

## BIOGRAPHIES OF THE AUTHORS

**Naoko ABE** was born in Tokyo, Japan. Since 2007, she has been a PhD Student at the Ecole des Hautes Etudes en Sciences Sociales, Paris. She received a PhD Fellowship from RATP (the Parisian public transportation authority)/ Association Nationale de Recherche Technique (French National Association of Technical Research). She is also a student in notation Laban at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), at proficiency level.

**Vesna BAJIĆ STOJILJKOVIĆ**, a PhD student, studied ethnomusicology at the Department of Ethnomusicology at the Faculty of Music in Belgrade (2006). She has published several papers and is an active member of ICTM. Her research areas are: choreography, Labanotation, music/dance relationships, dance/music structural analysis, applied ethnomusicology and ethnochoreology. Currently, she is professor of choreology at the Academy of Dance in Ljubljana (2011) and the president and the artistic director, as well as founder of Academic Cultural and Artistic Society KOLO in the town of Koper in Slovenia (2007). She is teaching and leading folk dance and singing groups of children and adults, and, she is also a musician, professionally involved in playing the accordion. She has organized several educational projects about traditional Balkan dance and music in Slovenia. Vesna is an expert assessor for folklore, singing and musical groups of minorities for the Public Fund for Cultural Activities in Slovenia.

**János BALOGH** graduated (BA) at the Hungarian Dance Academy in 2009. He is a member of the Hungarian Motion Analysis Research Group (MTA BTK Institute of Musicology, lead by János Fügedi). He has been an amateur dancer almost for 30 years, also a leader and manager of several amateur folk dance groups since 1993. He has been studying Laban-kinetography since 1985. His recent research project is aiming the classification and description of folk-dance types of Baranya county (South Hungary). He teaches folk dance in elementary art schools and takes part in adult dance education, applying kinetography.

**László BERNÁTH** (PhD) is associate professor at the Institute of Psychology Eötvös Lóránd University and Hungarian Dance Academy. He received a BA degree in mathematics and physics in 1980, graduated in 1987 psychology and received a PhD 2006 in cognitive psychology. His research interests are Emotion and attentional processes, and Sensory integration, the role of mirror in movement learning. He is teaching Developmental Psychology, Cognitive Psychology and The Dance as Visual and Aesthetic Experience.

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**Johan BORGHÅLL**, Associate Professor at the University of Southern Denmark, Institute of Sports Science and Clinical Biomechanics. He attended the Laban Art of Movement Centre 1975-76. He has been Associate Professor at the University of Southern Denmark since 1982 and teacher of body expression and body language at the actor school in Odense since 1986. He is author of books about Movement Communication, Body Language, Education, Capoeira and Salsa.

**Raphaël COTTIN** received his Diplôme de Formation Supérieure in contemporary dance in 1999 from the Conservatoire National Supérieur de Musique et de Danse Paris (CNSMDP). Between 1999 and 2007 he danced for Christine Gérard, Odile Duboc and in particular for Daniel Dobbels, and performed works by Wilfride Piollet, Jean Guizerix, Andy Degroat and Merce Cunningham. Since 2008, he has performed in France and all over the world as a member of the Illico-Thomas Lebrun. Raphaël Cottin conveys Wilfride Piollet's technique. He has two diplomas in kinetography Laban, after studying with Noëlle Simonet at the CNSMDP. He received a research grant from the French Ministry of Culture in 2010 in order to work on the latest symbols created in LMA in "Shape", under the tutelage of Angela Loureiro (CMA-LIMS), regarding his competence as a notator (with the special supports of Mrs Wilfride Piollet, Odile Rouquet, Angela Loureiro and Jacqueline Challet-Haas). He founded in 1999 his own company RC2 to accomplish his personal projects.

**Tina CURRAN** (PhD) is an Assistant Professor at The University of Texas at Austin; Director of the Language of Dance Center, USA and serves on the faculty of the Dance Education Laboratory at the 92nd Street Y, Harkness Dance Center in New York City. As an educator / scholar, Dr. Curran's focus is on the development and promotion of dance literacy, specifically through the Language of Dance Approach within the whole of Laban Studies, as a component of dance practices and in her work with dance teacher education and certification. As an artist / scholar, her interest in dance legacy investigates the process and performance of dance masterworks in higher education to explore the pedagogy and potential of artist development.

**Aspasia DANIA** is a Physical Education Teacher currently working at a primary school. She has studied on Postgraduate level at the Department of Physical Education and Sport Science of the University of Athens, where she received her MsC in Dance Education. At present, she is a doctoral student at the Department of Physical Education and Sport Science of the University of Athens. Her research interests are Laban dance notation and innovative dance teaching methods.

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**Henner DREWES** (PhD) is a dancer and scholar, specialized in representation methods for movement and dance (movement notation, digital representation methods, software development). Following his studies of Eshkol-Wachman Movement Notation and Kinetography Laban he received his PhD from the University of Leipzig. Since 1994 Henner Drewes has been teaching notation and movement at the Kibbutzim College of Education, Technology and the Arts in Tel Aviv/Israel, Anton-Bruckner-Universität Linz/Austria and the Folkwang-University of the Arts in Essen/Germany. He is a member of RikudNetto Dance Group. In 2006 he was granted the Dance Sciences Award NRW for his proposed project “From Notation to Computer Generated 3D Animation”. Together with Claudia Jeschke he initiated the research project “Visualizing (the Derra de Moroda) Dance Archives” in the Department for Dance Studies at Salzburg University. Currently he teaches Kinetography Laban and coordinates a MA Movement Notation/ Movement Analysis study programme at the Folkwang University of the Arts in Essen.

**Valerie FARRANT** is Director of Language of Dance Studies UK, Head of Dance at Brockenhurst College and an AQA Examiner and Subject Adviser for A Level Dance. Trained at the Rambert School of Ballet and began professional career as a classical dancer with the Ballet Royale de Wallonie in Liege. She went on to perform in Stadttheaters in Regensburg, Braunschweig and Hannover. As a founder member of the contemporary dance company Tanz Forum, Cologne she performed in the works of, amongst others, Christopher Bruce, Glen Tetley, Kurt Jooss (Green Table) and Hans van Manen. On returning to England she began a freelance career teaching Graham-based technique classes and since becoming a Language of Dance Certification Specialist in 1997, has taught on intensive courses in London, Hampshire, Texas, Mozambique, Romania, Japan and Mexico.

**János FÜGEDI** (PhD) is a senior researcher and Labanotator at the Institute for Musicology of the Hungarian Academy of Sciences. He notates and analyzes East-European traditional dances, promotes database publishing of dance films with notation material, author/co-author of dance monographs and textbooks. He teaches Labanotation at BA and MA level teacher training at the Hungarian Dance Academy. He has been a Fellow of ICKL since 1989, member of the Research Panel (RP) between 1991-1997, chaired the RP at the 1997 conference of ICKL and Vice Chair of the ICKL Board of Trustees since 2007. He received his PhD in Education and Sport Sciences in 2003.

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**Jorge GAYÓN** (PhD), Movement-Actor, Choreographer/Stage Director/Coach, Choreologist, Ethno-scenologist, is the director of *Jorge Gayón - études du mouvement*, in the South of France and an artist, researcher and teacher specializing in expressive movement. He is a member of ICKL, CNEM (France), FIRT-IFTR and others. He also collaborates with the Laboratory of research on performing arts (CNRS-France) and with the CENIDI-Danza “José Limón” (INBA-Mexico). He is the author and director of the *Projet Laban-Decroux* (applied choreology study of corporal mime © 1988) where both movement visions of Rudolf Laban and Etienne Decroux are confronted in studio.

**Rosemarie GERHARD**, BA (Hons) German and Russian and PGCE, was a teacher of modern foreign languages before completing a Professional Diploma followed by an MA in Dance Studies at The Laban Centre London. As Lecturer in Dance Studies at the Royal Academy of Dance, Rosie teaches Labanotation to undergraduate students, and this academic year has completed an Action Research project on her Labanotation teaching.

**Karin HERMES** is a choreographer, dancer and specialist for movement analysis and notation. With her company hermesdance, she is developing a choreographic voice that deals with essential human themes. In the creative process she experiments with deconstruction and collage, quoting and varying choreographic material. She is Guest teaching at the Bern University, the Hochschule für Bewegungstheater Verscio and the Sporthochschule Cologne, as well as Dance Teaching and Realisation for Dancetheatre projects for Children.

**Miriam HUBERMAN**, BA in History (UNAM, 1986), MA in Dance Studies (Laban Centre for Movement and Dance, 1991), combines choreology, injury prevention, dance history and dance education in most of her work. She was member of the Renaissance Dance Group directed by Alan Stark. She participated in the elaboration of the curricula for the BA in Dance at the National Center for the Arts and at the University of Sonora. She has given choreological counseling to several contemporary dance and theatre companies in Mexico. She has made two dance videos, *Conm de mar, mujer y muerte* (2008) and *Lágrimas de mar* (2010); the latter was created with a grant from the state of Tamaulipas and participated in 2011 edition of the *agite y sirva* Dance Video Festival. Currently, as head of the Academic Services of the Espacio Cultural Metropolitano (METRO) in Tampico, she is in charge of the Contemporary Dance Group, and she is visiting professor of the BA in Dance at the Autonomous University of Baja California, Mexicali, where she teaches Choreological Studies.

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**Ann HUTCHINSON GUEST** is the creator of the Language of Dance Teaching Approach. As a student of European and American modern dance as well as Russian and Cecchetti styles of ballet, Ann Hutchinson Guest, became aware of the lack of a general, basic, universally applicable 'alphabet' of movement for dance. As a dancer or notator with such choreographers as de Mille, Tudor, Balanchine, her awareness of the need was heightened. What were the common elements? Years of investigation produced the language of Dance (LOD) Alphabet and the LOD Training Approach which makes integral use of Motif notation symbols. Designed to give children and older students the opportunity to explore each basic movement, this approach also provides a tool with which to create and record their compositions.

**Toni INTRAVALIA**, DMA, Director, Creative Dance Workshop, Author of Ballet Cards, Grades 1,2,3 and 4 Cecchetti Method; And We Have Dance, Volumes II and III; co-author: On the Count of One and Breezes; Accountant of Jackson County Cancer Society and Treasurer of the Illinois Federation of Music Clubs. She has received the American Cancer Society's Special Merit Award, Phi Delta Kappa Outstanding Lay Leader in Education, 1988; Paul Haris Fellow for the Rotary Foundation of Rotary International in 200. An Honorary Member of ICKL since 2005, she became an Honorary Member of the Sacred Dance Guild in 2011.

**Kendra JOHNSON**, ARAD AIChor, has worked as a Lecturer in Dance and Notation at the Royal Academy of Dance since September 2004. She teaches Benesh Movement Notation across a range of the Faculty of Education's programmes of study and is also the Programme Leader for The Benesh Institute's Certificate in Benesh Movement Notation. Kendra also undertakes freelance notation projects and has most recently been involved in notating a number of reconstructions of Dame Ninette de Valois' early works for the Royal Ballet School in London.

**Jean JOHNSON-JONES** (PhD) is Programme Director (BA) of Dance Studies at the University of Surrey, England. Her research interest includes somatic practices and the application of Laban Analysis to the documentation of African Peoples' Dancing. Her PhD research (*Nama Marks and Etchings: Employing Movement Analysis Techniques to Interpret the Nama Stap*) examines the dancing of the Khoisan, the indigenous people of South Africa and merged LN and LMA and anthropological/ethnographic methodologies. In collaboration with the Centre for Cross-Cultural Music and Dance Performance (University of Surrey and University of London Centres) and Badejo Arts (London) she is documenting Bâtá, a dance tradition of the Yoruba people of Nigeria. Outputs from this research consist of text based and film scores that catalogue the music, dancing, and history of Bâtá in Nigeria and the Diaspora. Extended research will address Bâtá in its western context in which transformations in the form will be examined.

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**Vesna KARIN** finished basic studies (school years 2000-2005) at the Academy of Art in Novi Sad, Group for Ethnomusicology, in the class of prof. Nice Fracile, PhD. Currently she is studying for the PhD at the Faculty of Music in Belgrade, Group for Ethnomusicology, under the supervision of professors Olivera Vasić and Dimitrije O. Golemović. Since October 2009, she has been working as an assistant of prof. Nice Fracile (Ethnomusicology) and of prof. Selena Rakočević (Ethnochoreology).

**Chommanad KIJKHUN** finished her PhD in Thai classical dance from Chulalongkorn University, Bangkok, Thailand, in 2004. She was the first dean of Faculty of Fine and Applied Arts (2005-2009). She has attended the technique of Labanotation and Its Implementation for Teachers of Performing Arts, The Intermediate Level Technique of Labanotation and Advanced Level Training Course on Labanotation, in Indonesia, Singapore and Thailand through a grant from SPAFA\* in 1989-1993. Currently, she is the Head of Graduate School in Performing Arts and holds the President's Consultant Position at Suan Sunandha Rajabhat University. She is an authority in Thai Royal Court Dance and Thai Folk Dance.

*\* SPAFA : Southeast Asia Centre for Archaeology and Fine Arts, under the aegis of the Southeast Asian Ministers of Education Organization (SEAMEO).*

**Maria KOUTSOUBA** received her PhD in ethnochoreology from the University of London in 1997 and is currently an Assistant Professor at University of Athens writing and lecturing about Greek folk dance and dance studies. Her research interests and publications are on ethnochoreology, dance notation and movement analysis, and educational innovations in dance.

**Henrik KOVÁCS** is a Lecturer at the Hungarian Dance Academy. He holds degrees in Rural Development Agriculture Engineer (Szent István University), Folkdance teacher BA (Hungarian Dance Academy), Public Education Leader (Budapest University of Technology and Economics), Folkdance teacher MA (Hungarian Dance Academy), and is currently pursuing his PhD at Eötvös Lóránd University. He has taught in several folkdance groups, courses, and dance camps in the Carpathian basin and has participated in the Leonardo, Euroesthetica program. He is the author of several dance methodology, and kinetography studies.

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**Billie LEPCZYK** (PhD) is Professor of Dance in the Department of Theatre and Cinema at Virginia Tech University. She received a Doctorate of Education from Columbia University where she was a Teachers College Fellow and Certifications as Professional Notator, Labanotation Teacher, and Laban Movement Analyst from the Dance Notation Bureau. Dr. Lepczyk is a Fellow and the Chair of the Board of Trustees of the International Council of Kinetography Laban and a member of the Professional Advisory Council of the Dance Notation Bureau. She is co-editor of four volumes of *Dance: Current Selected Research* and dance editor for the *Journal of Physical Education, Recreation and Dance*, and *The Virginia Journal*. Her scholarship is in movement analysis and dance style research.

**Péter LÉVAI** attended the Folk Dance faculty of the Hungarian Dance Academy (HDA). He graduated in 1979, and as a professional dancer he was a member of the Hungarian State Ensemble, later that of the Kodály Chamber Dance Ensemble. In 1993 changed his career to independent solo dancer and dance instructor. He taught folk dances in more than thirty amateur and in two professional folk ensembles. He is also a leader of numerous dance groups. He is regularly invited to give dance courses and seminars in the USA (Los Angeles, New York, Pittsburgh, San Francisco,) and Canada (Calgary, Ottawa, Toronto, Winnipeg). He graduated as a folk dance teacher at the Hungarian Dance Academy in 1996 and was offered an assistant professor position at the Folk Dance Teacher Training Faculty of the HDA in 1998. In addition to teaching he is interested in field research, comparative dance analysis and education theory. Currently, he is associate professor in the Hungarian Dance Academy and has finished the PhD semesters in the faculty of pedagogical and educational sciences in Eötvös Loránd University Budapest. The new system he built in the past 10 years is a movement analytic and synthetic teaching model of the Hungarian folk dance education for amateur and professional dancers and students.

**Paloma MACÍAS GUZMÁN**, Spanish dance performer, teacher and researcher, studied the technique and repertoire of the Mexican dancer and choreographer Oscar Tarriba with one of his main disciples: Ana María Sánchez. She also studied flamenco dance with Manolo Vargas and Mercedes Amaya. She is a certified specialist in the Language of Dance by the Language of Dance Centre. Since 1998, she has taught at the National School of Dance “Nellie y Gloria Campobello”. In 2003 she won a scholarship from the National Arts Education Program to realize reading exercises applied to Spanish dance, and in 2010 she won another scholarship to realize a record of Oscar Tarriba’s Spanish dances. In 2009 she collaborated in designing the curriculum for Arts Education programs for elementary levels in the Ministry of Education, and she also participated as a teacher in the choreology course “Dance for all”, sponsored by the Center for the Arts in Veracruz, México.

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**Gábor Misi** is a computer programmer MSc. He was a performer in an amateur traditional dance group in Hungary for 15 years and led field works filming dance in 20 Transylvanian villages. He taught Kinetography Laban for 5 years at the Hungarian Dance Academy. He is a contributor of the Institute for Musicology of the Hungarian Academy of Sciences. He is a Fellow of the International Council of Kinetography Laban (ICKL). He is a member of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology and a founding member of the Hungarian Society of Ethnochoreology. His research areas include analytical methods for Central European traditional dances, theory of Kinetography Laban and computer-aided dance analysis.

**Reiko MORITA** is Professor of physical education at Kawamura Gakuen Women's University, Chiba, Japan and the chairperson of Tokyo Academy Dance Association. She received a BA in physical education from Nihon Sports Science University and in Child Studies from Japan Women's University. She studied ballet, modern dance, Isadora Duncan Dance from Ms. Hortense Kooluris (USA). She is Director and Dancer of Isadora Duncan Dance in Japan. She had performed in Greece, USA (N.J, NY, MA) and Canada. She studied Labanotation with Dr. Nadia Chilkovsky Nahumck (1994), Dr. Carl Wolz (1997- one year) and Jean Jarrell (Laban Centre London, 1998) and Language of Dance from Dr. Ann Hutchinson Guest, Ms. Jane Dulieu and Ms. Valerie Farrant(1998-). She has published the book *Introduction to Dance Aesthetics* in 1995.

**Teresa PEE** holds a Master of Arts (Dance) degree. Since her graduation, Teresa's focus has been in the area of performing arts (dance) in arts education. She successfully completed a course on the study of movement and dance: *Your Move – Part 1 Language of Dance Fundamentals* and *Part 2 Develop Language of Dance Principles*, both in 2006, in New York. She has completed the Labanotation Teacher Certification Course for the Elementary Dance Notation Bureau Teaching Certificate, in Taipei, in August 2007. She now lectures in Dance Teaching modules at Nanyang Academy of Fine Arts (NAFA). She is currently the President of World Dance Alliance Singapore (WDAS). She will soon join the Institute of Technical Education as the Section Head for its new certification course in Performing Arts.

**Mara PENROSE** received a Master of Fine Arts degree in Dance with a concentration in Laban studies from The Ohio State University in June 2011. She is certified by the Dance Notation Bureau to teach Labanotation. While at Ohio State she taught technique, repertory and notation classes and held a position with the Dance Notation Bureau collection at the Jerome Lawrence and Robert E. Lee Theatre Research Institute at The Ohio State University Thompson Library.



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**Ilse PERALTA LOPEZ** graduated in Kinetography Laban at Conservatory of Paris (CNSMDP) at the “Proficiency” Level. This year she received a grant from the French Ministry of Culture to notate the *Sacre du Printemps (The Rite of Spring)* by Nijinsky as restaged by Dominique Brun. She has studied choreography in Mexico, Centre for Choreographic Research CICO-INBA, and has also studied Indonesian dance at the Institute of Arts in Bali (STSI Denpasar-Bali) during three years.

**Selena RAKOČEVIĆ** (PhD) studied ethnomusicology at the Department for Musicology and Ethnomusicology, Faculty of Music, Belgrade. Her diploma paper *Vocal Tradition of the Serbs in the Surroundings of the city of Pančevo* was published in 1999. Her magister dissertation, *Vocal Tradition of the Serbs in Lower Banat in 2001* (mentor Dr. Dimitrije Golemović), was defended in 2001 and published in 2002. She gained her doctorate *Dance and dance music of the Banat Serbs in the light of their mutual relationships* in 2009 at the University of arts, Belgrade (mentors Dr. Dimitrije Golemović and Dr. Olivera Vasić). The fields of her professional interests are: musical tradition of Vojvodina in the light of the multicultural and multiethnic context; ethnochoreology; music/dance relationships; contemporary music and dance. Currently she is a docent at the Department for Ethnomusicology, Faculty of Music, Belgrade, where she teaches ethnochoreology. Besides her scientific and pedagogic work, she presents traditional music and dance as an art director of the *ETHNO.COM* Traditional Music Festival which was founded in 2003 by the Cultural Centre of Pan•evo.

**Zdravko RANISAVLJEVIĆ**, PhD student, is assistant professor of Ethnochoreology at the Department of Ethnomusicology of the Faculty of Music in Belgrade. He has published several papers in Serbia and is an active member of ICTM. He is writing his dissertation, *Semantics of the kolo u tri genre in the dance practice of the Serbs*, at the University of Arts in Belgrade. The fields of his professional interests are: structural analysis of dance and music and music/dance relationships.

**Leo RENNEKE** studied Dance Science at the Free University of Berlin and was until recently a member of the Jeremy Wade Dance Company. He also holds a PhD in Organizational Science and has been working for several years as a researcher in organizational behaviour. Since the fall of 2010 he has been working in the project “Visualizing (the Derra de Moroda) Dance Archives” at the University of Salzburg. His research interests are in the history of social dance, theories of movement and notation and digital animation.

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**Shelly SAINT-SMITH**, MFA, BA (Hons), is a Fellow of ICKL and was Chair of the ICKL Research Panel 2008 - 2011. As Lecturer in Dance Studies at the Royal Academy of Dance (RAD) in London, Shelly teaches notation and Laban studies to undergraduate and postgraduate students, and reconstructs excerpts from dance works for undergraduate modules in performance. Shelly's current research focus is the Karsavina Syllabus, a dance syllabus created by Russian prima ballerina Tamara Karsavina specifically for trainee teachers at the RAD. As part of her research, Shelly is documenting and preserving the syllabus through the creation of an online multimedia resource which will also serve as a teaching tool.

**Haruko SAKO**, Lecturer at Graduate School of Education, Physical Education, Okayama University, received her PhD in 2001 in the Humanities from Ochanomizu University, Tokyo, Japan. The dissertation discussed "stillness" in Merce Cunningham dances. As a dance performer, she studied ballet and modern dance (Graham technique) and performed in many dance concerts in Japan. As a choreographer, she formed her own contemporary dance group "Hutang" and has created many dance works since 2001. She studied Labanotation with Ms. Mary Corey (1993-1994, at the University of California, Irvine, USA), Language of Dance (LOD) with Ms. Valerie Farrant and Ms. Reiko Morita, and became a LOD Specialist in 2005. She received the paper award for Research by Young Scholars, Fund by Japanese Society for Dance Research, Fund for Promoting Research in 2009 (the paper title : "Naked Body Represented in Eiko & Koma's Dance").

**Tirza SAPIR** was from 1968 a student and colleague of the late Professor Noa Eshkol, who invented the Eshkol-Wachman Movement Notation system (EWMN). She was a member of the Movement Notation Society (Israel) 1969-2008, and participated in the preparation of many of its publications. Since 1978 she has taught Movement Notation at Seminar Hakibbutzim College of Education, Technology and the Arts, Tel Aviv. From 2000 to 2007 she served as Head of the School of the Arts of Dance at the college and today is the coordinator of Movement Notation Studies there, and heads the Research Centre for Movement Notation and Dance Languages. In 1986 she founded the RikudNetto dance group, of which she is choreographer and group coordinator, working within the frame of Eshkol-Wachman Movement Notation. Her published books include compositions of three dance cycles that have been performed by RikudNetto: *Hanukka Notebooks* (1987), *Birds* (2005) with Sharon Reshef-Armony, *Moving Landscape* (2007) with Nira Al-Dor, a book for study: *About Time in Eshkol-Wachman Movement Notation* (2009) with John Harries, and a book for teaching: *The Voices of Moving Landscape* (2011) with Nira Al-Dor.

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**Melina SCIALOM** is a Brazilian dancer, researcher and a PhD candidate from the Department of Dance, Film and Theatre of the University of Surrey, UK. With an Mphil in Performing Arts (Federal University of Bahia, Brazil) and BA in Dance (University of Campinas, Brazil), she has been researching the life and legacy of Rudolf Laban and his influences in Brazil. Since 2001, in parallel to her academic research, she has been choreographing and performing solo and group dances, creating and performing live-art pieces, dance and circus interventions and dance installations.

**Julianna SPECK BENKÉNE** was an amateur dancer at the Tisza Dance Group. She graduated as a dance teacher at MA level at the Hungarian Dance Academy in 2011. She has been teaching dances for primary age children and experimenting with introducing structural notation basics in her classes. She notated dance for several traditional dance publications, her notations are kept in the Notation Archive of the Institute for Musicology.

**Natalie TEICHMANN** is a graduate of the University of Wisconsin-Madison, where she received her BFA in dance in 2006. While attending the university, she had the pleasure of dancing in the Li Chiao-Ping Dance Company, where she performed in New York, LA, and Madison, WI. Dan Wagoner, Nina Watt, Rosalind Newman, Marlene Skog, Larry Keigwin, and Jin-Wen Yu have also honored her with the opportunities to dance in their works. After three years of training in yoga, gyrotonic, and healing bodywork, Natalie has returned to dance with the goal of creating dynamic choreography that utilizes the natural movement capabilities of each individual dancer. She developed ANAHATA Dance in 2009 for dancers dedicated to communicating through dance and to promote efficient, non-toxic movement. Natalie is also currently employed by KPP NYC College Prep as a dance educator in the after school program, Get Fit at Home as a private yoga instructor, and dances for Perceptions Contemporary Dance Company.

**Vasiliki TYROVOLA** (PhD) is an Associate Professor in the Department of Physical Education and Sport Science, in University of Athens. She holds a Bachelor Degree in Physical Education. She has studied on Postgraduate level in Ethnomusicology and Theatre in the Department of Literature in University of Crete and she holds a PhD in Choreology of the Department of Musical Studies of the Kapodistrian University of Athens. She has worked for many years in all of the levels of Education and is Adviser-Professor in the Greek Open University, in the field of Greek Music and Dance. Her research includes the structural-morphological and typological approach of Greek folk dance, the Analysis and Criticism of dance (Aesthetic Morphology) and the fields of magic and symbolism in the frames of anthropological-social sciences. She is member of scientific companies in Greece and the abroad, she has written various articles with regard to the Greek dance and is the author of relevant research papers. Finally, she has participated in research programs and has written three monographs concerning Greek Traditional Dance.

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**Olivera VASIC** (PhD) ethnochoreologist, is professor of Ethnochoreology at the Department of Ethnomusicology of the Faculty of Music in Belgrade. She is head of the Center for the Study of Folk Dances of Serbia (attached to the Faculty of Music). Olivera Vasic has published many papers, books and studies in Serbia and she is an active member of ICTM. The fields of her professional interests are: typology of dance patterns/step patterns/motifs; music/dance relationships; dance events; ritual dances.

**Victoria WATTS** is a Lecturer in Dance at the Royal Academy of Dance in London. She studied Labanotation with Odette Blum and Sheila Marion at The Ohio State University, supported in part by an award from the US-UK Fulbright Commission. She studied Benesh Movement Notation with Linda Pilkington and Elaine Tyler-Hall at the Benesh Institute in London and is a former librarian for the the Benesh Institute. She was the recipient of the Selma Jeanne Cohen Award from the Society of Dance History Scholars and received research funding for her work on dance notation systems from the Social Science Research Council. She currently serves as Chair of the British Fulbright Scholars Association.

**Charlotte WILE**, Certified Movement Analyst, Certified Labanotation teacher, notator and stager, holds a B.S. degree in dance from the Juilliard School and a M.S. from City College in music education. She has notated dances by McKayle, Arpino, Sokolow, and Jooss for such companies as Alvin Ailey, the Joffrey Ballet, and the José Limón Co. Her stagings from Labanotation scores include works by Weidman, Humphrey, and Maslow. Charlotte has performed on and off Broadway, including a U.S.O. tour of "Hello Dolly" during the Vietnam War. An experienced Laban-based dance and movement educator, she has taught students of all ages at numerous institutions, including the Dance Notation Bureau, the Laban Institute for Movement Studies, Brooklyn College, Ballet Hispanico, the Ruben Academy in Israel, Steps, New York City public schools, and in her own studio. Most recently she taught for eight years at The Nightingale-Bamford School where she used Motif Notation extensively in her dance classes for children. Charlotte's writing projects include moderating the Dance Notation Bureau Theory Bulletin Board, co-authoring "The Nightingale-Bamford School Physical Education Lower School Dance Curriculum," and *Moving About: Capturing Movement Highlights Using Motif Notation*, by Charlotte Wile with Ray Cook.

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**Valarie WILLIAMS** serves as Associate Dean for The College of Arts and Sciences, Arts and Humanities; as Director of The Ohio State University's downtown Urban Arts Space; and is Professor of Dance. She received her BFA from The Juilliard School, her MFA and PhD from Texas Woman's University, and is a Certified Professional Notator and Teacher. She has directed works from score by Taylor, Humphrey, Momix, Sokolow, Morris, and Petipa and has received grants from National Endowment for the Arts to restage, notate, and design content for CD-ROMs/ DVD-Videos.

**Adriana ZENAIDE VIEIRA DE MELO** has a bachelor's degree in Pedagogy from the Universidade Federal da Paraíba and specialization degree in basic education and theater representation also by the UFPB. She is founder and director of the theater group "Anjos de Deus". Since 2005, she has been applying the Laban/ A-Zenaide alphabet system (created by her) inside the project of the theater group. Since 2007, she has been a member of ICKL, presenting the works that were developed in the "Anjos de Deus". The most recent dance – theater – literacy project created by her is called "Pequeno Luis" (Little Luis). She also teaches techniques of theater in early childhood education, in the city of João Pessoa, Paraíba, Brazil.