco and Victor I. Lozano Nogales coming from Mexico to complete their Deliver Language of Dance Stage 3 course, a Teachers Course for Delivering LOD Awards and a Martha Graham Study Day.

We are very pleased to announce that Victor and Juan successfully completed their Stage 3 course and have now officially become Language of Dance Specialists. We wish them every success with their teaching, and we are sure that they will be contributing greatly to the Language of Dance teaching approach.

2017 then started on a high, with a very successful Language of Dance Free Event on February 15th. We were happy to welcome a very diverse range of participants, including experienced dancers, a visual artist with no previous dance experience and members of the community.

The next course will be one of our Martha Graham Study Days, which will take place on

Wednesday 10th May. Places are still available - you can book by filling in the form you will find on our website (<https://www.lodc.org/courses/Graham.html>) or by dropping us an email (info@lodc.org).

We are also looking at running a Stage 1 course this summer, most likely in August.

Do feel free to get in touch to register your interest, and be the first to know when official dates will be released.

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



Ann teaching Dynamics during Stage 3, November 2016



Ann teaching Dynamics during Stage 3, November 2016

Teachers Course and Graham Day - November 2016



UK News

Language of Dance Free Event - February 2017



UK / USA News

News from New York

Ann Hutchinson Guest

Literate Dancers

While rehearsing Nijinsky's Faune ballet with the New York Theatre Ballet I discovered that three of the cast had studied Labanotation. When the company had learned Tudor's Soirée Musicale they had learned it with immediate reference to the score. Three of the dancers then studied further at the Dance Notation Bureau. More recently, while Claudia and I taught the Faune sequences in the usual manner, the score was there for those particular dancers to check during the breaks. Future NYTB production plans include integrated access to the notation as the work is being taught.

Notation Discussion Session

On February 26th, 2017, Mei-chen Lu, archivist at the DNB, Charlotte Wile and I met for breakfast and lunch to discuss the list of questions they wanted to discuss. Charlotte was keen to define "Whole body movements", the actions that automatically involve the whole body, such as jumping, falling. Is it possible to fall in place? Yes, if all the muscles let go, the person crumples up, the knees, hips and chest will fall as close to place as possible.

Is it possible for a limb to fall? I said yes: if an arm is held up and all tension in that arm is suddenly dropped, it will fall toward gravity, place low. The same is true of the head. We have seen people sitting upright and falling asleep; suddenly the neck muscles relax totally and the head drops forward, chin on chest. This falling is shown by the black circle (for centre of weight) within a vertical bow; it is the centre of weight for that body part.

Distance Signs. Charlotte put forward signs for distance based on the dotted horizontal bow for 'near', these in preference to the sign for distance that I had put forward, based on the indication used in carpentry. This idea was published in 2002 in the Advanced Labanotation Issue No. 9, Spatial Variations; pages 136, 137.

We discussed at length Charlotte's ideas. I had invented the dotted bow to mean that contact was not quite achieved, i.e. almost touching. We have commonly called it the 'near' sign, which, with 'far' being the opposite, did suggest an indication of distance. Placement of the usual degrees of X and N (wide) signs within a diamond also specifies spatial distance and makes clear that they are not signs for flexion or extension. We talked about Irma Bartenieff's involvement in the Bureau in the 1940s, the contributions she made. Also the origin of the Effort Signs which developed from Laban's work with industrialist F. C. Lawrence, first published in 1947.

It was altogether a stimulating and rewarding session in a quiet corner of an East Village café.



Ann teaching Nijinsky's Faune in Munich, 2009

Language of Dance® Foundations Parts 1 and 2. Dance Literacy-Expanding your Vision

Susan Gingrasso

Imagine a world without music notation. Imagine a composer communicating a song, a symphony, the music for a movie, or the songs, their lyrics and orchestration one note, one chord, and one phrase at a time. Conversely, imagine musicians learning a song, symphony, the music for a movie, or the songs, their lyrics and orchestration from a recording, each musician attempting to hear her/his own part, deciphering only by listening for each note and nuance.

Very simply, music as we know it today probably would not exist if music were created, disseminated, taught, and learned only by oral means. Music notation, those little notes and all of the other ideas written on the score, like key and time signature, bars, dynamic markings, make the communication of musical ideas possible in written form. The notes, when put in a sequence with other notes, convey a melody symbolically, that we have to read, decipher meaningfully, and perform to bring the written score to life. Those who compose use music notation to capture and communicate their ideas. Music notation contributes substantially to the development of musical literacy.

Now imagine our dance world, one that uses a notation system, to capture, to document, to communicate movement ideas in symbolic form. Imagine dance notation as one of the teaching and learning tools mixed into improvising, leading and following, and demonstrating. How would our own perceptions of movement and movement meaning change if we could embody and

perform a notated phrase, a notated score? How would it further evolve if we could notate our movement ideas and share them with others, not just those next to us, but across our state, country, or world? What would happen to our practices if we had a dance notation system that allowed us to tap into the deeper meaning of movement, one that brought more students to us increasing participation in, understanding and appreciation of dance as an art form? How would your dance literacy expand if you had another tool, a symbolic tool, to further your ability to understand and communicate dance ideas?

Imagine yourself engaged in the world of experiencing movement in this whole new way through dance notation, through Motif Notation. Diving experientially into the world of the Movement Alphabet as “excavated” so to speak, by Dr Ann Hutchinson Guest and given form in The Language of Dance Approach to the learning and teaching of dance and dance literacy is the focus of the Language of Dance Foundations courses, Parts 1 and 2. Side note: see the explanation on www.lodcusa.org, courses, for why there are two courses.

In the Foundations courses, we make each Movement Alphabet concept come alive and intimately connected with its symbolic representation-its motif. Like the music note is a placeholder for a musical tone, the motif symbol is a placeholder, a representation, for a movement idea. In each course, we immerse you in meaning making, critical thinking, creative process, and collaborative problem solving for each concept through moving and connecting with the motif for that concept. Interpreting (meaning reading and performing with intent) Motif notation scores gets most people hooked. Each score can be interpreted in multiple ways, by manipulating space, timing (in relative time scores) and energy. In a relatively short time, your perception of dance literacy expands because you have

USA News

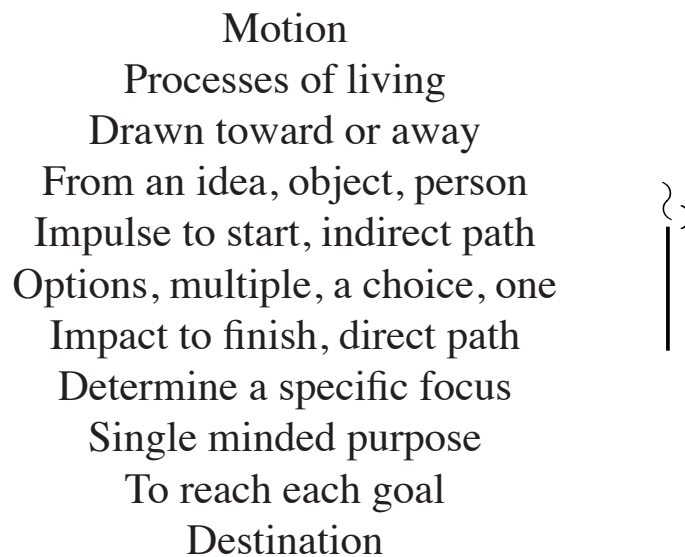
literacy tools. You sequence the Movement Alphabet symbols (motifs) into sequences, movement sentences, phrases, then dances to create Motif notation scores. You start to notate (write) and to document your movement ideas to remember, understand, preserve, and reinterpret what you created. You also have other's scores to interpret. A whole world opens for you in your practice that had not existed before, all because of these amazing Movement Alphabet concepts/symbols. Thank you Ann!

Join us for LOD Foundations Parts 1 and/or 2 this summer.

Dr. Stephanie Milling, Head of Dance Education at the University of South Carolina-Columbia, is hosting the Foundations Part 1 course on the USC campus, June 12-16, 2017. Housing information for Part 1 at USC will be posted on the LODCUSA.org site soon. Dr. Teresa Heiland, Loyola Marymount University at Los Angeles, is hosting the Foundations Part 2 course on the LMU campus, June 23-27, 2017.

Contact me at sgingrasso@lodcusa.org, if you need on campus housing for the week or if you have questions.

Motion into Destination



USA News



Language
of Dance

2017 Foundations Courses



This professional development course is designed for dance and movement educators, classroom teachers, and arts specialists who want to incorporate movement literacy into their practice.

Language of Dance® Foundations Course, Part 1

Hosted by the Florida Atlantic University
Department of Theatre and Dance, Boca
Raton, Florida



Dates: Monday, March 6 to
Friday, March 10, 2017,
9:30 am – 4:30 pm

Tuition: \$700 until February 17, 2017;
\$775 after February 17, 2017

Day Rate: \$145

Taught by LOD Certification Specialists:

- Tina Curran, PhD, MFA
- Susan Gingrasso, MA, CMA

Language of Dance® Foundations Course, Part 1

Sponsored by the
University of South
Carolina Department
of Theatre and
Dance, Columbia,
South Carolina



Dates: Monday, June 12 to
Friday, June 16, 2017,
9:30 am – 4:30 pm

Tuition: \$700 until May 19 2017;
\$775 after May 19, 2017

Day Rate: \$145

Taught by LOD Certification Specialists:

- Susan Gingrasso, MA, CMA
- Teresa Heiland PhD, CMA
- assisted by Stephanie Milling, PhD, MA

Language of Dance® Foundations Course, Part 2

Hosted by the Loyola Marymount
University Department of Theatre and
Dance, Los Angeles, California



Dates: Friday, June 23 to
Tuesday, June 27, 2017,
9:30 am – 4:30 pm

Tuition: \$700 until June 2, 2017;
\$775 after June 2, 2017

Day Rate: \$145

Taught by LOD Certification Specialists:

- Susan Gingrasso, MA, CMA
- Teresa Heiland PhD, CMA
- Michael Richter, MA

LAUSD Salary Points available

Register at lodcusa.org

For more information about our LOD Foundations courses or housing, contact Susan Gingrasso at sgingrasso@lodcusa.org.