



THE LABAN
ART OF MOVEMENT
GUILD
MAGAZINE

SEVENTEENTH NUMBER
OCTOBER, 1956.

Price 2s. 6d.

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EDITORIAL

In the March Magazine it was suggested that members should express in writing what they consider the aims of the Art of Movement to be. From the views expressed a symposium could be made and published in the magazine.

Contributions received range from a four-line quotation from Browning to a six hundred word article (published in this issue). One of the most remarkable features of the collection is that no two contributions are alike, and it is therefore quite impossible to make a symposium of them. A selection will be published in the next Magazine, and, in the meantime, further contributions will be welcomed. Do not be deterred by a supposed lack of literary talent: it is not at all necessary. Original and expressive movement is to be seen in the untutored beginner as well as in the technically perfect performer. How does one learn to dance? By dancing. So is it with writing.

Contributions received by January, 1957, will be in time for the next issue.

NEW MEMBERS

We welcome to the Guild the following new Associate members: —

Miss G. Albury, Middlesex.	Mrs. S. S. Jernigan, Florida, U.S.A.
Miss H. Alkire, Ohio, U.S.A.	Miss C. P. Jones, Devon.
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Miss P. M. Gordon, London.	Mr. H. Smith, Yorkshire.
Miss K. Gott, California, U.S.A.	Mr. K. Thomas, Wales.
Miss V. Hubbard, Massachusetts, U.S.A.	Miss M. Wilson, Wigtownshire.
Miss V. Hutchinson, Yorkshire.	
Miss M. I. Jamieson, Birmingham.	

We are also very pleased to welcome two new *Affiliated Groups*: —

University of California, U.S.A., Department of Physical Education for Women.

University of Colorado, U.S.A., Department of Physical Education for Women.

Congratulations to the following: —

Education Member: —

Violet Bruce, Leicester.

Graduates: —

Pauline Browne, Cambridge.	Shirley More, Stafford.
Sheila Griffiths, Barry.	Christine Platt, Walsall.
Jacqueline Langridge, Eastbourne.	Enid Platt, Ashton-under-Lyme.
Janet Lawrence, Swindon.	Betty Redfern, Liverpool.
Joan Leedham-Green, London.	Dorothy Whiston, Cardiff.

MODERN DANCE HOLIDAY COURSE, AUGUST 20th—31st, 1956

This course was held again at Ashridge College, Hertfordshire and was attended by over 100 students. Many nationalities were to be found amongst the members, for, besides those from all parts of the British Isles, there were representatives from the Argentine, Canada, Egypt, Holland, Norway, New Zealand, Switzerland and the United States.

The theme of the course was Dance, Mime and Dance Drama, and Mr. Laban gave us an unforgettable lecture on these three aspects of the art of movement.

During the course one daily session was devoted to the training of the body as an expressive instrument and for this the students were divided into three groups.

Group A devoted its time to the fundamentals of Time, Weight and Space, Free and Bound Flow, the importance of inner attitudes, the use of group movement, the awareness of the body and its relationship with others and the effect of moods, tension and countertension.

Group B learnt the importance of central relaxation and the impossibility of producing co-ordinated and mobile movements without it. They explored this idea using different planes and different parts of the body. This led to the development of a dance.

Group C learnt the importance of the movements of the spine and how these movements should lead to action in the rest of the body. Practices based on these spinal movements led to male and female sequences using points in the icosahedron involving all dimensions.

After these daily sessions we re-divided into three groups for the main theme of the course.

Dance

Diana Jordan's group produced a recreative, rhythmic dance with the feeling of festival as its central idea carried out through the ever changing patterns of relationships.

Lisa Ullmann's group produced three dances in three different moods. The first was a lyrical dance with a pattern of circles and lines, the second an amusing puppet-like dance and the third a slow ritual dance.

Sylvia Bodmer's group performed a "Dance Mandala" based on a circular pattern and using the contrast between male and female themes. This was danced to Mozart's "Jupiter Symphony" and was followed by a choral dance in which everyone joined.

Mime

In mime Mr. Stone emphasised the importance of inner feeling which should lead to sincere movement, the smaller movements often being the most telling in their dramatic effect. Much group work was taken in these sessions and as different situations arose the group had to find its own resolutions.

The three groups took different themes, one producing Noah leaving his ark followed by his family and all the animals, another showing the sword scene from King Arthur, and the third the Nordic

myth of the death of Baldur. In all these the tension was built up and heightened by the use of percussion, the spoken word or vocal sound.

Dance Drama

The three following themes aroused great interest when they were performed on the last day of the course.

The first group showed the misty mountainside and the appearance of the sun and the formation of the rainbow. Here the rhythm of change was seen to be a fundamental principle in the life of man.

Another group took us to "The Hidden House with the Five Doors." They demonstrated how the inner attitudes of awakening, searching, struggling, wonderment, frustration and attraction took them into this house. Then they passed from joy to a conflict with automatic control only to fall terrified into the unknown abyss and from there to a humorous fantastic scene and so to a calm but elated finale.

The third dance drama showed us conflict and resolution in "The Bells". Here we saw the conflict between the smaller bells and the large bell when the soul of the bell has forsaken it and been killed. This was resolved by the re-forming of the bells and a rebirth of the bell's soul within it.

It is difficult in this report to give any idea of the enjoyment and exhilaration of this course and the inspiration given by the untiring staff who were always ready to help in any way.

The staff included in addition to those already mentioned the pianists Adda Heynssen and Phyllis Holder, the Secretary, Elizabeth Logan and the Treasurer Enid Webber.

ELIZABETH PREEDY.

COURSE FOR PROFESSIONAL MEMBERS,

OCTOBER 5th-7th, 1956

Over thirty professional or prospective professional members met at Lilleshall Hall for the weekend course, some others having to be refused because all places were taken. Those who were able to attend were fortunate indeed. Not only did we have Mrs. Bodmer, Miss Ullmann and Mr. Laban to take the four practical sessions and provoke each other in the discussion, but also a weekend of dance with a group of people who have a rare standard of awareness and sensitivity as well as a certain background of knowledge.

The theme for the weekend was "Developing a Theme" and this was approached in two ways. Mrs. Bodmer gave us the theme in movement of "The Call" and variations to music were worked out by the group. Miss Ullmann and Mr. Laban gave us a dramatic idea from which several inter-related movement themes developed. Miss Heynssen provided just the right music as usual.

The discussion moved from the problems of making dance a satisfying experience for older girls to the desirability or otherwise of using a dramatic stimulus. It was felt that clarity of form based on "an

extensive knowledge of definite things" was essential to give real satisfaction to senior girls. The question of which approach to use produced very animated argument but all agreed (fortunately!) that the movement was the most important thing and that "different people have a different approach and everyone must find his own way. This needs tremendous courage and we must not mind failing in the search."

Mr. Laban judged it the best discussion he had had for years and we are most grateful to him as well as to Miss Ullman and Mrs. Bodmer for contributing so much to our weekend's pleasure. The lovely surroundings at Lilleshall also added to our enjoyment.

It was again suggested that the course should last for longer than a weekend (as it was we were very glad of the extra hour at the end of summer time) and it is possible that a longer course may be arranged during the Modern Dance Holiday Course in August 1957.

JANET LAWRENCE.

THOUGHTS ON MODERN DANCE

During the Guild Conference held at Addlestone in February, we were asked to express in writing our thoughts on Modern Dance, and to state what we consider to be its aims and ideals.

Any statements on such a subject are bound to be influenced by one's own experiences, therefore Modern Dance could have a diversity of interpretations.

It is only when the centre of the work is touched that this diversity can become unified.

My introduction was made "on the edge", and at first I had several impressions. It was comic, as when the main activities seemed to be all of the "come up the room like a fish" variety: it was slightly silly, as when spending far too much time being a cannibal (difficult this, for a vegetarian. It is impossible to tackle a carrot with ferocity!) and perhaps, most unfortunate of all, it was boring, as one went "up down, forward back, out across," without variation, ad infinitum.

I stayed "on the edge" for some time, and I admit that I didn't come very far towards the centre by any seeking spirit of my own. That spirit was later set into motion by contact with gifted and inspired teachers. Then interest was immediately quickened, enthusiasm roused, and the seeking, of course, still goes on. For that is one of the chief values of the movement, it never stops growing and expanding, and one can never reach the end of it.

The aims, I suppose, can be put into two main divisions, first, what Modern Dance can do for the individual, and second, what the individual can do for others, by introducing this form of Art into their work, recreation and education.

The first, I feel, is very personal, for the scope and range of motion and feeling on all the planes of our complex beings, are so vast. One can be satisfied by the sheer physical joy of free and full use of the

body, by the mental stimulus of movement ideas, of designs and rhythms, by emotional expression, and even by a very real spiritual experience.

And the miracle is, of course, that each performer can find his or her own level, and can receive fulfilment where the need is greatest. These experiences, together with the contacts we make with each other, should surely help us to live richer and fuller lives, even though we all too often fall below our ideals.

As for the second aim, that has been written about far more ably than I could begin to attempt, but because of my own early experiences, I do feel that it is most important that Modern Dance should be taken to new groups by tried and trusted leaders, so that no false impressions are given. Or perhaps the lack was wholly in myself? I do not yet know.

I do know that I still find comedy, but never silliness nor boredom, unless I bring these states myself.

The principles at the heart of the movement are the principles at the heart of life itself, whether in the great systems of the stars, in the minutest flower, or in the soul of man.

We are fortunate to be guided towards these mysteries and to experience them for ourselves, and although our individual response may seem insignificant, the sum total must contribute in some way to the building of a richer life, and the creation of better conditions in the world around us.

Anon.

THE LABAN ART OF MOVEMENT CENTRE

(Established by Deed of Trust)

For many years now the phrase "Art of Movement Studio" has slipped confidently from our tongues. Guild members (and many others) understand its significance because, behind the name, is a clear picture of the place, the aims, the activities and the students who are drawn from such varied fields of interest.

What then is the Laban Art of Movement Centre? It is, of course, something much broader in conception; something which the Trustees believe may eventually safeguard the roots of Mr. Laban's work and make possible the continued development of his theories and philosophies. Perhaps only Mr. Laban himself sees clearly the full nature and scope of this venture but others visualise the possibilities, even if the picture is a little blurred at the edges.

The Studio is a vital factor in this new centre. It will always be vital, because it is a means of drawing in new contacts and sending out fresh enthusiasts, inspired to pass on their knowledge to others. It is clear, however, that this is at present really a single stream which flows mainly in educational channels. Continuity has been more or less

assured in recent years, because a limited number of students receive financial grants. Many people know only of the educational aspect of the work because financial aid has enabled this branch to develop in advance of others.

The time has come (indeed it came long ago) when Mr. Laban should not be obliged to travel to meet people, but people should travel to meet him. At this Centre it is hoped that he will have time and space (and health and energy) to continue his great work and that people from all walks of life will come and go. (At the moment they are more inclined to travel from the Continent and from America than from other parts of England).

A Research Department is essential. Mr. Laban's guidance is needed to lead people in a further investigation of the science that underlies so many of his important discoveries. We are only on the fringe of a whole realm of knowledge and this scientific basis is urgent, if only because it is, in many ways, the answer to much ignorant criticism. The work in this department will continually feed the other branches and they in turn will feed the research branch with their findings in the practical field.

The contribution made to Industry by Mr. Laban in collaboration with Mr. Lawrence is well established and is more particularly appreciated by progressive firms in the North of England, who are ready to experiment with new methods of management. Analysis and observation of movement have enabled them to "determine personal capacities for a job, to reveal a person's latent capacities and to show a person's aptitude and how he will get on with his colleagues and his loyalty to his employers". These revelations are exciting and fascinating and the inter-change between factory, consultants and research department should be lively and rewarding.

Another aspect, based particularly on observation of movement, is Laban's Dance and Movement Notation. There are signs of healthy growth in this field and in the Laban Archives there is a wealth of material which will be available at the Centre. Through the Centre also, it is hoped that there will be links with the very active group in America, led by Ann Hutchinson, and with all the widespread notation activities on the continent guided by Albrecht Knust.

Many children at school now enjoy a rich and varied movement experience. Expert teaching ensures a harmonious development and enables an individual to develop his or her powers fully. And yet, such are the stresses and strains of life, that many people grow up revealing evidence that the rhythm, pattern and flow of their movement has been disrupted and that they are unhappy and emotionally unstable. Therapeutic work, which strives to deal with discords, tensions and imbalance, will, it is hoped, have an increasingly close link with the Centre.



The New Saltarium at the Art of Movement Centre.
Reproduced by kind permission of Colin Westwood, Photographer, Weybridge

It is difficult to express simply and clearly the deeper significance of the study and practice of the Laban Art of Movement. The harmony and well-being bestowed by the establishment of mastery of movement and the realisation and understanding of one's powers and tendencies, contribute to personal qualities something generally associated with the word spiritual. Certainly the sum of the effects cannot be expressed alone by the terms physical and intellectual.

The remarkable philosophy that underlies this development stems from Mr. Laban's penetrating investigation into pure science, the arts, and into the ways of life of countless tribes and nationalities.

To complete the picture, it is hoped that there will be conferences, lectures, dramatic performances and recitals at the Centre. Such projects as publications of books, films, leaflets, music and gramophone records will follow naturally.

The Laban Art of Movement Centre is established. It is happily placed in lovely surroundings. The educational aspect is financially assisted but, ALL the other activities will have to rely for their life and growth on money which must be raised by donation. A very large sum is needed and soon we shall launch an appeal which, we hope, all Guild members will support in every possible way. There are still many people in the world who have money that they are prepared to give to causes that will benefit mankind. We have to find some of those people and inspire them with our belief in the Laban Art of Movement Centre.

JOAN GOODRICH.

YOUTH ADVICE BUREAU (Vocational Guidance)

Following my article in the last publication of the Magazine, which was concerned with the observation and assessment of primary school children, I should like to give here some details of how movement observation and assessment can help the young school leaver to make his own decision on the choice of career. There is great similarity between the aims of the tests in both cases, with a fundamental difference between these assessments, and those undertaken for job selection in Industry. Where the attitude of an adult for a particular post is being considered, there is the necessity to look for the capacities of the applicant and to compare them with the needs of the job. For this purpose, distinction is made between the clearly *present* capacities of the person: those which are *inert* or so negligible as to be useless for practical purposes, and those capacities which are termed *latent*—that is, available to the person but not at the time being actively used. Such latent capacities are of course the rich store of potential active capacities, but usually specific training is needed in order to bring them into the realm of practical use, and to automatise their use.

In assessing the children or young people, the aim is not to see whether they possess certain pre-conceived capacities but to try to draw an accurate portrait of the present make-up of the girl or boy. I stress the "present make-up" particularly, because it is obvious that nothing like the certainty of well-developed patterns and habits have been formed in these young people as have been in the adult. The younger the child, the more capable are his inner potentialities of being developed and enlarged, and also of course distorted or repressed.

Adolescent boys and girls vary greatly in the development of their mental-physical powers, so that no definite minimum age is stated below which vocational guidance would not be attempted. The usual age range is between fifteen and twenty, though older boys (after military service) have also been included. A girl of thirteen came to one Y.A.B. test with her brother of sixteen, and I quote a few extracts from her final report:

"Her co-ordination and ease of movement were sufficiently developed to give her the possibility of quite good expression for her inner thoughts and feelings. She is, of course, insufficiently mature for there to be definite capacities indicated—she has rather a many-sidedness which in the next few years could develop into real characteristics which would then indicate a possible future vocation" . . . "There appears as yet a rather even development of her mind, body and emotions, and no clear indication of a particular stress towards a career can be seen. . ."

"Although young, she shows an innate ability to take the lead and to organise others. At present, it is more according to her own desires than related to her followers, but she has a sensitivity and co-operative attitude in group work which may later be developed and fused with her power of leadership, so that she becomes more tolerant and understanding as a leader".

Advice was then given on the sort of training and encouragement and hobbies which would benefit her (she had quite clear creative gifts dramatically and probably in music and words).

"The indication of gifts which can now be seen to need encouragement may ultimately lead her towards a career in such a field, or they may be retained as a very necessary recreative activity. As she reacts particularly strongly to impressions, the way in which she will develop during the next few years will depend a great deal upon the guidance which she is given and upon the influence of the surroundings in which she lives and learns".

Although for the observations of adults it is sufficient if a thirty-minute interview is given, and observations made while the conversation is in progress, it has been found that for such a method to be successful, a certain degree of maturity is necessary, and so an interview of this kind is given only to men and women about eighteen or over. Girls and youths under this approximate age do not reveal so clearly the fundamental characteristics and the range of inner potentialities through their shadow-movements (i.e. the unconscious movements, particularly of the hands and face), and it has been found necessary to create situations in a

movement lesson in which the young people are stimulated to respond in their own way. This gives the boy or girl the opportunity to use to the full his or her movement possibilities and during such a time, the latent capacities and aptitudes are clearly revealed.

It is necessary to have an all-round picture of the child, and in order to guarantee this, different stimuli are given. There are those aspects dealing with the movement elements singly: that is, can the child move lightly, strongly, directly, etc., and does he not only do so in a mechanical way, but is his whole *body/mind* in harmony with the movement? If there is a difficulty, where and why does it occur? Similarly, he is stimulated to express combinations of these movement elements: lightness with directness, strength with directness, free flow with suddenness and so on. Again, he will have mastered some of these combinations, and not others, and just those which are characteristic for him to reveal part of his *mental-physical* make-up. The other combination possibilities of three elements and four elements are observed, not only in a crude way, but with sensitivity to the degree of each element used. It may be found that although one element, for instance lightness, is quite a common movement experience for a child, he may always use it in combination with another particular element or elements—say—free flow and sustainment, and never with bound flow or suddenness, although bound flow and suddenness are also mastered by him in relation to strength. The infinite varieties of possible combinations are obvious and it is just such differences which vary from one person to the next. No human being is so evenly and exactly balanced that he can equally well master every movement possibility—he would not be human.

In all the tests, note is made of how the child deals with his body; whether it responds easily to his mentally chosen movement decisions and if not, why and where is the hold-up. Is it a physical deformity or incapacity, or is it an inability to translate into co-ordinated movement? Is there an ability to move, but a difficulty in controlling the body during the movement, or a difficulty in stopping when required (stimulated both externally and internally)? All these are movement observations, and notated in movement symbols.

Such effort observations (made both of the large body movements and of the shadow movements, which precede, accompany or follow the large movements) are fundamental to any movement assessment. But there is another aspect of movement observation which should also be mentioned and which plays a large part in assessments of children and adolescents. The body, or part of the body, moves in some way, that is with a certain effort or rhythm or sequence, but it must of necessity move somewhere in space. The spatial significances of movement are very many. A hint can be given by drawing attention to the absolutely different experience which results from, say, a movement closing in towards the body and one opening away from it. For instance, if a complete gathering-in of the body to a tight ball shape is contrasted with a full opening out of the body, there is in the closing a certain

isolating, concentrating closing away from others, and in the opening out an expansive, diffusing, outwardly-flowing contact. If one imagines how much more approachable is someone who is open and outwardly orientated than someone engrossed in deep inner thought, with head dropped down, arms narrow across, some differences can be recognised, and this is primarily a spatial significance. It may be either a permanent characteristic, or merely a passing mood, but both are significant. This and many other spatial observations are made during the whole interview. The significance of a movement which is upwards or downwards across the body, narrow, away to the side wide, into the forward direction, or withdrawing backwards, is that it has a stability — quite different from movements which flow out into or from diagonal directions.

Mention has already been made of space which is used by the body in the sense of flexible or direct body movement. As well as this aspect the shape of movement in the space must also be considered. In first observing movement shapes, it seems that there is an infinite variety, but all the possible shapes are simply angular, round, or twisted, and the further complications come through the combining of these three basic shapes. Such shapes may be very small or large, the minute finger gestures or the grand flourish. They may be close to the body or far from it, they may appear isolated or combined with other shapes: for instance, a double twisted movement like a figure eight, or a single twist as in a letter S; an angular followed by a round and so on. When this shape knowledge is combined with the effort sequence or rhythm of a movement, and where it occurs in the body while other effort shapes are appearing in other parts, then a really complete picture of the person can be built up.

The memory for movement is noted, the ability to take the initiative, the ability to work alone, with a partner and in a group are all tested. This means that it is useful if three to six young people can be observed together, but as few as two or even one alone if necessary can be dealt with, though of course then it can only be seen through the effort rhythms and whole build-up of the personality what the group reaction of a boy or girl could be.

It is obvious after such observations are made whether the boy or girl is co-operative, a potential leader, one content to follow, a strong individual worker, a good worker with a small or large group and so on. After such a movement interview, a few moments are spent talking with the boy or girl, finding out interests and hobbies, his or her desires in the way of a career and so on. This is helpful in advising either on future careers, or on ways of treatment, so that a particular hobby should be encouraged or a special craze discouraged.

The movement assessments have many uses, but with these young people, it is surely the training aspect which figures largely in the work. Advice is given not only on what the boy or girl has already developed, but on what qualities are latent and potential, waiting to be brought out. If movement training can be given, so much the better, for this is probably the quickest and most fundamental way. If such training is

not possible, then advice and encouragement is given about other ways of enlarging and developing the potentialities of the boy or girl. It will be readily realised that such movement training work, based on accurate observation assessment, is of the utmost value and importance to children or young people (and of course, to adults too) who are in any way emotionally or mentally disturbed, or abnormal. This field of the work is a whole study alone, but has already yielded great successes.

In dealing with normal children and young people in schools, movement observation gives an enormous understanding to the teacher, whether he or she attempts to teach movement or not. It is, of course, not possible to make a complete movement assessment of every school child, nor is it necessary, but the movement knowledge gained over a period of time gives the teacher a very real insight into the child's problems and difficulties and points a way in which he can be helped. It can only be hinted at how valuable such self-knowledge could also be for the teacher of both children and adults.

EXAMPLES OF ASSESSMENTS: —

Boy aged fourteen years
" " fifteen and a half years
" " seventeen years

BOY AGED FOURTEEN YEARS.

He is still too young to have developed to any great extent his personal characteristics and traits, so that direct professional advice on his future career cannot be attempted. There are many indications of potential powers and abilities but only a general bias towards full capacities can be detected. He is still in an insecure and groping stage of growing up, afraid to make mistakes, holding back for fear of doing the wrong thing. He has a great need and desire for a firm basis of security, and when too much initiative is left to him, he hesitates, often not through a lack of ability, but rather because of an inner restricting of his flow of movement. This shows clearly in the movement tests where only a general stimulus was given, in contrast to those exercises which were prescribed exactly. In this latter case, he was able to use his powers to a fuller extent and showed much greater enjoyment.

He rarely carries through an activity or movement to a real ending, and finds difficulty in sustained concentration because of his insecurity. But he has a potential strength of purpose and intention which will serve him well when he has decided and settled upon a line of action. He gets a real enjoyment out of fulfilling a task prescribed by others, so that the initial responsibility does not rest with him.

His intellectual powers appear to be further developed than his emotional and he is still trying to reconcile these two sides. It is already clear that he is more gifted in his inner mental life, having a much wider range and variety of expressive movements, than in his physical, practical life. There is no indication of his suitability for manual work and this together with his lack of interest in bodily movement will probably exclude his undertaking a profession of a manual or physical

nature. It was also seen in the movement test for shape and form that his gifts do not lie in purely analytical and methodical abstractions. He has ideas, thoughts and feelings which are not yet fully co-ordinated, but which need to be brought out and developed. His interest in literature and languages and music should be encouraged, particularly in giving him an opportunity to create for himself—say, in writing stories, plays, poems, descriptive passages. He has an aural appreciation of words and sounds, rather than a visual approach to objects and it would help him a great deal if he could join a debating society or club where this interest could grow. He is quite friendly and generous in his relationships with his colleagues. When moving together, he usually waited for someone else to take the lead, and showed no inclination to initiate an activity himself. He tends to be too stable and set (this is frequently seen in his wide solid stance) and finds adjustments to new things difficult. Bodily he is stiff and inflexible, and it would help him a great deal in his adaptations to life if he could control his body in a freer way, so that a more harmonious and natural flow of movement would result. There is at present always a hampering and restricting of his movement, and an inability to project himself outwards towards others.

There was no indication during the movement test that he had any great original artistic abilities, certainly not in drama or in visual arts. What interest there may be in the creative aspects of life will be developed more in verbal expression. The tests for rhythmical appreciation show that as yet he has only a mechanical sense of time, but a more subtle and sensitive approach to rhythmical work may develop later.

Movement sequences of attack and defence showed that he is not aggressive, but is well able to protect himself, and that he gets a certain enjoyment from matching himself against others. This is not in physical combat only but also in argument and discussion.

So far, the clearest indication for his future seems to be in the use of words, either written or spoken, and though he will probably have friendly contact with other people and may develop an ability to meet them as equals, it seems as if he will be most suited to a career where he works independently or in a very small group.

(Recent follow-up enquiry to father revealed that "the assessment confirmed our opinion that the boy should train for the legal profession").

BOY AGED FIFTEEN AND A HALF YEARS.

He has a quite well-adjusted personality with abilities in both the intellectual and practical fields, though he is primarily a practical person. In the movement tests he showed a good degree of self-reliance, and an ability to tackle a task without haste, as soon as he understood what was required of him. He showed a persistence and absorption in the

movements and these qualities will be a valuable asset in helping him to develop his potential gifts, and to improve his standard of performance. He is not yet able to make quick decisions, but once he begins to take action he is anxious to carry it through. Throughout the test, he paid exact attention to instructions, and to the task he was doing, and there was no vague wandering of his thought.

His relationships with other people are straightforward and to a certain extent co-operative, and he is considerate and calm in his dealings with them. In working together with his colleagues, he showed that he was able both to lead and to follow others, though he was not at ease working independently. He shows a latent power to organise others sensibly, though without as yet any great intuitive understanding of them. In following the lead of others he avoids subservience and blind imitation and will be more co-operative when understanding the reason underlying an activity. He resents interference which he considers unreasonable.

These qualities already give certain possible indications for his future career. It seems that he will be most suited to work where he has a responsibility for interpreting and carrying through a job, and where there is an opportunity for working independently on his own initiative within a set field of work. Given a general indication, he can work out the details for himself. In his present stage of development, it does not seem that his interests and gifts will take him into occupations of a purely social nature, such as organising social contacts, welfare worker, traveller or agent, nor is it indicated that he should follow work in purely solitary capacity, as for instance in research scholarship or literary authorship.

His lack of interest in and his limited use of his natural bodily capacities, handicap him in the full development of his powers. He needs to acquire a great deal of bodily mastery and control, so that he is not so much at the mercy of outside circumstances. The top part of his body is controlled better than the lower part, and he continually showed instability and lack of balance in his movement. It is clear that occupations which require primarily an interest in bodily activities and an outdoor life, such as professional sports, farming and so on, will be excluded for him.

The creative abilities which he showed were rather in the way of interpretation of instructions and there is no indication that he would be suitable in a job requiring original artistic imagination and expression as a primary need, such as in painting, advertising design or music.

An important and urgent need is for the development in him of social relationships with other people. This could be encouraged by his taking part in any club or organisation which would interest him. His interest in the dramatic movement plays in which he took part during the test might give a lead to the sort of clubs which would help him, and his inventiveness in this direction, together with his sense of fun, would make him a useful member of a drama society.

In attempting to repeat a given audible rhythm, he showed a lack

of awareness. Such a deficiency deprives him of many forms of activity and we suggest that some form of community dancing or ballroom dance would encourage the development of this rhythmic power, and at the same time provide an opportunity for the human contact which he needs.

His particular gift lies in the handling of materials requiring accurate, exact and sensitive touch. Heavy manual construction is not his interest. He has a gift for building and constructing, having the necessary order and exactitude as well as a fairly good visual sense of shape and form. Technical work, requiring just this combination of mental and bodily function is the most obviously outstanding professional indication that can be given. There is a wide variety of activities needing technical skill in industry, and he could tackle any one of these aspects, involving engineering design, estimating and measuring in connection with constructing objects or instruments, exactitude in crafts or electrical engineering.

One of such industrial occupations will probably be the most suitable for him and perhaps he may later be able to organise others in connection with such work. Another possibility may be in his potential powers of communicating information to others in an understandable and exact form, which could lead to his lecturing or instructing on technical matters.

At the interview following the test, he indicated that he intended to take a training in technical work connected with the printing trade. Considered from the above points of view this seems to be a most suitable and fitting career for a boy with these capacities.

BOY AGED SEVENTEEN YEARS.

He has an enterprising nature, well-balanced with a wide range of abilities in both mental and bodily activities. His gifts are used intelligently with a mature control and self-discipline. He shows an independent and confident approach to a task, a willingness to apply himself and an intelligent understanding of instructions. He can accept and apply suggestions offered to him, considering the practical aspects of a problem and seeking a practical solution. His natural power of endurance and persistence ensures that he carries out a task he once begins.

His relationships with other people are friendly and responsive. He shows clearly his dislike of aggressive behaviour and tactfully avoids a clash with others whenever possible. Nevertheless he is well able to withstand an attack from others, and to look after himself. He has a withholding from spontaneous contact with other people which makes him rely on an initial approach from the other person. He might fail to communicate his essential friendliness, especially in a large group. The ability to take the initiative in a group with ease and assurance is clear and equally he is adaptable to others and able to follow. This considerate understanding and tolerance make him a pleasant co-worker but do not detract from his essential individuality and liking for solitary work.

We do not advise him to undertake any occupations which are almost purely intellectual or purely physical. These exclude, therefore, professions and occupations such as accountancy, law, banking, academic scholarship, manual labour, agricultural labouring and professional sports. Routine industrial work or any repetitive tasks would be inefficiently performed and would not satisfy his needs. His preference for individual rather than social work would exclude posts involving the organising of social contacts and activities such as welfare-worker, teacher or educator, traveller or agent. There is also no indication that he would be suitable in a job requiring artistic imagination and expression as a primary need, such as advertising designer, painter, musician.

His very able handling of material will ensure that he is useful in practical occupations and would possibly like to keep or extend his existing interest in carpentry and woodwork. Technical drawing and planning would interest him and could be developed; his love of outdoor sport should be encouraged.

He should carefully develop his good qualities and overcome his natural desire to withdraw. With his enterprising nature as soon as he understands his shortcomings, he will try to seek human contact which at the moment he lacks. Purely for his own development it would be of great advantage if he would expand his already innate dramatic gifts, perhaps by joining a small drama group, thereby getting used to expressing his feelings. He should also increase his expressiveness through writing short articles on subjects which interest him, accounts of his activities, even perhaps attempting short stories.

He is clearly more suited to individual than to team work, though he would be happy and co-operative as a member of a team of specialists. He can assume command, issue orders clearly and is well able to insist though preferring to reach his object by friendly co-operation if this be possible. Already clearly indicated are the power of personal initiative and a certain ability for planning applied to practical and useful ends.

His gifts show that his future career should include the possibility for co-ordination of both physical and mental abilities. He should have the opportunity to use his initiative as an individual worker and the greater part of his work should be out-door. A desire for travel and new experience suggests that employment overseas, perhaps in the Colonial Service, is a clear possibility particularly if this would give him an opportunity to use his powers of supervising others. Two clear practical assets are his skill in manipulating material, particularly fine work, requiring sensitivity and well-developed space and shape awareness, and his ability for technical drawing.

This gives him a wide range of possible careers and we advise that a choice from the following suggestions would be very suitable to his talents:

Work in the Colonial Service, in either scientific or technical branches, particularly agricultural or veterinary services. This work

normally requires a university degree but he may be interested in a special scheme for selected agricultural service candidates, a year's training at Cambridge University normally followed by a further year at the Imperial College of Tropical Agriculture in Trinidad. The majority of new appointments are made to West Africa, East and Central Africa and South East Asia, but from time to time vacancies arise in the West Indies, the Western Pacific, the Mediterranean and Aden. Details of such schemes and employment can be found in the pamphlet "Appointments in H.M. Colonial Service (C.S.R.I. 1952)" published by H.M. Stationery Office.

His interest in animals and outdoor life might point a way for his developing a real interest in agriculture or animal breeding or rearing. A career in Agriculture or Horticulture is usually preceded by either a three-year degree course, or two years spent in special study for a diploma. Although he might be well suited for work in Veterinary Science, the training is a long and expensive one, five years at least. He intimated that he had no particular wish to undertake higher studies but most of the worthwhile jobs already mentioned and which would be recommended for him, do entail this extra study, though much of it is of a practical nature. It would be reasonable to expect employment by the Ministry of Agriculture or the National Advisory Service, if he is prepared to take this further training. Further information is available in Pamphlet No. 3, "Careers for Men and Women—Agriculture and Horticulture".

In a similar line he could undertake work (again after training) as Forest Officer. There are a small number of such jobs in Great Britain but most qualified men go abroad into the Colonial Forest Service (see also "Careers for Men and Women, Pamphlet 21—Forest Officer").

Further training and study which he could follow would qualify him for work as a Biologist—probably applied directly to Agriculture, Horticulture or Forestry in an advisory capacity (as also "Pamphlet No. 37—Science").

A job in certain branches of the Police or Military organisation abroad, is another possibility for the use of his abilities and interests. It is not impossible that he might find a branch of the Army in which he would be happy and he might then later decide to make this his career. Further information of the different openings can be obtained from the Military Authorities.

The Merchant Navy offers opportunities for the development of his abilities and we suggest that he would be suitable for training as either Navigation Officer or Radio Officer. This career has the advantage that he would work and train at the same time and would not involve a long academic study before he could join the service.

If he begins to develop his capacity for writing, we should also recommend consideration of a form of Journalism as a career. Particularly we suggest that he could aim at becoming a writer on special subjects involving possibly travel and expeditions to other countries.

His enterprising nature and love of outdoor activities suggest that he might find a form of exploration and research connected with, for instance, mountaineering, technical problems of sports, transport and so on. Such specialist reporting attached to a paper or magazine or as freelance would be a definite possibility for him.

MARION NORTH.

MODERN DANCE IN JAPAN

No wonder that in the Land of the Rising Sun the Dance should be in the ascent too. This was recently brought home to us by the visit of Masami Kuni, Japan's leading Modern Dance theorist, teacher and writer, who told us of the way this came about.

After the war Japan realised that the emphasis of reconstruction had to be placed on the cultural sphere. In the field of education the government formed advisory committees consisting of the foremost representatives of all the arts. And, contrary to the old continent, dance is officially included in the Arts since the tradition in the East has remained unbroken to this day. As a result Modern Dance was introduced as an essential subject into all levels of education.

To make this possible, Masami Kuni set out to train two hundred professors of Modern Dance for the newly formed dance faculties at the forty-two universities of Japan. These professors-to-be were given three years of specialised study and two years of general culture. They have the task of training the specialist dance teachers who are required for all primary and secondary schools.

In every school there is a gymnasium including a stage, where once a month a dramatic performance or dance recital or concert takes place. The children have to pay a small fee for admission to these obligatory programmes. Even in the so-called 'Blue Ceiling' schools, as schools destroyed in the war are called, the first thing to be erected was the great hall in the centre with a stage, and the roof came only much later.

Modern Dance teachers and performers are being kept very busy, and they should be able to develop their standards, having ample opportunity to show their art.

Modern Art in general is greatly fostered. Special children's films are made; and Mr. Kuni assured us that they reach the high standard of the adult films that have delighted us so much in recent years.

Masami Kuni had just visited Latin America where he found quite a number of Modern Dancers, and he was rather surprised that there was so little to be seen in this country.

In the short but intensive course which he gave to professional dancers during his stay in London he introduced some of his twenty most vigorous exercises which he had devised for his dance leaders in Japan. He also explained some of his theories and rules of form and dance creation. He dwelt particularly on studies of symmetry within small groups of varying size. He also had some interesting ideas on

improvisation, and he spoke extensively on rhythm.

Kuni has studied Dance in Germany with, amongst others, Terpis and Wigman and has written several books on Dance in which he has made reference to Laban's principles and Dance-Notation. He claims that there is no young schoolgirl in Japan who does not know the name of Rudolf Laban.

LILIAN HARMEL.

LABANOTATION: A NEW LOOK AT AN OLD FRIEND

The Laban dance script is an old friend to all who have studied or associated with Laban. I say "old friend", though perhaps "old acquaintance" would be better, for many have not had the opportunity to learn to know the system well enough to count it as a true friend. The notation, as one of Laban's "children"—that is, one of the many results of his genius—left home at a comparatively early age and has since grown up to stand on its own feet. Those who knew it in the old days think of it still much as it was then and are unaware of how much it has matured since. When I was taught the system, in the mid-thirties, it was regarded as a special study and a delight was taken in investigating its intricacies. Though we had weekly classes and wrote down our classroom studies it was not otherwise used. No dance materials that we were studying physically were given to us also in written form, and it was not used in the dance classes as a tool for daily use in the understanding of movement, but rather something separate, to be brought out when the occasion demanded. In contrast to this we now see Labanotation being taken as a part of dance education as a matter of course, and thereby producing valuable results.

The most outstanding example of this is happening at the Philadelphia Musical Academy where the Dance Department is under the direction of Nadia Chilkovsky. Of course not all teachers have the opportunity to make full use of notation nor will all have the same need, but nevertheless let us look at this new approach and see what is being done and what has been achieved.

First of all, Miss Chilkovsky herself mastered the use of the system during a three-year period. This she accomplished through the correspondence course with special private sessions as she reached the advanced level. As a busy teacher and choreographer, she did not have the time to devote to this study, so she *made* the time, forcing herself to work regularly because of her belief in the importance of being able to use the system and in the ultimate benefits not only to herself, but to all she would teach. At the Academy the influence of the notation is felt the moment you enter the building. As you step into the entrance hall, a large circle with pacing pins painted on the floor greets you. The purpose of this is for the children to practise running circles so that they will be familiar with all the variations possible. The pacing pins help to establish their relation to the circle. Those who have experienced circular paths know how many there are and how confusing it can appear. Not only is this good movement training (the circle being

a basic space form) but it obviates the problem encountered later when, in order to write and read circular forms, the adult student must go through what at that age is the painful (mentally) process of exploring and sorting out all the possibilities. As I write this I can still see in my mind's eye the beautiful dance composed and performed by one of Miss Chilkovsky's ten-year-olds, which was based entirely on running circles with changes in rhythms, hesitations, and so on, an outgrowth of the sessions on circular path.

Another touch in the school is the dressing room identifications for which the symbols for a boy and for a girl are painted on the appropriate doors. These are, of course, the pins which we use in stage plans and so familiarity with such basic things comes outside of the class time and is absorbed with amusement rather than effort. On a special notice-board in the foyer is exhibited the children's work, dance patterns which they themselves have written. This is not a special course at that age (eight to ten), but since throughout the school the emphasis is on creativeness, even the eight-year-olds want to write down their ideas. The older children have regular composition classes and in order to crystallise their ideas, Miss Chilkovsky asks them to notate them. As she says, "If you write it down, then I can know what you want it to be and so will know that you are not just improvising." Unlike adults, they do not find this a hardship, but write down as much as their knowledge permits. Of course much of the detail is beyond them, so once the dance has proved worth keeping Miss Chilkovsky helps by filling in the details. Recently a twelve-year-old presented a dance score full of erasures. "It wasn't that I made so many mistakes in notating it," she said. "It was just that I couldn't make up my mind what movements I wanted to do!" Who can doubt that?

Charts of special study materials, such as the various pas de bourrées (the children get both ballet and modern dance) hang in the hallway where they can be studied specifically or merely gradually absorbed. With interest in the notation so high, much is accomplished in this way in those moments of waiting between classes.

In the studio itself, the dance classes are carried on much as usual with just a few differences. First, there is a blackboard on the wall with chalk and eraser always handy. At any point where the understanding of a movement is not clear, the notated version is used as an additional aid. Often the wrong and the right version are recorded side by side and both are consciously performed. In this way the stumbling block to performing the right version is cleared away. Frequently the problem is rhythmical. In Labanotation rhythm is so wonderfully visual. On one occasion the ballet teacher was faced with the problem of getting the class of nine-year-olds to move in the right rhythm. In desperation he grabbed the chalk and swiftly drew three lines on the linoleum floor. "Here it is," he said. "You hop on the up-beat and step forward on the count of one!" "Oh!" said one of the nine-year-olds. "Now I see!" And indeed she did, as did most of the others.

For the more advanced students, Miss Chilkovsky will often jot

down a new movement pattern or exercise which she plans to explore during the class and have the students get a first idea of it through the notation. If the thought of this horrifies you, remember that these are youngsters who are past the stage of producing mechanical results from the symbols. To them the notation *is* dance. Though they might not get the interpretation or technical details exactly right (they are still students, remember) you can be sure that it is *danced*. For those in the performing group the notation is used as an aid to rehearsals. For an old work the score is used to refresh the memory. For a new work Miss Chilkovsky works her ideas out ahead of time using Labanotation to jot them down and work them into the outline of a score. This is then filled in as the work crystallises. After the rehearsals the dancers can be given the notation to practise with, and the points which have not quite been mastered, a rhythm or a co-ordination perhaps, can be given special attention.

It is amusing to know that Nadia Chilkovsky had no intention at the time of introducing the notation into the school—the children asked for it. This was in the days when she herself was still studying it, and felt she could not start such a project until her studies were completed. But seeing the sheets of notation around, the youngsters wanted to know what it was and then wanted to know why they couldn't have it too. I suspect that this was carefully applied psychology on Miss Chilkovsky's part: in any case it has had tremendous results. Part of her success is due to the special notation materials which she has written to tie in with her teaching method. This identification of the notation with their dance experience makes a tremendous difference in the absorption and appreciation of the notation.

A year ago last December Miss Chilkovsky took time out to tell the children that this was Laban's seventy-fifth birthday and to tell them something about him so that he would have some meaning to them. Later on she asked them to write a short piece on Mr. Laban. "Labanotation was invented by a man named Laba," wrote one child, and though I am sure that Mr. Laban has been afraid of just that, he can, on the other hand, be proud of the results produced in this school from the use of his system.

It is generally recognized now that to get full benefit from the use of notation it must be integrated into the dance studies and taught by the same person who gives the dance classes. This means that the teacher must be completely at home with it, and this cannot be done overnight. It also means in many cases the preparation of materials ahead of time, either wall charts for the whole class to read, or printed sheets for them to take home. Not everyone has the time to do this. Many of us did not have the time either, but we managed it somehow because we believed that it would make a big difference, and the results justified the effort involved. The most rewarding thing about such expenditure of time and energy is that once such materials are made they are there for the subsequent groups of students. Before long a

collection of literature on the style of dance being taught has been collected.

There are many times when notation does not fit into the picture, and it may be that many of you reading this will feel that the kind of help which notation provides for the study of a specific art form, such as dance, will not apply to the work in educational dance. I feel that there are many instances where it will, for the notation is very flexible and need not be so specific in its description of time and space. It has proved valuable also as a stimulus to creativeness in children. The extent of the use of notation is up to each individual. I hope merely to have given an insight into what has been done so far along these lines, so that notation can be looked at afresh in a slightly different light and perhaps used in other equally interesting and rewarding ways.

ANN HUTCHINSON.

MOVEMENT IN EDUCATION

*Reprinted from "The Visvabharati Quarterly" Vol. 21 No. 4,
by kind permission of the Editor.*

*Rabindranath Tagore to L. K. Elmhirst, Miralrio 24.11.24.
Introductory Note*

Knowing that Leonard Elmhirst was planning to set up a new school in England at an early date, Rabindranath Tagore, on a number of occasions during his convalescence in Argentina, enlarged upon his own ideas and experience to Elmhirst personally. Elmhirst took full notes in longhand, and this is a transcript of notes taken at the time.

Poupee* tries to speak to me with the whole of her body. Meeting me on the boat, she expressed her delight in the form of a dance of her own design. As she danced, her speech was through her whole body. Life is sweet she wanted to say, life is beautiful, but having as yet no language of words, her small mind, stirred to its depths, broke out into a complex movement of dance. Her whole body moved as if to music.

It is a function of the body, not merely to carry out vital actions so that we may live and move, but so that we may express, and not with the face alone, but with the legs, the arms and the hands. All our limbs have their own power to express. This truth came to me one day in London. One of your people, a great thinker, asked me to lunch with him. I won't give you his name, but there he was, another philosopher, sitting opposite me. Suddenly, he left his chair and began to walk up and down. As soon as his thoughts had started circulating in his mind, he felt he needed the accompaniment of a circulation of movement, a co-ordination of his body. This was because his mind felt a vital connection with his body, and his body with the spontaneous and natural movement of his mind. The act of leaving his chair and of walking up and down expressed the demand of his body for free play for his thoughts.

*Poupee: the pet name of the Poet's adopted grand-daughter aged two and a half

We often take a brisk walk when we are agitated, because thought needs bodily expression if it is to perform its work freely and fully. Children must dance. They must be restless. When they think, the body becomes restless and ripples with a variety of movement that helps to keep their muscles in harmony with the mind.

In children the whole body is expressive. It is in going to school that we take our first false step. There we are required to think sitting. We mustn't move our arms. To our teacher we present so many masks. All the time we are forced to control those physical and parallel lines of movement that would be the natural accompaniment to our thoughts. Whenever, as children, we are stirred emotionally or feel receptive to thought, we need an appropriate accompaniment of physical movement.

Children can quite quickly acquire the habit of receiving thoughts sitting still. Their minds have then to think unaided by the collaboration of the body. The body, in its turn, feels neglected because it is not aiding its great partner, the mind, in its internal work. Our minds suffer ever after as a result. This does not mean that for certain kinds of thinking you need never sit still. Sometimes, as in the world of mathematics, you have, if you are to apply all your physical and mental energy to a problem, to eliminate all distracting movement, especially when you wish to explore to the depths a complex subject. For certain types of thinking, sitting still is useful.

But for creative work the mind acts as a co-ordinator of ideas, and we discover best by thinking and by expressing. When we try to express ourselves merely in words, we feel incomplete, and for the fullest expression there should certainly be arm and leg movement as well. The poet or the musician gesticulates as he works. He must move his arms or his hands, and wrinkle his face. Why, then, doesn't he start up from his chair and dance his ideas out in the sunshine? Because he's been to school. It is at school that he has learnt the habit of stifling so thoroughly the natural companionship of body and mind. His widowed body feels neglected, because he has lost the art of composing or of thinking whilst he is dancing or moving. The result is that the whole body, which is designed for expression through movement, loses one of its most important missions in life, the urge to express. The body becomes feeble, and only the face retains some power and freedom to express through movement. As you think you wrinkle your forehead. As you smile, or as you weep, each emotion is expressed in some movement of your face. But as a small child you smiled with the whole of your body, you wept with every muscle you had, and in anger you beat with your feet upon the ground. The whole body expressed whatever emotion you felt deeply. This power and this freedom we have deliberately mutilated, and of both we have deprived our children.

When I was young, my body was very expressive and graceful. All my limbs worked perfectly in harmony. Then I began to give too much time just to thinking. I sat down and wrote sitting, a process in which the whole of my body took no part at all. Only my face screwed itself up, and now and then I would stretch my arms. Whilst the rest of the

body remained still, my muscles became inarticulate. In this way the body may continue to perform its other utilitarian functions, but it loses grace. I may have retained some element of beauty in my face and even in the movement of my arms, but the general shape or form of my limbs has lost something that was invaluable to me in my early youth. Only my face and arms today retain any ability to express what my mind is thinking.

You remember our seeing together those great Japanese actors, and our discussion of the training they underwent so that with their whole bodies they could express any idea the play demanded from them. They had specialised in this power from childhood, using every muscle in the body to convey some specific emotion or a single idea. Every limb, and not just the muscles of the face, should have a part of its own to play and should know how to give to our inner sentiments their own perfection of expression. There is a wealth of language in movement that it should be simple for us to exploit and realise. To find expression for a single sentiment all our limbs must be free to move and act. Why not then admit that in the process of thinking there are two stages: the act of thought itself and the process of giving to that thought appropriate form or shape, even though not in words? The grouping and shaping of these thoughts should be expressed in rhythm of movement and the body should sway with the inner movement of the thought.

The best actors will always be those who have been trained to use the whole body as a tool for the expression of thought, of emotion or of sentiment. Words, to convey the full perfection of their message, must be accompanied by the appropriate bodily movement. If our schools were run on the right lines, boys and girls would never lose their natural gifts of bodily expression, making use for that purpose of all their limbs.

Unfortunately, today, in civilised communities, expression through movement is ordinarily repressed and is no longer looked upon as quite proper. Turning your face into a blank mask helps you to live in a crowd and among strangers without attracting notice, and thus you can achieve respectability. It is much safer to learn how to repress any vivid form of expression. By constant practice we can, and have, become adepts at concealing our real sentiments and thoughts. Sometimes we want to experience once again this freedom, this power to express thought or sentiments. Then we have to employ men who have specialised in such an art from birth and are not at all like the ordinary run of human-beings, which has altogether lost it. We pay actors, therefore, to cultivate their natural gifts, and to give us the chance of experiencing the joys we crave, but through the repression of our bodies, can no longer achieve. We get a kind of vicarious enjoyment by watching great actors perform a part. It is only to a few outstanding professional actors that we permit the expression of ideas through the use of all the limbs and of the body. We need, then, to think deeply as to whether we

cannot make some new kind of compromise between our bodies and our minds.

It is true that we cannot any longer be spontaneous or natural in the expression of our feelings before strangers. The cultivation of such an art would have to be the outcome of special training. In the developing of your own school I advise you to make the practice of drama and of the histrionic arts compulsory for all children. We must make dramatic performance a regular subject of education. Children need the opportunity to give expression of their sentiments through perfect and graceful movements of the body. Never allow this capacity to use the whole body as a medium of expression to die out. Man, as a fraction of a multitude, may feel he has to repress his individuality. Let us defy this feeling. So introduce the dramatic arts into your school from the beginning. This is the only way.

But you can also have walking classes, once a week, perhaps on Sundays. Boys and girls should become accustomed to talking and learning whilst walking, and the teachers too. They should not just sit like statues in a museum all the week. If you can let these walks be oftener than once a week, so much the better. For walking can also be a most natural accompaniment to thinking. It is when man turns himself into a vagabond or a tramp that talk becomes natural and spontaneous. Lessons or ideas can then be assimilated the more easily. Talk becomes organic.

By repressing all activity of the body, so many school lessons remain absolutely dead and ineffective. To compel the mind to use only one portion of the body in the learning process is not natural. In the process of taking in and of digesting our food, a whole symphony of life is being performed in which heart, eyes, tongue and ears are playing their part. The same process should occur when you are taking in your lessons or trying to swallow useful information. You can, with the help of the class-room, dull all the faculties. But Life should be entire, a co-ordination of all the different faculties and functions. There should be nothing dead or inert about life in school. I would allow all our boys and girls during class to jump up, even to climb into a tree, to run off and chase after a cat or dog, or to pick some fruit off a branch. This is really why my classes were preferred, not because I was any special good as a teacher. I tried to keep in mind the need of the child to use the whole of its body in acquiring a vocabulary and in mastering a whole sentence.

I remember, in teaching English, I was trying to get the children to master the idea of "tearing", verb "to tear". Now it would have been easy enough to demonstrate by tearing a leaf from a book, but instead I asked each of them to climb to the top of the nearest mango tree and to tear off a leaf and bring it back to me. The whole process of tearing, when accompanied by such a full body movement, became a living thing. Most of our teachers used to get disgusted when they heard the children in my class laughing and shouting and clapping their hands. A boy would say to me, "May I go for a run?" "Yes, of

course", I would say, because I knew that by this means some tedium would be broken and that when again he felt lively, it would be much easier for him to receive and to digest. It is while children feel dull, from the passivity of their minds and through being asked to be inert receptacles, without any activity of body, that they cease altogether to assimilate the non-living lesson.

We should understand that, in reality, the body is one with the mind. You cannot separate them into different compartments. My only wish as a poet is to be free to walk in the open air and to use a pen whilst the body is responding to the mind, in rhythm. According to such a rhythm I would punctuate. Suddenly, I should be moving slowly, *andante*, then *allegro*, and the time would change with the changes of expression. Whilst composing my poem the body would be helping me with its own movements.

So with children in school. Let them recite while out walking, let them do their thinking aloud. If possible, I would recommend children to carry their notebooks and to go on writing while they are "on trek". First these notes would be about the things they see around them, facts and observations of natural history, aspects of the countryside, experiences on the road, of market day, of topics of conversation, of their special interests. All the picturesque details of the life around them they should sketch or record.

I used to encourage them to watch the Santal women filing by with materials for sale on their heads, with their pottery or water vessels, to listen to the singing of the cartmen and to all the signs and sounds peculiar to the roadside on a market day. Sometimes they would record detached, isolated facts only, but to walk along the road on a market day, when loaded bullock carts or women were streaming by, was an exercise for body and mind, for eyes and ears, an exercise in observation, with movement, in writing or sketching at the same time, while walking. By demanding this kind of co-ordination of body and mind, eye and ear together, the exercise could become more and more complex and interesting.

I am perfectly certain that if the whole body were active in all its functions, we should learn that much more rapidly. My school now has three hundred boys and girls, but I started with not more than ten and encouraged them to develop widely their freedom of body and of mind. The old house had big verandahs, long corridors, spacious terraces. Occasionally, I would bring them all out on to the verandah and change the place of the class. When we are ill, the doctor often advises a change of air. Then why not a change while we are well and in school? After the class was over, I made it a rule, the place must be changed for the next class. We would move from the shade of one tree to the shade of another. I insisted on a five minute break so that they could run and dissipate the obstructions of the mind.

Sh—would never allow a child to leave until the whole class was over. He would keep his classes overtime, so that the children had to race to avoid a reprimand from their next teacher. Their time was

too much taken up by tyrants, and some reasonable gaps were badly needed between the different regimes of tyranny. Five minutes is not at all too long when children are under pressure between one period after another.

But the moment you leave a little space fallow, the utilitarians will pounce upon it, and say, "Why leave the space unfilled? You should grow a crop there." They possess such a superstitious faith in the efficiency of their own teaching that they don't realise that periods of non-teaching are just as important as a means of tempering the formal. Utilitarian by nature, they must fill every niche and leave no space or time for "not-teaching". Poor body. Nature made a perfect adjustment between the body and the mind. It is civilised man who, by his formalism in the classroom, has caused dissension between the two of them, who has severed the connection and made the gap as wide as possible. But body and mind are indissolubly connected. The most natural form of healing is that which takes place through the suggestion of the mind. We are at last coming to accept this idea. Civilisation has built up the barrier between the two, and it is our task to break down this gap and to open up once again the natural passageways between the two. The Greeks were probably aware of the need for this inter-relation, for they cultivated a perfect harmony of body and mind. They linked teaching with music and with games.

MOVEMENT AND INDUSTRY

The earth revolving around the sun is perhaps the most 'taken for granted' aspect of movement. We cannot really comprehend the spatial paths made by the solar systems and constellations, their magnitude is almost overwhelming and frightening. The nature of the universe is such that a continuous flow of movement is imperative in order to maintain the equilibrium which we call life. There would be no life without movement. Geographically, the face of the hemispheres is changing every year. The earth's crust maintains the rate of cooling, causing cracks and fissures in the surface which in turn cause the soil to move. Eruptions move tons of rocks and lava every year; those phenomena known as geysers throw their jets practically without ceasing; the erosion of the coastline, quite a serious worry in some areas, is caused by the never-ending cycle of tides and currents while winds, the motions of the atmosphere, are the cause of ceaseless movement, while they themselves are moving air currents. Some of these winds, the North-east Trade and the South-east Trade winds, blow with perfect constancy all the year round and have a bearing on our environment and way of life. Various other winds are quite regular in their habits and effects too. The hot wind, known in Italy as the Sirocco, in Switzerland as the Fohn, comes from the Sahara. In Egypt this hot wind is called the Khamsin, which means 'fifty' because it blows for fifty days before, during and after May. Thus one wind, in effect the result of movement in the upper atmosphere, by its blowing over countries of differing vegetation and climate links them to the basic cause of movement in nature.

Movements in nature are often of great beauty, yet they can instil something rather frightening into the helpless human. The sight of a whirling, dancing column of sand, hundreds of feet high, coming towards one is awe-inspiring. One is compelled to watch, fascinated by the cruel majesty, as the column sucks up yet more sand to billow and swirl. Nothing can halt the relentless movement, trees are sucked up and lost in the dense whirlpool. Suddenly, with a tearing sigh, the column collapses and the billows of sand settle, until nothing remains of that destructive column except the memory of that fantastic power conjured up by nature. Waves smashing on to a promenade, or a full gale at sea with the waves hideous in their size crashing on to the ship's decks and sucking and gurgling out of the scuppers: such is the power and strength of movement in nature. Equally strong is the movement of a seedling as it grows and pushes its way through the hard earth. Watching animals, birds, fish and even insects, one realises that they too have beauty and harmony in their movements. The sight of swallows returning from their migration, darting and twisting as they renew acquaintance with eaves and gables; the stately progress of swans down a river; horses and ponies trotting, young lambs racing with each other in their enjoyment of life. Movement in nature is always exciting, be the movement vast and uncontrollable, or tiny, yet in its own way having strength. Relying on that strength, man has built a world for himself wherein movement is allied to life and life to movement.

Life and movement are synonymous. You cannot have one without the other. In all mammals, fish and birds there is movement even before the birth and the movement continues until the last moment of life. The wonder of science is the mechanism of the human body; a more complex machine will never be developed by man. Computators are no doubt brilliant achievements of the art of scientific study and research but wonderful as they are and amazing their results, they cannot even compare with the marvels of the human mechanism. There is continuous movement inside the frame-work and movement outside the frame-work of the body with the brain controlling the external movements; movements by the corpuscles in the blood which is itself being pumped around the body by the heart; the lungs which suck the life-giving oxygen from the air we breathe. The muscles, sinews, ligaments, bones, all play their vital part in the make-up of the body, ready to respond to the control of the brain and so make movement visible externally. Even when the human is asleep, movement must continue. Never for an instant does the body cease moving internally—movement means life and life cannot exist without movement. It is a cycle of nature as conclusive as the rotation of the earth, as the changing of the tides, as the blowing of the winds.

With the amazing research into medical problems, aided by scientific advances and progress, the natural heart movements can now be stimulated, the brain can be operated upon, eyes can be replaced, muscles and skin taken from one part of the body and grafted on to another part. To the layman, the fact that the heart can be stimulated and massaged by surgeons should it show signs of weakening during an operation, is itself wonderful, yet such has been the development of medical science that it is now possible to use an apparatus to carry out the functions of the heart, while an operation is carried out on the heart itself. Thus a mechanical stimulus can be substituted for a natural function although this function is indispensable to life.

Life for a human being is a continual series of movements, some guided, some natural. The action of the heart, lungs and internal organs cannot be halted unless medically there is a reason for failure. The development of the 'guided' or conscious movements is a long process starting in the cradle. In order that the best possible use is made of movement throughout life, the factors controlling the balance between mind and body must be understood and appreciated. We all take for granted the ability to move and to think, but seldom do we realise how close is the relationship between them. There is usually no need for us to ponder on this question as a balanced ratio of mind and movement impulses causes us to move when we want to and that is enough to satisfy the average person. We instinctively adjust our breathing to suit the particular form of energy which we may be expending. The more energetic we become, the more oxygen we need and the adjustment is made accordingly by our 'heavier' breathing.

Movement can be defined as 'the act or manner of moving.' The movement is adjusted to suit the requirement, therefore the 'act or

manner' depends on that requirement. In all cases the mind must act as a stimulus or initiator of the movement and it is only by the full co-ordination of the mind and body that the physical efforts are developed and carried to their conclusion.

A functional movement is a working movement with a definite result or intention prior to a result. This type of movement must now be examined from the point of view of the actual movements involved in the carrying out of the particular function. All movements must consist of varying combinations of space-rhythms, time-rhythms and weight-rhythms with the control of the flow movement. It is the correct co-ordination of these that leads to the economy of effort and therefore to greater efficiency. In industry and indeed in any form or kind of employment, the greater the efficiency the greater the production, and, what is as important, the conservation of energy by the operator or worker. The efficiency of the worker is therefore allied very closely to the amount of energy he conserves while working. This conservation of energy or, as we will call it, economy of effort, makes movements look effortless. It is noticeable frequently in everyday life how some people always appear strained and taut when performing movements or sequences with which they are not familiar. For example, one often sees in the early morning, one of the employees of a shop, sweeping the pavement outside the premises. Often his or her actions are awkward and there is so much concentration on the sweeping that in effect, the effort used is far greater than necessary, with the result that the job is not done satisfactorily and more than half the dust and dirt remains on the pavement in serried lines waiting for pedestrians to come along and scatter it, making the pavement as dirty as before the sweeping. If the sweeper had used his effort more intelligently or used more economy of effort, the less apparent would be the strain and the pavement would be swept properly. Compare the 'amateur' pavement sweeper with a road sweeper and notice the economy of effort used by the 'professional'. Sometimes, of course, so much economy of effort is used by a road sweeper that the job is not done properly at all. Another example of the incorrect use of effort is to watch householders carry their dustbins to the street before the refuse collectors come along. It is a practice to be deplored in the first place that householders should have to move these containers, but in some places such is the social system that the refuse collectors will not empty the bins unless they are standing at the front gate. When the dustmen do pick up the bins for emptying, their use of effort is controlled and the ease with which they lift and carry the dustbins shows us quite clearly how economy of effort is applied. However, should one ask them why they lift the bins so easily, in all probability they would not be able to give any reason except perhaps that it is a 'knack'.

The worker should be made aware of the economy of effort and the use of movement observation is invaluable for this task. If a worker is using rhythms not in complete accordance with the Time-Weight-Space-Flow pattern of his job, he is likely to use such unco-

ordinated rhythms even when not at his work, with the possible result of never being able to adjust his home life as a relaxation from his job. The difficulties and tedium of work arising from the non-understanding of the rhythmic capacity of his job will thus be taken into his home. Correction of the man's rhythmic capacity at his job, by means of effort training, will result not only in less strain but in greater efficiency coupled with more benefit to his mental and physical attitude in his home life.

Nearly everybody can appreciate simple weight rhythms fairly easily. If one is not rhythmical the difficulties of appreciating and using varied time-rhythms may be practically insurmountable, but the differences between varying weight-rhythms may not be such a stumbling block to an industrial worker if it is necessary for him to adjust the weight rhythm content of his efforts. The mental impulses governing the 'amount' of weight or strength required for a given task are more accurate in the normal course of events as far as the average man or woman is concerned. Even a worker constantly using great strength, a steelworker, blacksmith, stevedore or worker in some of the other industries, can usually without the slightest difficulty adjust this weight or strength content. Because a man has to use great strength at his work or needs weight behind his actions, he is not prevented from picking up a bag of eggs without crushing them. Similarly, the hobby of pigeon-fancier is a very popular one with men working in the heavy industries of the north of England. There is no difficulty experienced in this sudden transition from using strength exaggerated to delicate handling.

It is the correct balance of the efforts and their rhythms in functional movement that must be achieved by the worker in order to gain maximum efficiency with the minimum amount of effort and strain. There must be a harmony in his actions and mental state, even if the actual job is far from harmonious in the normal sense. Once this balance has been found, if necessary by training, then the worker will benefit from the increased resistance to fatigue. Also, a correct balance of the efforts involved in a worker's actions automatically leads to an economy of effort and this is a very necessary part of the skill of a craftsman. In his own way, every worker should be a craftsman whether his job be simple or complicated. Too often in industry to-day a man does a job tolerably well and feels satisfied with his efforts, but he could help himself and his employers by studying the content of his job, whatever it may be, and endeavouring to give just that little extra which makes the difference between a job reasonably well done and a job really well done. If the man cannot see how he can improve his performance in order to achieve a better result, possibly an observer can, by observing the efforts required and the rhythms necessary, suggest improvements to the man and if necessary train him on the lines required. In other words

the man would be assisted to exert the right control of effort which would lead to an improvement in his work capacity.¹

Once that control of effort is achieved the man will be using a harmony in his actions and his mental state will also be clearer, leading to less fatigue, physically as well as mentally. The use of harmony in movement leads to a spiritual satisfaction: the mind and body are as one and both must go in spirit and action through the motions of the movements. The whole being must be alive to the awareness of the harmony in moving. If there is not this co-ordination between body and mind, the movements or actions become 'grotesque', the mind is twisted and the whole being becomes unbalanced. It can be said that there are two states or forms allied to harmony: the active state where the unison between the mind and body results in spiritual tranquillity and the appreciation of the beauty of movement, and secondly the passive state where the mind is at variance with the bodily movements and no spiritual satisfaction can ever be achieved by the person. Animals have a natural ability to use harmony in their movements: the undulating walk of the cat, the prancing or galloping of the horse, the writhing of a snake, the gliding of a fish or the flying of the birds, all these movements show an awareness to the beauty of harmony. There is no grotesque action about the movements of animals in the normal way.

The harmony of movement² is concerned not only with the rhythm of movement, but with the relationship between movements of one plane with those of another or others. I will not attempt to enlarge upon this relationship because Lisa Ullmann has written some brilliant and informative articles on the subject which you will have read in this magazine. It can be categorically stated that the gain of a sensitivity to movement in all the functionings of the body, both mental and physical, leads to greater harmony within the individual himself. Applied to practical movements, the gain of this mastery of the body, for that is what it is, will result in better performance of the job being done, less mental strain and a closer understanding of the relationship between movement and life.

Industrial movement varies in content from tiny spatial moves to large and complex rhythms, possibly carried out by the same operator in the course of his daily duties. It is too complex a subject to deal with fully, so I will confine myself to the one particular field in which I am engaged. It is a field where the number of jobs and processes are

¹ "... In the majority of cases of inefficiency there is no question of real malady. It is, moreover, the case that operators are very often instructed to do their work in a way which does not correspond at all with their personal habits and inclination of movement . . ." (Laban-Lawrence *Industrial Rhythm*, 1942.)

² "... but in general, there exists a tendency towards harmony and lift, and it can be awakened by an appropriate training in the right form of activity. . ." (Laban-Lawrence *Industrial Rhythm*, 1942.)

many and varied; where the operators may be men or women, young girls or boys; where some women do the same jobs as the men. It is not the 'heavy' industry of engineering, neither is it altogether 'light' assembly work. A tiny portion of each enters into it, although the 'heavy' part is confined to the work of the maintenance engineers.

The industry of confectionery manufacture is now a challenging and highly competitive business. It is quite simple to make sweets in the back kitchen and sell to your friends, but a business that does not think of sweets in pounds but in tons, that sells its products all over the world from the Americas to Australia, West Indies, West Africa, Canada, the Far East, India, and, of course, England, demands modern equipment, modern thinking and, what is most important, a modern outlook to keep one jump ahead of competitors. With manufacturing methods always being improved, with new equipment always being introduced, the operators must constantly be kept in touch with new developments. Do not get the false impression that these changes take place daily. Months of research and planning must go into a new process before it can be introduced as a standard practice, but in one department or other, new practices are coming into action.

The labour force employed is predominantly women. Probably over 80% of the employees are women or girls. At the London factory a lot of them are married and have children young enough to go into the Day Nursery nearby. On the other hand, many have children who go out to work and some of the women are grandmothers. Many of the employees have been with the company for over twenty-five years, which is a fine record of service. Only last year one woman retired after forty-eight year's service. She was one of the first women employed when the company was literally making sweets in the back kitchen or shed; now the firm has three factories and over fifteen hundred employees. It is one of the largest, if not the largest boiled sweet manufacturing companies in Europe.

The immediate area around the London factory is on the whole residential, and quite a large proportion of the employees live 'on the doorstep'. Labour problems are not eased, however, because of this siting of an industrial concern in a residential area. There are many factories within a ten-mile radius and competition is sometimes keen to attract employees. The turn-over of labour varies considerably according to the time of the year. It is not too difficult to recruit labour in the late summer or early autumn, because many married women take temporary jobs in order to earn money for Christmas. Similarly part-time labour can usually be recruited to act as holiday relief, the firm operating staggered holidays, rather than a general shut-down. From the loss of production point of view, a general shut-down in the summer months would mean that recovery took far too long and the programme for the winter trade, commenced in August or early September, would suffer.

The training plan for the employees is based on having instructors or trainers in all the main departments. In this way every job

is covered for the instruction of new entrants. The instructors themselves are nearly all women, and all paid instructors have been through the Ministry of Labour course in Job Instruction, which sets out to teach them how they should go about their task of instructing. The courses for this purpose are held on the premises or in a room hired for the occasion and I am responsible for giving this instruction. Apart from this general training, there is also a special training plan in operation for boys. I feel very proud that I helped to bring to fruition the seeds of this very important plant. Briefly the plan covers every aspect of work in the factory, with special emphasis on cooking, as the general idea is to give the boys a thorough groundwork before they embark on the exacting and highly skilled job of sugar boiling.

The types and natures of the jobs within the industry are, as I have said before, 'many and varied'. Altogether there are well over one hundred different jobs in the factory and each job has its own set of processes and with it, of course, attendant problems. The learning periods vary from one day to six months; but even when the learning period is a long one as is the case with the more complex jobs consisting of many different processes, training continues well after the learning period, as it is only by experience that the man assimilates that full knowledge that marks the craftsman.

'Learning period' is defined as the period spent under instruction until the trainee can perform the job in a satisfactory manner, without constant supervision.

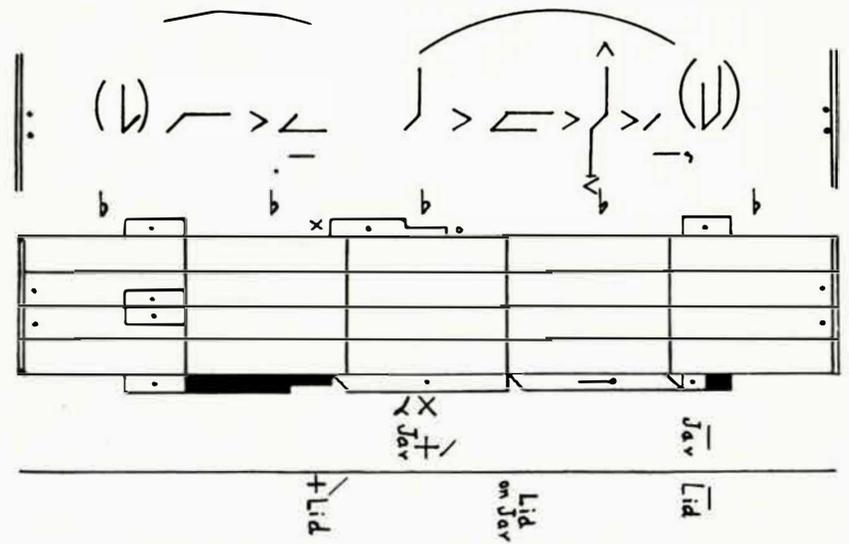
It would be impossible to give a complete list of all jobs throughout the factory, so I will describe a few of the jobs where the movement content is interesting enough to warrant closer examination.

The main ingredient in sugar confectionery, is, as would be expected, sugar. One of the most vital jobs is therefore that of the sugar boiler. The Works Technical Assistant at the London factory, one of the old hands at the game and a skilled craftsman in the industry, says it takes ten years to make a sugar boiler. The minimum learning period we give is six months, but as I mentioned before, the man goes on assimilating knowledge long after this, in fact he is always learning. The movement content of the sugar boiler's job is probably one of the most interesting to study. It is spatial, embracing large and small movements; the weight content must be balanced so that easy transition is made from lighter movements to stronger movements and vice-versa; a time rhythm is important as much depends on time during the processes of the job. (not necessarily 'speed'); the control factor of flow is predominantly bound, although there are occasions when free flow enters into the rhythms. From a safety point of view, a man handling a cooker containing sugar syrup at temperatures in excess of 200 degrees Fahrenheit, needs to have control in his movements, especially when 'taking out' a boil, as we say when 40 to 80 lbs. of the cooked sugar is poured from the cooker. Thus the sugar boiler in his job has movements that link up with many of the basic efforts.

In complete contrast is the job of 'lidding'. The learning period

for this job is one day and probably in a couple of days a good measure of speed is achieved. The job consists of placing cork washers and a 'pilfer cap' (a paper which is stuck right across the mouth of the jar) inside a lid, and then screwing this lid and contents on to the jar as it passes by on a moving belt. The preparing of the lid and the screwing on of the lid are not done as succeeding operations by the same girl; a number of lids are prepared by one girl while a second girl screws them on; the girls change jobs frequently. Taking the preparation of the lids first of all, the movement content is confined to a small working cube, as compared to the large cube of the sugar boiler. None of the functional efforts is required to be strong, the space pattern is fairly consistent, varying in detail only because of the personal characteristics of the particular operator; the time rhythm is almost constant once the job has been learnt and speed achieved, and there is an almost equal distribution of flow, again slightly varying with each worker.

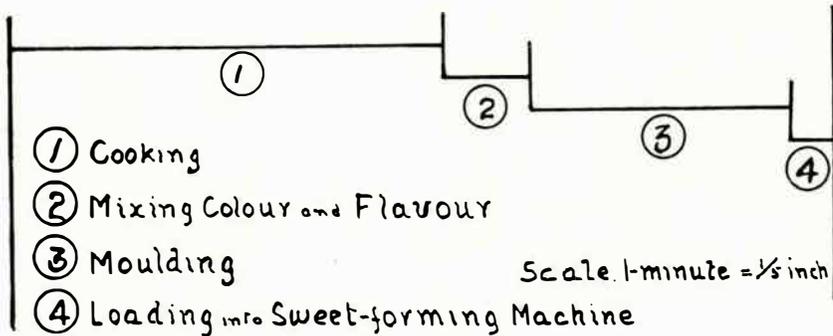
The actual lidding of the jar shows a rhythm which is best notated.



Between the two jobs I have specifically mentioned, sugar boiling and lidding, come some of the most important processes of sweet manufacture. Once the cooked sugar comes from the cooker, it has to be coloured and flavoured ready to go into the sweet-forming machine. This job, which has a comparatively lengthy learning period, is done entirely by women known as 'slab-girls'. ('Slab' is the name given to the heat controlled tables on which they do their work). It is a skilled job and qualifies for the highest rate of pay amongst the women employees. It is a job, where, although standard methods and

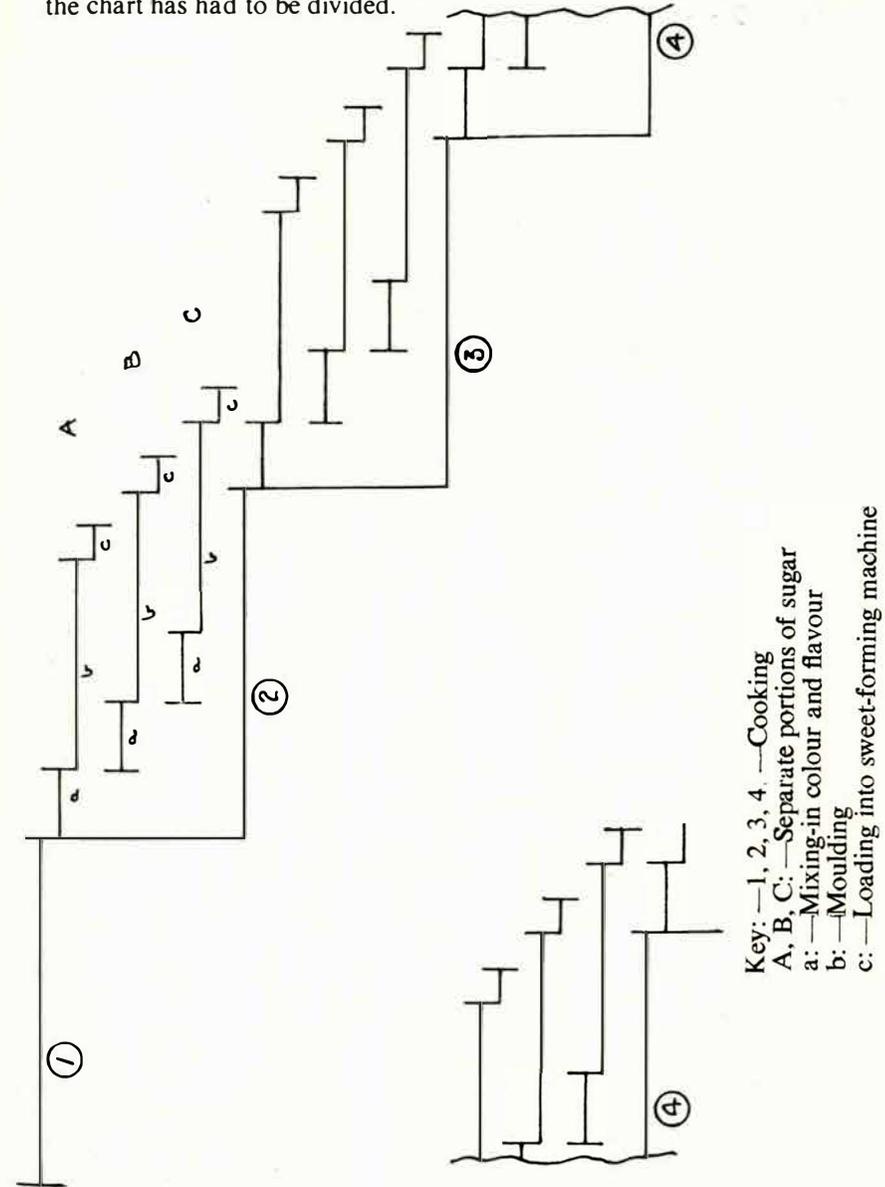
procedures are laid down, certain movements made can be varied to suit the particular operator. One particular process of mixing-in the colour and flavour demands that these raw materials should be well mixed into the mass of molten sugar. Strength of wrist is very necessary and some of the women do not possess that strength, so an alternative method is used which gives the same results.

During the following-on processes from the mixing the sugar is constantly losing heat and therefore is getting firmer, which means that the work flow must be controlled in such a way that the sugar is not too firm to go into the sweet-forming machine. A certain degree of plasticity is required to achieve the best results from both the sugar and the machine and it is here that the skill of the slab-girls is utilised to the full to ensure that the sugar is at that correct degree of firmness or plasticity with all the colour and flavour equally distributed over the mass. This work flow rhythm can be very simply notated with the time span of each process denoted by the length of the line drawn on the chart. At any moment it can be seen if the actual work flow rhythm agrees with the rhythm notated. For reasons of professional ethics, the time sequences I give in this example are not accurate, because the



confectionery industry jealously guards its secrets of manufacture. The cooking is a continuous process, which means that a certain quantity of cooked sugar is being produced every ten minutes and this quantity is divided into a number of portions, each of which has to undergo all the processes from the mixing of the colour and flavour until it is put into the sweet-forming machine. The average number of girls on each slab varies from two to six, depending on the line being made, but for our example we will assume that there is a team of four girls, one mixing, two moulding, one loading, which means that a continuous work cycle is possible.

Here is a complete work flow rhythm chart. For reasons of space the chart has had to be divided.



If the correct balance of personal work rhythms is not being utilised, the time sequences will be at variance with the pattern as shown in the

work flow rhythm chart; thus the processes will not flow as they should and this will lead to delays which could affect the quality of the product, the costing of the job and output requirements not being met. It could also mean that the operator was using work rhythms which were in contrast to her natural movement characteristics and this would lead in time to a lessening of efficiency and an increase in fatigue.

The use of Laban Notation together with effort notation gives us a very clear picture of movement and effort as applied to functional processes and it is fairly easy to distinguish where the operators' movements vary from the natural rhythm of the job and where the movements used are likely either to increase efficiency or increase fatigue. The diagrams have the advantage of making the details of the action freeze into a static image which can then easily be studied; efficient as well as inefficient movements can be recorded and so compared. It is possible to pinpoint faults to a degree hitherto only obtainable by the use of the micro-camera, which of course involves the use of expensive equipment. In order to illustrate the use of the diagrams the comparative records of the individual performances of two operators doing the same part of one process are shown on page 40-41

The process charted is of tipping flavour on to a mass of molten sugar and the commencement of the stirring in, using a 'colour stick'.

An examination of the two charts shows some interesting differences in the performances of the two operators.

Operator 'A' takes longer than operator 'B'.

'A' uses a body rhythm at the commencement that embraces moving the feet.

Once 'B' places her left foot in front of the right she does not move either of them again.

'A' uses low movements with the right hand which could mean that there was grave danger of the colour stick piercing right through the sugar mass and thus allowing the flavour (expensive stuff) to run out on to the slab when it was tipped from the container. From the effort notation we see the use of free flow at the start of the process. As the sugar is at a temperature of about 200 degrees Fahrenheit and is very 'runny', use of free flow with the colour stick when touching the sugar is not very safe, as it could easily lead to a splash of molten sugar flying up into someone's face or on to her arm. Similarly the 'dabbing' with the colour stick while the flavour is being tipped is definitely not advisable from the safety point of view as well as being liable to cause the flavour to run off the sugar and be wasted.

Operator 'B' on the other hand does the job in a third less time; makes a more balanced rhythm between the movements of her left hand and right hand; shows a good measure of control with no danger of molten sugar flying up and she brings in that right degree of firmness and care at the end of the whole sequence.

From this one example of the use of Effort Notation and Laban Notation I think you will see how it is possible to apply the principles in a practical way. A very obvious question which can be asked and

indeed was asked concerns 'mis-fits'. You will always get one or two girls or men in an organisation of over a thousand people who do not fit in either practically or socially. Somehow they cannot make themselves useful members of the team or the department, and when this happens it can be either because they cannot do the job satisfactorily through lack of ability and/or interest in the job, or because their personality clashes so severely with those of the team members that there is an unrest leading to loss of production from that team as well as bad feeling between the girls.

I had experience of dealing with two 'mis-fits' and happily the situation ended far better than I had hoped, yet not 'happily ever after'.

One girl was a fifteen-year-old, not very intelligent, dirty, sloppy in her work and bearing, and seeming to lack all interest in herself yet possessing a likeable personality. Because of the general lassitude the senior supervisor of her department quickly lost faith in her and gave her all the irregular jobs, never in the same place from day to day. He 'put upon her' in other words. This girl, call her Miss X, became very friendly with a Miss Y who had been in the department a little longer and who, like Miss X, was not clean in her personal habits and used to 'slop' from place to place, almost as though it was too much trouble to walk properly, yet she showed complete freedom of movement in her trunk and her walk could only be described as provocative.

These two made a fine pair; both were constantly in trouble for lack of concentration on the job, bad work and general lack of interest. They were more or less given their notice and at this stage I stepped in and said I would try to do something with them. I had not been with the company very long and was still feeling my way, so it was quite a risk. Also, of course, there was the opinion of the supervisors to contend with, who thought it was a waste of time: anyway labour was fairly easy to come by at that period.

The first thing I did was to make observations of the girls at work and then look around the factory for jobs where I thought the movement characteristics would fit in with the girls' effort patterns. I roughed out a programme of campaign and took the girls away from the job. For two days, morning and afternoon, I tried to instil into them some form of movement discipline which would help them in the new jobs I had 'lined-up' for them. My Divisional Manager was very worried that I should be alone with these two girls and no chaperone. His worry was for me, though, not the girls!

The two of them were duly transferred to the new departments, Miss X to a similar sort of job, but in a much smaller section with an understanding supervisor, and Miss Y to the job I thought might be the one for her. Miss Y settled down wonderfully well. She liked the job, became interested in her personal appearance a bit more and everyone was very pleased with her. The job? In the canteen, helping to serve the meals at lunch-time and taking round one of the tea trolleys during the morning and afternoon. With these two jobs she could lean on something; the counter or the trolley when pushing it around. No

longer did she have to rely solely on purely bodily effort to move about; pushing the trolley gave her that extra help she needed and she really enjoyed pushing it. When serving in the canteen, too, she was able to use the counter for support and this gave her that extra confidence she lacked before. Her transfer to the canteen was really worthwhile and she became a very valuable asset.

The other girl, Miss X, was not a complete success after her transfer. She was better at the job in the smaller department than she had ever been in the large department, but still there was this apathy, this lack of interest. Her new department made lollipops and one day they wanted an extra packer. The supervisor put Miss X on the job. At that time they were working to target figures of packing so many boxes per hour. The number of boxes they packed gradually increased until they were achieving 95% efficiency, that is packing the equivalent of 95% of the boxes required for the target set, which as a consistent performance was very good. Miss X did not do very well for the first couple of days she was on the packing job. The third day, however, she packed nearly as many boxes as one of the experienced girls and the success story continued. In a comparatively short time she was packing more boxes than any other girl, leaving them far behind, in fact. I had many talks with her, and tried to influence her to take a little more pride in her appearance. The supervisor backed me up and it was due in no small measure to his patience and perseverance with this girl that finally she turned out to be one of the best packers of lollipops the department had ever had; besides which she really began to take an interest in her appearance and general bearing.

I must admit that in my original thinking about this girl, the job of packing lollipops had not entered into my mind. Her transfer to that job was purely by chance and it came off. Why? Because I had omitted to think that a sitting down job would make her much happier—she wanted to 'lean' on something too, her bottom! The movements of the job bore a slight resemblance in some ways to her first 'unhappy' job: the working cube was much smaller and she was working as an individual and not as a member of a team.

I wish I could say that both these girls were now 'happy ever after' from our point of view. Miss Y left to go back to her native Scotland and Miss X, at the time of writing, will be leaving at any moment to have an illegitimate child!

Such is life—and what is life without movement?

FRANK CULVER.

RHYTHM & DANCE.....PART 4

The Free and the Metric

In the evolution of world music, the change has always been from sounds freely related to more formal patterns. Thus, for example, we hear that in the primitive songs of the Esquimaux, "the rhythm is developed much earlier than the tone content of the melodies and as a rule the rhythm is so irregularly formed that the rhythmic picture differs in an extreme degree from all that our modern conception demands." ("Esquimaux Music" by Thuren and Thalbitzen 1911). Completely free rhythm is that in which there are no repeated patterns and no fixed time units. Such sounds are to be heard in the calls of animals, and in the most primitive of human songs. Free patterns are often found in nature, as in the irregular swirling sounds of a mountain stream. Freedom in tempo is perhaps the most characteristic feature of free rhythm, for the resultant opening out and closing together of the musical fabric as the space between beats increases or decreases creates nodal points in the music. Free rhythm may lack the more obvious organisation of metric rhythm and yet it is not necessarily without some underlying scheme.

Freedom and metricity in rhythm are two opposite poles between which stands a whole range of intermediary stages. A rhythm may change from one to the other abruptly, or may be transformed by degrees. The more subtle and intangible free rhythms often have in them the surge and the impulse of the emotions, whereas those well-measured and architecturally conceived rhythms characteristic of the later stages of human culture have a much stronger intellectual content.

Man is differentiated from other forms of life most clearly by the richness and range of his movement. These movements do not merely follow a functional pattern, for he has a whole range of expressive gestures assisting him in the communication of a profound emotion, or a mathematical idea. Freedom in movement naturally occurs in the play of young animals, but becomes more restrained as they reach maturity. Freedom is also the essential quality of child movement, but something of its fluidity is lost as the child becomes the adult, for it no longer follows the impulsive path of moods and emotions but slowly comes under the regularising influence of thought and reason. The adult rarely gives way to impulse and as almost every action and its consequence is measured beforehand, the pattern of adult movement appears restrained. With the advance of civilisation thought has become the dominant element in man's nature, and whereas the primitive possesses a natural spontaneity and life, the dweller in the modern city tends to become rigid and inanimate. 'Free Movement' is the basis of modern dance and in some ways is synonymous with Free Rhythm, for those natural expressive movements which are its basis cannot be obtained within the bounds of metre. The value of modern dance as an educational means is that it encourages and develops the natural freedom and spontaneity of child movement, while for the adult it acts as a counterbalance to those influences in a modern world which tend

to inhibit movement altogether. Through the work of Rudolf Laban, there has been realised not only the individual value of free and metric rhythm, in movement, but also the use which can be made of these two in combination, for in alternation they provide a powerful contrast. Such a use has its effect not only visually, but as a dance experience reaches out to stimulate the opposite ends of personality. The aim of dance as a stage presentation is to achieve the integration of even the most distant visual or audible elements, and as an educational means the aim is for the integration of the individual. Thus, the integrated use of both free and metric rhythm can be said to be one of the basic principles of Modern Dance.

In spite of the initial stimulus given to Modern Dance by Rudolf Laban, it has not always maintained its progress in a forward direction. In developing technique the modern dance has sometimes turned to classical ballet. The influence of Modern Dance on ballet has been for the good, for balletic movement has achieved a greater freedom and a wider expressive range as a result of the contact; however, Modern Dance itself has often lost something of its primal force where it has adapted itself to balletic technique. The specialised development of a balletic technique as by the Ballet Jooss may produce attractive results but cannot be said to be progress in a forward direction.

The primal expression of man in music and dance is of great interest to us today, for we see that it arises from the deepest centres. It is those primitive movements involving the use of the whole body or the simple gestures of ritual dance that have the greatest power. Primitive musical rhythm is closely related to movement, for it either arises in song from vocal patterns, or from sounds made by and on the body as in stamping, slapping or clicking the fingers. Vocal rhythms and dance rhythms both naturally arise from the structure and function of the body, but both have their own characteristics. These 'natural' rhythms can be readily distinguished from rhythms constructed with an appeal more for the ear alone.

There are many rhythmic possibilities as yet unexplored by Modern Dance: for example, little use has been made of the longer irregular rhythms. Irregular rhythm stands between the free and the metric for whilst it has the repetition and fixed beat of metricity, it has greater length, allowing the more fluid patterns characteristic of free rhythm. Whereas free rhythms are more naturally an expression of inspiration or feeling, metric rhythms are much more a matter for calculation and the discipline of thought. Irregular rhythms in consequence necessitate both creative inspiration for their shaping and mathematical precision in their construction — and these are the meeting points for Art and Science. There are many kinds of rhythm and once the drummer has learnt to play any particular rhythm, he must be able to create variations upon it, and slowly develop it until it becomes something completely different. The art of drumming lies not so much in the playing of the individual rhythm, but in the changing from one to another. Irregular rhythm has infinite possibilities of change, not possible in metric rhythm.

Rhythms produced by different kinds of factory machinery provide a world of sound as yet unexplored. Such rhythms, often complex and irregular in pattern, when repeated with monotonous insistence take on a hypnotic power. In the rhythm of the machine the pattern is clearly defined and unchanging, like some form held in a blinding light, whereas in musical rhythm it is as if the form were lit by the soft light of a fire, at one moment standing out clearly, at the next submerged in darkness, and then for an instant transformed by some strange passing shadow. With the exception of free rhythm, whose pattern is built out of constant change, the larger part of musical rhythm depends on the repetition of some regular or irregular formation. This is given life by subtle variations in stress, pitch and time valuation, and by omission or addition of beats. The slightest change can maintain the listener's attention and, indeed, the whole art of drumming lies in keeping a live relationship between performer and audience.

One of the dynamic effects of rhythm is achieved by the creation of gaps in the musical fabric, for where the rhythm is well-marked and the spaces not too large the beat will be implied even where these spaces occur. The rhythm flows easily on over the smaller spaces, but the larger ones create a moment of suspense, demanding more of the listener for it is only by this active participation that they are bridged.

Rhythm may be at one moment ornate and at the next simple; changes which are extreme may be followed by the most delicate of nuances, but it is not the intricacies of form alone which give rhythm its power. Rhythm takes hold of its listener because it encourages him to project himself into the stream of sound, to bridge the gaps, to complete the unfinished phrase, and to reach out ahead in anticipation. But then when he is caught up and carried along by the rhythm he may lean too heavily upon it, and find it has taken a sudden turn in a new direction. For a moment he stumbles and then catches on to the new line of development.

Where there is a strongly marked beat, it can serve as a background against which can be set irregular or syncopated rhythms. The regularity in the one and the unevenness in the other become more apparent by their contrast. Another and more subtle effect results from placing accents an imperceptible distance behind or ahead of the regular beat, or by distorting the regularity of the beats themselves so that they become slightly 'out of time'. Musical distortion such as this is not easily notated, and is therefore less a feature in composed music than in improvisation, where it naturally arises.

It was from the observation of slight variations from the notated music that Hugo Riemann formulated his theory of 'The Dynamic and Agogic' (Leipzig 1884). For him music is not produced by the strict repetition of accented and unaccented beats, but achieves its dynamic effect through changing degrees of force in crescendo to diminuendo. Increase and decrease in stress occur not only in the broad changes indicated by conventional notation, but minor shadings are found within every phrase: each phrase has a minor crest of sound and for

Riemann bar lines give an indication not so much of accent as of the culminating point in each motive. Whilst Riemann's theory of 'the Dynamic' involves the subtleties of stress, his ideas upon 'The Agogic' relate to the use of time. The Agogic Accent is one in which emphasis is placed on a particular note or groups of notes by playing them slightly out of time. It is suggested that it is by this means that the organist achieves a sense of rhythm and phrasing on an instrument which is incapable of producing an accent. Music is given life by such devices, for they can provide a sense of driving or checking, a surging or a holding back.

Tempo rubato is by definition 'robbed time'. As originally used by the pianist the left hand played strict tempo while the right hand slightly anticipated or delayed the beat. The effect created by sliding the melodic line of the right hand slightly over the more insistent pattern of the base is mentioned by Liszt as he describes the playing of Chopin — "a robbed, erose, yielding ragged and languishing tempo, flickering like the blown-up fire, and rolling like the grain in the field in a gentle breeze, or the tree-tops bending hither and thither".

The more familiar use of variations in time is that in which tempo increases or decreases as a whole. Though European music is familiar with changing tempo, the actual rate of change is always restricted, and is thereby in contrast to the music of Bali or Java, where the tempo may be halved or doubled over a few bars. A completely free use of tempo existed in seventeenth century Italy, for Frescobaldi wrote in 1635, when outlining the way in which his organ pieces should be played: "Correctly played these pieces do not proceed in even beats, rather should they follow the style of performing modern madrigals, which, though difficult, can be facilitated by tempo changes, singing now languishingly, now fast, and once in a while letting a tone hang in the air when the meaning and effect of the word suggest it."

A new musical form has arisen out of the recent developments of electronic apparatus and has been called "Music Concrète". It is produced by recording noises as varied as the ticking of a clock, the roar of a waterfall or the cries of a street market and building them together in a montage of sound. Recorded sounds may be reversed, may be speeded up, or slowed down, changing their whole texture and pitch; they may be filtered so that only certain frequency levels remain or they may be the amplification of sounds not usually audible to the ear — the heart beat of a moth, or the sound of a falling feather. Such music is not bound by the conventional laws of harmony or of musical composition. The creation of "Music Concrète" does not necessitate the long training of a musician, but is a means of expression readily accessible to a person of imagination like the artist or the architect who is used to the handling of forms and textures. It is naturally free in form, and has already made exciting progress, having been used as sound accompaniment to radio play, film and ballet. It may eventually exert considerable influence on the more conventional musical forms.

In this brief outline greater value has been placed on free than on

metric rhythm, because freedom is natural to man in his emotional physical and spiritual life and it is this freedom which has become restricted in a modern world. Discipline is not without value in the world pattern and indeed freedom should always be balanced by restraint. Musically, the meeting point of freedom and order is found only in irregular rhythm and it has consequently been given special emphasis. It has been shown that even the rigid pattern of metric rhythm derives life from the irregularities and deviations from this.

The pattern of freedom and metricity has its basis in the pattern of human movement and life, and as a musical occurrence is merely a projection from this. Although freedom and metricity have been mentioned so far largely as they find expression musically, such thought must eventually be orientated to man. Exploration and invention cannot be checked, for both Art and Science must expand into new fields. They should not build out from a mere base of objective facts, techniques and methods, but should reach back first to a common subjective starting point—the nature and needs of man. Unfortunately, in a modern world, it is often not only the scientist who needs a humanist approach, but also the artist and musician, who, having become enveloped in intellectual and technical devices, have lost the power of the expression of feeling. Knowledge of the inner nature of man is something new in the history of mankind, for in the past the enquiring mind of man has been projected predominantly outward into more scientific speculation as to the nature of the world about him. This initial impulse, however, is expending itself, and there are many who now look back into the past to study those forces which have in any way influenced or affected the nature of man. Subjects which in the past were fields for separate analytical study, are now seen in relation to one another, for today there is a greater tendency to synthesis. The correlation of knowledge previously held in isolated compartments—the new synthesis—is a positive characteristic of our time.

Many of the problems facing man in a modern world arise from the dissociation which exists between the various elements in his nature. Upon a primitive basis which was primarily the unconscious guidance of intuition and instinct there has been superimposed an intellectual control. These two sides of human nature do not always exist in a sympathetic relationship to another. As man has developed intellectually, he has not retained those elements of primitive life and nature which are most valid. Instead of maintaining firmly his position in the plane of the primitive and expanding out from this, his development has led him further away from the organic pattern of existence.

Those primitive elements of personality which have been overlooked, neglected or misunderstood are now seen in their true perspective and today the educationalist, the sociologist and others concerned for the pattern of human life realise the need to integrate the opposing elements in man's nature. Man naturally sees life in terms of opposites like hot and cold, near and far, good and evil, and for a long period of time he has classified his own nature into the elements Thought

and Feeling. Although this is a loose classification it is an extremely useful one in getting human nature into some kind of perspective. In this twofold division, Thought stands for the later and more conscious elements, whereas Feeling covers the more primitive elements of emotion, instinct and intuition. These terms should not be confused with the more specific fourfold classification of Jung: Thought, Feeling, Sensation and Intuition.

Where human life is motivated either by Feeling or by Thought it will have a characteristic expression in movement. More primitive elements of human nature have a natural freedom of expression, whereas control by the intellect almost inevitably results in the disciplining of movement.

The expression of the primitive in architecture, music and dance is so elemental, that for years it has been dismissed by scholars as being of little or no value. It is only in recent times that there has been perceived in their simple relationships of form, colour, pattern and texture a vitality often lacking in later more complex and sophisticated developments. Shapes are usually related in an irregular way and this is apparent not only in primitive music, but in the design and layout of their dwellings, in the movements of their dances and in the pattern and design of their carvings. However great the later intellectual achievements of man and his consequent creations in music, architecture and dance they have lost something of the primitive breadth and freedom, for they are always based on some guiding idea or principle, and it is this verbal categorisation which imposes its limitation on the free pattern of intuitive creation.

In many widely separated parts of the world, the first actions and beliefs of man, acting as an individual or as a group, show a remarkable similarity, and so it is obvious that the study of man in his organic origins is one of the means by which we may obtain a better understanding of man today. With the evolution of man, his creative developments at any point in history will reflect those forces which are characteristic of the society at that particular moment. The primitive process of creation is usually an unconscious one, in which the initial idea flows out directly into those actions which form a song, a sculpture or a dance, but with modern man creation has lost this natural flow, for between impulses and action stands an intellectual barrier. The creative processes have come under the discipline of thought and a whole organic and intuitive way of life has become diverted into those channels directed by reason. Whereas the primitive mode of existence evolved spontaneously, naturally encompassing the whole of personality, the modern way, shaped by the formulations of politicians, planners and others, provides only for those needs in man of which man is himself aware.

The tremendous extent to which life has become regularised is not always realised. The school day, for example, is still very often something mechanically divided into even segments, each of which is dealt with in the same monotonous way. The creative arrangement of

a school day should contrast short periods with the long and each teacher should have a sense of tempo as a means of giving life and colour to a class. Whereas the unimaginative teacher speaks in a dull and even monotone, the teacher of any ability not only makes use of contrasts in the pitch of his voice but will at one moment allow the tempo of the class to relax and then at another may suddenly drive it on. The pattern of life in the primitive or peasant community has certain fixed points but around these there is considerable flexibility. The pattern is dependent in part upon the individual, but spontaneous decisions may be made by the group as a whole. A natural balance is unconsciously achieved between the elements like work and play, gaiety and solemnity or freedom and order. In the modern world such a rhythmic modulation is not a natural occurrence and it is usually only by conscious planning that any break may be made away from the strict pattern of routine.

If it is by the development in man of the intellect at the expense of his primitive self that the free pattern of life has been brought to rigidity, it is by means of the intellect too that man can regain his freedom, and it is hoped that these four articles have given some idea of the problem and the possibilities of its solution.

MICHAEL LEONARD.
