



THE LABAN
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GUILD
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EDITORIAL

The first number of the Guild Magazine to appear after the Annual Conference has, for many years past, contained not only an account of the Conference but also the annual Laban Lecture in full. This year the lecture, given by our President, Lisa Ullmann, was a biographical talk on Rudolf Laban. It will not be found in this Magazine; it was a foretaste of pleasures to come, namely a book about Mr. Laban which Miss Ullmann hopes to publish in the future, giving an account of his life and work. There is a great need for such a book, but to write it is a task of some magnitude entailing a formidable amount of research and thought, and it is bound to take a considerable time to complete. It will certainly be worth waiting for.

Another missing item usually to be found in this issue of the Magazine is a summary of the activities of Guild Council during the preceding year. It is an encouraging sign of the growth of our work that these activities have increased so rapidly over the past few years that a number of sub-committees has had to be formed to deal with the variety of tasks that the Council has undertaken. These sub-committees have written reports giving accounts of their work during 1962. A copy of a booklet containing the reports was sent to all members before the Annual General Meeting, and it is therefore no longer necessary to include a summary of Council activities in the Magazine.

On page 9 of this booklet, in the report of the Membership Advisory Committee, another Guild publication is mentioned—"Introduction to Kinetography Laban," by Valerie Preston-Dunlop. Although this was written primarily in response to a plea from candidates needing help with the notation section of the Standard Examination syllabus, there are many others who will find it useful. It is now ready and may be obtained from Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts, for five shillings. Mrs. Preston-Dunlop has also been working for some time on a full-length book entitled "A Handbook for Modern Educational Dance." This, too, is now published and is reviewed on pages 48-9 of this Magazine.

ANNUAL CONFERENCE, 1963

In spite of abnormally severe weather conditions, this year's Annual Conference drew a record number of members to the Art of Movement Centre, over 130 people coming from far and wide to take part in the now familiar programme of "Dancing Together", the Annual General Meeting and Laban Lecture on Saturday, and two more practical sessions on Sunday.

The construction of a new Dance Studio, attractively designed and placed, overlooking the rear lawns, and completed only the previous day, enabled two groups to work simultaneously for both the Saturday morning sessions and obviated the need to go further afield for accommodation as last year. This (in spite of streaming eyes and burning throats produced by the ultra-newness of the floors!) was much appreciated, as were also the new canteen facilities.

A marked feature of this year's gathering was the large number of new members, and one was conscious of this being a time of considerable development and expansion in Guild affairs as more and more people become interested in Laban's work. This was particularly evident at the Annual General Meeting, when the President emphasised, in her opening remarks, the necessity of keeping clear in our minds the principles and ideals on which the Guild is founded. It is not a method or a system that we represent, but as an association concerned with the significance of movement in life and living, we are bound together by a common interest in Laban's investigations and discoveries about human movement, and by a desire to make these more widely known and promote further research.

The report on the work of the committee considering proposed changes in the constitution reflected the Council's awareness of the need to spread responsibility, both in the administrative and the teaching fields, among many more members, and a lively discussion which followed the announcement by the Secretaries that they had regretfully reached the decision to tender their resignations at the next A.G.M. after twelve years' service illustrated the healthy interest of members in the best procedure to adopt in order to find and train successors to this arduous and important office.

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An exciting piece of news was the report from the committee dealing with the project undertaken in conjunction with the Trustees of the Art of Movement Centre for a Study Room/Library. Mrs. Preston-Dunlop elaborated on the architect's plans for this and then opened an Appeal Fund for £600 which, by the end of the Conference, had reached the encouraging total of over £100.

Elections to Council offices were as follows: Vice-Chairman, Valerie Preston-Dunlop; Representatives of Fellows, Masters and Graduates, Joan Russell and Brian Morgan; Representatives of Associates, Vivien Bridson, Christine Richardson and Jennifer Taylor.

For the Laban Lecture in the evening, Miss Ullmann gave a talk on Laban which was both instructive and entertaining for all. The wealth of biographical detail illustrated clearly the many-sided interests and achievements of a long and rich life, and her well-chosen anecdotes and flashes of humour gave a vivid picture of Laban, both to those who had known him and to those who had not.

Our grateful thanks are due to Miss Ullmann for allowing us the use of the Centre, and to all those who contributed to the success and enjoyment of the week-end.

BETTY REDFERN.

PRACTICAL SESSIONS

Saturday, February 16th.

As there was a record attendance this year, members drew lots to divide into two groups for the two practical sessions held on Saturday. Group One worked first with Enid Platt and then with Marion North in the new Saltarium, while Group Two began in the new room with Geraldine Stephenson and ended in the "old" room with Joan Tomlinson.

SESSION ONE.

Group One.

I arrived late and found myself in the midst of an oscillation of diagonal movements and turns with the ever-vivacious Gerry urging us on. It was a full five minutes before I could reorientate myself in time and space; I had the strange feeling of *never having left the studio.*

I was brought back to earth by noticing that there were five other men on the same diagonal as myself. An encouraging sign, I thought; perhaps one day we will be as strong in numbers as the women, if not in anything else. As the dance progressed I kept meeting and parting with all the many friends that I had made on my Special course last year. One actually welcomed those sections of the dance that were "meeting and not parting," and hurried whispers were exchanged about icosahedrons and A and B scales.

Technically we "worked" first as individuals, advancing and retreating, interspersed with central movements. We eventually and heterogeneously came together in small groups and repeated the same basic motif. In the meantime the music that was being used became identifiable as the theme music for "Monitor," a delightful section from the "Serenade for Strings" by Dag Wiren.

There followed a break-up of the original groups and new ones were formed in a contrasting manner to the previous movements. Another delightful contrast followed and our circles broke up into a gay farandole which led some of us back to our circles in time to repeat the diagonal motif that was practised at the beginning.

We remustered for a final "Polaris" cluster which disintegrated to some strong and exciting rhythms. Another farandole was made which gradually lost its members to the depletive refrains of the music; and we became individuals once more, having enjoyed a splendid social beginning to the conference.

On behalf of all those that took part may I thank Gerry for an interesting and lively composition, and for making us all feel so much at home so quickly.

D. L. EDGEcombe.

Group Two.

The dance gave us every opportunity to meet old friends and discover new ones, even if we didn't actually have time to stop and gossip! Enid chose a wide variety of group relationships in twos or threes, meeting, parting, dancing with, entwining and so on. The choice of three varying types of movement gave plenty of opportunity for everyone to indulge in her favourite movement, as well as experiencing the "feel" of the other types. By the end of the session the newcomers had forgotten their shyness and many older acquaintances had been renewed.

C. R. HARVEY.

SESSION TWO.

Group One.

For the group who had christened the new Saltarium, the second session on Saturday meant a return to familiar surroundings. The old Saltarium (must we really call it that?) extended the welcome of all well-used rooms, and we felt very ready to get down to work under the guidance of Joan Tomlinson.

Starting with travelling, preceded by gesture and followed by a dynamic arrival, we were soon working hard on the Dimensional Cross and Octahedral paths. Joan warned us that she was not after anything "clever," but the simple is always deceptive, and it was difficult indeed to extract the full meaning and experience from the "simple" fundamentals of rising/sinking, closing/opening, advancing/retreating.

To Milhaud's "Souvenir de Rio" we used these motifs to dance, first alone and then with a partner, experiencing the satisfaction of working creatively within such a discipline. R. HOWLETT.

Group Two.

In the second session on Saturday morning Group 2 had the added thrill of working in the new Saltarium. Marion North took this session, and her theme was free and bound flow. We worked to some American music called "The Blues," from "The Plow that broke the Plains," by Virgil Thomson. This music had a good pulsating rhythm which at first we were not allowed to react to!

The theme of the dance was "A Journey through Life," and starting with the individual enclosed within herself we moved with bound flow in the up and down dimensions, releasing only gradually as we became aware of others moving about us. This was followed by a short period of freedom mixed with a feeling of uncertainty till our security was established in groups of three with a unison motif in the wheel plane portraying grasping, scooping or rejection. Gradually the dance developed with a further free moving in search yet still insecure to bring us to a sudden pause and a vision of certain goals. These took the form of three leaders who had established themselves in high, low or wide positions. The rest of the group quickly attached themselves to the various leaders and this was followed by group reactions, the wide group eventually surrounding the low only to be pierced by the high group. This last

part had many possibilities but unfortunately time prevented us from developing it.

We were grateful to Marion North for this very valuable experience of moving with free and bound flow and only wished the time had been longer. SHEILA MOORE.

Sunday, February 17th.

SESSION ONE.

On Sunday morning many people were able to return to the Studio and to take part in dancing led by Betty Redfern. The dance (to music by Kabalevsky) was evolved from the interaction of dancers portraying three different moods. After experience of all three moods, during which we were swung with expert direction from one to the other, we chose whether we would be rhythmical and dynamic, alert and lively, or whether our attitude would be of a more lyrical nature.

The dynamic dancers were the first to establish themselves, but were quickly joined by the lively group who scurried and darted everywhere, constantly giving up one situation for a new one, although they finally established a relationship for a few moments with one of the first dancers. Then this first group were attracted by the lyrical dancers in the centre and joined them until interrupted by the second group who burst in and scattered the whole scene. However, the dance ended in harmony as groups composed of dancers of all three moods collected and danced together.

It was interesting to see how skilfully Betty enabled us to enter into these different attitudes, through movement, and how well they were blended together in the dance. It was a truly "refreshing swim in the flow of movement" for us all.

OLIVE M. CHAPMAN.

SESSION TWO.

"The swirl of the cloak—and the little finger sweeps it across to the opposite shoulder."

Those who were not present may wonder what we were doing when this was said. Exciting music recorded in Spain and many people moving in unison in formations interweaving and flowing from one shape to another in frequent counterchange are what I remember most vividly of that fine February morning at Addlestone, when Sylvia Bodmer, the Chairman of our Guild, brought

the Annual Conference to its close in a rousing session where gesture and fine touch balanced with dynamic action.

For some of us it is the first time we have entered the splendid new Saltarium of the Laban Art of Movement Centre. Apparently the non-slip surface was put down only two days previously on the cork tile floor, but it has dried in time and is a joy to move on. The room is ingeniously planned; a good square shape, with narrow clerestory lights above and ventilation all round. Some walls are plane, and a neat triangular platform combined with the entrance is at one corner. It is well-lit and evenly heated from above. This new extension makes good use of modern ideas of planning and building, one wall being a floor-to-ceiling window of plate glass, preserving from within the room a lovely view of natural ground, a spinney of young silver birch with sky and horizon beyond as the ground falls away to a lower level, with the promise of flowers to come when spring and summer return.

All this we take in gradually and without conscious thought about it. So large a number of us are streaming in to attend this last meeting that we wonder however we shall dance in the space as our session begins. But soon, as Sylvia leads us on to listening and to moving with the music, we become concerned with the beauty of the many shapes of opening and closing that we can perform, with the gestures of arms enwrapping the whole body and with feet crossing and recrossing in zigzag motion. The imaginary cloaks swing and swirl over and around every one of us as we advance in line alternately and retire, travelling across the room in rows of three, some newly starting, others in transition, while the first to go are already arriving, everyone greeting a partner as the massive groups merge, only to part asunder as two separate well-joined lines, facing each other once again over the space between. We enjoy the constant turn and twist and the sudden arresting of movement between, the vision in the mind's eye of the cloak controlled in either hand, the haughty carriage of the spine and head, with the soft beat of the feet and the pulsating music of this dance. There is a subtlety in the music of El Gato Montes from Sol de España y Pasodobles that we come only slowly to feel as we work together in the group.

Under Sylvia's guidance and inspiration we learn something of the discipline required by this kind of movement; and suddenly, while we run through the sequence for the last time, we find something new that we have not sensed before of the quality of this music of Spain. We are glad that Sylvia found this rare record.

ANTHEA PLATT.

GUILD MEMBERSHIP

We welcome to the Guild the following new Associate members:

Miss J. D. Abbott, Bristol.	Miss J. C. Norwood-Jefferson, Surrey.
Miss J. Albin, Yorkshire.	Miss R. E. Kolesar, Lancashire.
Miss M. D. Amos, Wiltshire.	Miss W. E. Lyon, Cambridgeshire.
Miss C. Andrews, Wiltshire.	Miss G. F. Macey, Hampshire.
Miss J. Batchelor, Kent.	Dr. D. Madden, U.S.A.
Mrs. D. E. Bodmer, Lancashire.	Mrs. C. B. Mander, Surrey.
Miss M. J. Cooper, Nottingham.	Miss J. M. Maunder, London.
Miss A. Curtis, Yorkshire.	Miss M. D. McHugh, Berkshire.
Mr. J. Dunlop, Kent.	Miss J. McMullen, Australia.
Mr. M. Eaves, Yorkshire.	Miss M. C. Oliff, S. Africa.
Miss S. Elsegood, Norfolk.	Miss S. Orchard, Hertfordshire.
Miss J. A. Gibbons, Sussex.	Miss C. Perrottet, Surrey.
Miss R. R. Gibbons, Hampshire.	Miss M. S. Rebelo, W. Africa.
Miss S. Gillard, London.	Miss J. Stanley, Hertfordshire.
Mr. K. Goodall, Shropshire.	Miss J. Steton, Surrey.
Miss T. E. Hamblin, Berkshire.	Miss B. Swanson, U.S.A.
Miss E. C. Hogg, Northumberland.	Miss C. Upton, Bristol.
Miss V. A. Jarvis, Warwickshire.	Miss A. Walton, Kent.
Mr. D. G. Jenkins, Bedfordshire.	Mrs. V. E. Wells, Sussex.
Miss F. P. Johnson, Lincolnshire.	Miss W. White, Cardiff.
Miss M. Kirby, Bristol.	Miss B. Winwood, Surrey.

Affiliated Groups:

Redland High School for Girls, Bristol.
Salisbury Training College, Wiltshire.
Shenstone Training College, Worcestershire.
Worcester Training College, Worcestershire.

Congratulations to the following:

Graduates:

Miss W. A. Collins, Liverpool.
Miss S. Godwin, Kent.
Mrs. H. Johnson, Hertfordshire.

Masters:

Miss A. Knowles, Surrey.
Miss B. Redfern, Cheshire.

THE DUKE OF EDINBURGH'S AWARD

Members will have heard about the Duke of Edinburgh's Award Scheme but may perhaps not be aware of the wide range of subjects offered for study.

Recently I was asked to contribute a syllabus on Modern Educational Dance, and it has been my pleasure to do this. I feel that Guild members might be interested to know of its content, and I have therefore asked the Editor of our Magazine to include it in this issue. It is, in my opinion, a great opportunity for us, and I sincerely hope that members will assist in preparing young girls for the Modern Educational Dance section of the Award.

LISA ULLMANN. P.T.O.

SYLLABUS FOR MODERN EDUCATIONAL DANCE

GROUP (b) ARTS

This syllabus is for *guidance* only. It is the candidate's regular application and improvement over the period of six months at each Level which is the requirement of the Scheme, *not* the reaching of any fixed standards.

The syllabus seeks to stimulate dance as a creative activity and to offer a rudimentary basis for personal development through this art, with the possibility of expanding interest towards leading others in this activity.

The aim is to understand movement as a medium of expression and communication. The candidate should therefore show that she is able—

- (a) to use her instrument, the body, to this end, with increasing proficiency;
- (b) to appreciate that movement has significance;
- (c) to invent a movement motif and develop it into a dance phrase;
- (d) to participate sensitively and imaginatively in group dance and dance drama.

First Level

Genuine effort for a period of at least six months.

1. Movement occurs between stillnesses. Consider the body in rest, exploring its four typical situations of standing, kneeling, sitting and lying.

Create a sequence in free rhythm interchanging at least three of these:—

- (a) with the whole body taking part;
- (b) initiate each phase of the sequence with one particular part of the body;
- (c) show that when the body is in rest (i.e., in one of the chosen situations) there is an awareness of the relationship between different parts of the body.

2. Create a sequence in metrical rhythm contrasting muscular tension and relaxation:—

- (a) in the whole body;
- (b) in isolated parts of the body.

Produce a simple sound accompaniment with your voice.

3. There are two different kinds of balance:—

- (i) that which is unstable and naturally initiates forms of locomotion such as walking, running, leaping, hopping, turning or spinning;
- (ii) that which is stable and so locomotion has to be initiated by voluntary bodily actions.

Create a short dance combining (i) and (ii) using running, turning, hopping.

Find a piece of music as an accompaniment.

4. Movement is change; this may take place gradually or suddenly. There may be sustained and calm actions or vibratory and excited actions.

Create a rhythmical dance which contains both, preferably with one or two partners. The use of percussion accompaniment is optional.

Second Level

A further period of six months of regular and genuine effort.

1. Show that you have increased proficiency of bodily movement:

- (a) by producing fluent transitions in a movement sequence containing tension and relaxation on curved pathways;
- (b) in a sequence containing flying and falling in oblique directions;
- (c) by suddenly halting the flux of movement in (i) a symmetrical, (ii) an asymmetrical position after—
spinning,
leaping,
rolling.

2. Show that you have explored the difference in expression of arm and leg gestures leading (i) away from the centre of the body, (ii) towards it, (iii) around it.

Create a dance phrase using these three possibilities together with the various degrees of extension between near and far.

You will be expected to show a clear development of the design in space, using different levels and leading from a closed starting position to an open ending position, or vice-versa.

3. Show that you have observed people at work and recognised that different stresses in movement are needed to produce different practical effects such as smoothing, stirring, piercing, threshing, screwing, whisking, squeezing or tapping an object.

Such actions, if performed with small areas of the body such as the face, hands, shoulders, feet, etc., or also with the whole body but without relation to an object, form a basis of expressive movement.

Produce with a partner a movement play of approaching, meeting, separating, which ends on a note of dramatic tension. You are expected to clarify the expressive value of your movement actions. Use no accompaniment.

4. Choose a piece of music with a clear melodic line. Create a circle dance with several partners. If no partners are available this dance may be a solo stressing turning and circling.

NOTE.

Since it is not always practicable to integrate a dance group into a youth club, the candidate should become a member of the Junior Section of the Laban Art of Movement Guild or of a dance group affiliated to the Guild, so that she can show evidence of her interest in Dance and her enjoyment of it.

Information about such membership may be obtained from the Hon. Secretary, c/o Art of Movement Studio, Woburn Hill, Addlestone, Surrey.

ASSESSMENT.

The youth leader or the person who has guided the candidate in the gaining of her dance experience would normally be responsible for the assessment in respect of the first level Award.

Should the youth leader wish to consult someone with expert knowledge, concerning the candidate's achievements, then the Secretary of the Laban Art of Movement Guild will put her in touch with an expert assessor of Modern Educational Dance.

Assessment for the Award at second level should be carried out in consultation with an expert assessor.

RECOMMENDED LITERATURE AND RECORDS.

Modern Educational Dance by Rudolf Laban.

Modern Dance in Education by Joan Russell.

Laban Movement Study Aids: Records.

Red Label, numbers 1, 2, 3, 4.

Green Label, numbers 7, 8.

Blue Label, number 1.

(These are all obtainable from Macdonald & Evans, 8, John Street, London, W.C.1.)

DANCE COMPOSITION II

THE STUDY, THE DANCE AND THE DANCE DRAMA

In this second article on Dance Composition I shall write about the fundamental concepts and the basic structure of composition in "creative dance" as based on the principles of harmony and effort expression evolved by Rudolf Laban.

In the preceding article I endeavoured to define the main steps in building up a composition as the dance gesture, the motif and the theme.

In this article I continue, and proceed to a further exposition of the basic structures which underlie any form of a whole composition and are imperative for the development of motifs and themes.

Before explaining the fundamental concepts I would like to emphasise the value and use of composition in creative dance.

It is often said that in creative or modern educational dance there should be no restriction through any definite form of composition. The sense of absolute freedom to create should be cultivated and used in spontaneous dancing. Improvisation and exploration, as well as immediate response in group-work, are thought to be sufficient. Spontaneous creative experiences are, of course, of the utmost importance and form the basis for the invention of dance gestures, motifs and themes. For example, the spontaneous play in dance, which we so often find most creative in the small child and juniors in schools, is a wonderful way of developing creativeness. It is a stimulus and an exhilarating experience for the child and adult alike.

But only if the teacher or leader has the ability to give expert guidance in helping to develop and build up any composition out of the given and spontaneously-created dance gestures, motifs and themes can real progress be achieved. Otherwise the dance experience will remain confined to a very limited field. This means that the teacher or leader should have a knowledge of the building stones and the structure which underlie a composition, however short such a composition may be.

It is therefore essential for the understanding and practice of creative dance to observe and discern as well as to create dance gestures, motifs and themes, and furthermore to know about the building up of a composition from the dance gesture to the motif, to the variation of motifs, from the motifs to the theme or themes, and finally to the whole unity of the composition. This

knowledge is of such importance because very often the freedom in creative dance enters through the possibility of manifold variations of a basic motif and of individual selection according to the character or ability of the dancers. It is, of course, essential that any such variations should fit into the whole structure of a composition and its ultimate meaning.

The development of character and personality can in this way greatly be helped in dance through the teacher or leader. Also in dancing together the natural response helps to further good relationship.

In the following paragraphs I give an exposition of the fundamental concepts of composition in creative dance.

TRAINING AND DANCE STUDY COMPOSITION

In this first form of composition the freedom of individual interpretation is least evident. These studies are meant to prepare the dancer. They are the basis for the training and the technique of the dancer. In creative dance no prescribed exact sets of exercises are used; instead, the knowledge and mastery of movement are acquired through the study of all the essential components involved. The components are bodily actions, effort actions, effort expressions and harmony forms in dance.

The components could be compared with letters and words in language, out of which sentences are constructed. In a similar way training and dance studies are composed to give meaningful movement or dance sequences to the dancer. This prepares him to understand and master the language of movement. In study compositions single or combined components can be used. These studies are meant to be practised and performed with the utmost precision and awareness of all components involved. They form the basis of technique and mastery of movement in creative dance.

Through the practice and mastery of such training and dance studies the dancer becomes prepared to enter fully into the dance and dance drama composition. He will be able to dance using the freedom of individual interpretation without losing the mastery of movement and thus acquire the real experience of creative dance. These study forms should not be neglected in the teaching and practice of dance. They are of special value and importance to the older child, the adolescent and the adult dancer.

Besides the *study* form in composition we can distinguish between two more fundamental concepts which determine the basic

structure of a composition. Both these concepts have in common the dance gesture, the motif and the theme as their building stones. But the primary creative impulses and stimuli to form-giving as well as to the development of structure have their roots in two different fields. They are the Dance Composition and the Dance Drama Composition.

THE DANCE COMPOSITION

The Dance Composition has its roots in the spatial (choreutic) aspect of movement. The basic structure of such a composition can well be compared with the basic structural plan in architecture. The plan may be designed for a house, a school or a cathedral. The first consideration will be the purpose of the building and the main construction. Then there will be the selection of building materials and the planning of open and closed spaces. Only much later will come the consideration of details, of outer and inner decoration, the embellishment.

In former centuries these last-mentioned embellishments were often left to the craftsmen to design. We find, for example, in and on many cathedrals the most imaginative figures and decorations. These, of course, fitted in perfectly with the whole style and meaning of the building.

Very often a similar process takes place in creative group dance. The structure of the composition has to be worked out and the details and variations can be brought in by the dancers participating. In such forms of composition team-work plays an important part and brings out a special liveliness of interplay and sincerity of relationship. A similar process also can take place in music composition; e.g., Handel left in many of his compositions a certain margin of freedom for the musician.

The structure of dance composition can well be compared with the structure in architecture. Both forms are developed in three-dimensional space, but whereas the architectural form consists of static shapes, in dance the shape or shapes created in space are moving shapes. In fact the dance shapes are four-dimensional structures because they evolve in time, they grow or shrink, they rise and fall, they revolve and so on. Besides these moving shapes there are, in addition, the factors of effort expression.

But in Dance Composition the basic structure, the main pattern underlying the composition is formulated through the spatial or choreutic aspect. The stress will be on moving shapes, space

orientation and the sphere of movement. Dance gestures, motives and themes in such compositions will bring out the plasticity of body movement, the shaping in the sphere of movement, relatedness and relationship in space orientation. Detailed components which are essential for the composition are as follows: opening-closing, gathering-scattering, growing-shrinking, symmetric-asymmetric, regular-irregular, repetitive-continuous, melodic-chordic, stable-labile, central-peripheral, contrasting-similar.

In dance composition the main movements of the body and its limbs convey the essential meaning through the spatial aspect. The effort expression which is also present manifests itself through the smaller movements of the body and its parts. In creative dance composition the freedom of interpretation, as mentioned before, will become evident in small individual variations of effort expression. This will give to each dancer his or her own characterisation whilst still fitting into the wholeness of the composition. I would like to give an illustration of the absence of individual variations in non-creative, highly stylised group dance forms. In compositions of such dance forms the aim will be to eliminate all individual variations of effort expression and present only the chosen one for the composition. The effect, if this is fully achieved, will be one of a group of streamlined dancers moving very much like perfectly mechanised figures. In creative dance we do not strive after such a form of mechanisation. On the contrary, even with a fully trained group of dancers, which would have a perfect mastery of movement, the individual effort variations would be consciously included into the dance composition. Dance composition based on the spatial aspect of movement is a development of shapes and patterns in space. There are many forms of composition possible; for example, the themes can be based on lyrical, abstract, fantastic and grotesque aspects. The artistic approach can be formal, free, serene, joyous, humorous, etc. Universal themes have their form element in the movement choir composition, based on the circle form.

THE DANCE DRAMA COMPOSITION

The Dance Drama Composition has its roots in the aspect of effort expression (eukinetic aspect). The basic structure of such a composition can well be compared with the basic plan of a dramatic play. Drama tells a story of human endeavours, conflicts, attractions and their solution. The dramatic play proceeds through

a story showing individuals or groups of people in such happenings. The actor uses as his main instrument of communication the human language; his words and sentences convey the meaning of the drama.

In dance drama the dancer will use as his instrument of expression and communication the movements of his whole body and will convey the meaning through effort actions and effort expressions. The dance drama tells also a story of human or universal endeavours, conflicts and so on. The basic structure of such a composition and its development happens in the progression of time; it also can be a regression or flash-back. It is fundamentally a succession of action happenings and of effort stories told in movement.

Dance gestures, motives and themes in dance drama composition will bring out the efforts and their variations, moods, inner attitudes. More detailed components are: effort rhythm, effort interaction, effort transition and effort succession. Relatedness becomes evident in groupings or isolation; relationship will be in conflict or attraction.

In dance drama the main movements of the body and its limbs convey the essential meaning of the composition through effort expression. The spatial element in dance drama, which is present as well, becomes evident through the orientation in space of the chosen effort motives or themes and also through the formation of groups or groupings which show the pattern of relatedness and relationship.

In creative dance drama composition the freedom of individual interpretation manifests itself in the selection of small variations of the spatial orientation in a certain given area of the sphere of movement in which the chosen effort motives and themes are performed. Through this freedom the interplay between the dancers or groups of dancers will communicate an awareness of personal relationship and lively teamwork.

Dance drama is a story told in effort actions and effort expressions. There are many kinds of effort stories possible. According to the choice of theme different compositions can be evolved. For example, effort actions taken from nature will bring about certain themes depicting universal aspects. This does not mean that the dancer will try to copy literally happenings in nature, but the essence of such happenings can be experienced and performed in bodily actions and the effort expressions and their rhythmically-

phrased sequences. Other forms of effort action stories may use motives from human working actions and other human activities in everyday life. Compositions can be developed depicting man in his working capacity and environment. Last, but not least, there are the stories of human conflict, of striving, of love, of violence, of hate and of harmony. The various artistic forms of dance drama may present a tragic aspect or a humorous aspect of life; they may have a compassionate or satirical approach.

The two fundamental concepts of dance and dance drama composition can of course be mixed, especially in longer compositions. A longer dance drama may include shorter forms of dance themes. Other possibilities are borderline forms where one form merges with the other and no clear-cut divisions can be made. But before any complex form of creative dance composition is aimed at, simple forms of the two fundamental concepts of dance and dance drama should be used and mastered.

To sum up: improvisation and exploration in creative dance bring forward the dance gesture, motif and often the theme.

Training and dance studies are the basis for the mastery of movement. They utilise all the components inherent in creative dance. The dancer acquires his or her technique through these studies.

Dance and dance drama compositions unite all the above-mentioned experiences. The *dance composition* has as its fundamental concept of structure the spatial (choreutic) aspect of movement.

The freedom of embellishment and personal interpretation become evident in the dance composition through the small movements showing individual variations of effort expression, which accompany the main body movements. The *dance drama composition* has as its fundamental concept of structure the effort expression (eukinetic) aspect of movement. The freedom of embellishment and personal interpretation become evident through small variations of spatial orientation in a given area of space.

In any finished performance of such compositions a real fusion of the spatial and effort expression aspects achieves a truly artistic form and presentation.

In my next article I shall give practical examples of the various forms of composition.

SYLVIA BODMER.

VISIT TO AMERICA 1962

My primary purpose in crossing the Atlantic was to join the staff at the Ontario Summer School in Physical Education. The number of Guild members who have taught on this course must now be quite large, and it is interesting to note that Norah Chatwin, who organises these courses, has been determined to encourage the development of Modern Educational Dance in Ontario by inviting her staff from this country.

When planning the trip I decided that in the time left after the course in Canada I would try to see something of American Modern Dance, although the summer is not altogether the best time. I wrote to a number of people, suggested by Guild members who had already visited the States, and had most friendly and helpful replies. Finally I planned to spend a week at Connecticut and a week at Penny-Mansfield, Colorado.

I went first to the Summer School at Connecticut. There it was possible to observe classes then in their sixth and final week. Two hundred students, mostly women and mainly teachers of dance or prospective dancers, took part, selecting their own programme from classes offered in Technique, Composition, Education.

My previous knowledge of dance in the States was limited to reading publications, to seeing the film "A Dancer's World" and to attending performances by the Jerome Robbins' Company, "Ballets U.S.A." and José Limon's Company when these groups were on tour in Britain.

The first impressions made at Connecticut are perhaps best summed up in the actual jottings made at the time. The following quotations are taken from notes made on the first day there.

"8.30 a.m. Elementary Technique, Graham School. Series of technical exercises which appear to be based on strong contraction, flexion and extension. There is no let-up in this class; note grim concentration on faces, terrific bodily control. All work is on the spot except for seven minutes at the end."

"9.45 a.m. Intermediate Technique. Betty Jones, Limon School. More use of resilience and swing, use of terms 'heavy,' 'bounce,' 'sharp,' more use of sudden time changes, much more fluency and more dance-like. Great stress on swing and suspension. Three interesting remarks: 'I can't tell you what it is; it's the wrong

quality.' 'You see, everything has change of dynamics.' 'You need these two thrusts of energy.'"

" 1.30 p.m. Intermediate Technique; Graham. Contractions, extensions, going and stopping, use of floor very much in the planes, no use of transverses or shaping. Appears very balletic; extreme precision. There is obviously a set programme of exercises which everyone knows, including pianist."

" 8.30 p.m. Technique; Lucas Hoving. The first person concerned to explain about content of movement. More use of swing. Dance technique, and yet I feel more at home here."

All the classes commented upon above were in dance technique rather than movement study, and this is, of course, a significant fact, reflecting as it does the influence of the stage. The classes were taken by dancers, often with more advanced pupils leading the exercises in the front of the class. One exciting experience was the opportunity of watching José Limon himself take over a class and transform an "exercise" into an expressive sequence, and one felt the hand of a master at work.

Apart from technique classes, it was possible to observe classes in composition and to see the Student Workshop on the final Saturday morning. This proved disappointing for the dances gave the impression of a stringing together of exercises rather than the development of an organic whole. For me it was the work developed by Hoving which had most to communicate. Nevertheless all those teaching composition talked about the meaning of dance in an exciting way. I noted down:—

" There was an opposition and a drama in the body."

" It is not only locomotion but the body at work trying to resolve an idea."

" There should be more concern with what gives the impulse to move."

To listen to Louis Horst talking to his classes on Pre-Classical Forms was a privilege.

The children's classes which formed part of the Education Section were simplified versions of the adults' exercises but with the addition at the end of the class of some creative dance. In the classes I saw this took the form of a story told by the teacher enacted by the class, with an accompaniment by a pianist, who incidentally played a great variety of instruments on stands around the piano. Here the movement was a dance training rather than a means of education.

By the end of the week I formed the impression that these dedicated, extremely hard-working and enthusiastic students had bodies which were superbly trained, had mastered their dance exercises but had rarely been given a dance experience. When it came their way—as in "Jazz Technique," by Ailey, in which he included a dance sequence from one of his ballets to "Rock o' my Soul"—then there was tremendous excitement and enthusiasm. Another enthusiastic group, an advanced class who had worked for the six weeks on a "Chaconne" from the Limon repertoire, were the most envied of the students. As someone said: "They are so concerned training themselves to be able to dance that they never dance." This is obviously because their goal is professional dance in the theatre.

The week was completed by my being able to attend the American Dance Festival held at Connecticut College and go to three performances by the Limon Company and two by the Martha Graham Company. During this festival the new Graham Ballet, "Secular Games," and the new Limon Ballet, "I, Odysseus," were given. For me the characterisation in "Emperor Jones," the group feeling in "Missa Brevis" and the sensitivity of "The Traitor" were the most moving climaxes to the week.

After a few days in the hostel on the campus I found myself included in discussions, and the views of someone from England were sought. When told that my own work was of the Laban School the usual reply was "Oh, that's lyrical isn't it?". It was clear in discussion that they enjoyed the discipline of the body training, but many said that they would like more opportunities to dance.

From Connecticut I flew to Denver, and was driven 180 miles over the Rockies to Steamboat Springs to the Penny-Mansfield Camp. Here I was to attend as a guest a Dance Seminar for teachers. In return for their hospitality I was to give a talk about Laban's work in England and to take some "master classes." The Seminar was of a comprehensive nature and included classes in Dance for Children, Music in Relation to Dance, Basic Movement, Contemporary Dance and Jazz, Hawaiian and Primitive Dance, Movement Therapy, Ballet, Acting in Relation to Dance, Spanish Dance and Dance Composition. It was a full programme with classes from 8.15 a.m. to 5 p.m. and after dinner each evening.

The staff on this course felt that they had a very different approach from that at Connecticut, being freer and more educational

in outlook. Certainly they were far more open-minded. Whereas I doubt if there was much interest at Connecticut in Laban's work, there genuinely was at Penny-Mansfield. In the children's classes there was more freedom in the sense that they were encouraged to "make your own exercise to flex a part of the body," but there was still a concern to attain a specific end product—"get the body into alignment," and "in leaping the leg must be straight."

In the classes concerned with the introduction of dance to students in college it seemed that we were speaking the same language when one listened to what was said in class. Attention was drawn to the fact that movement is a universal language; that dance is making the body say what we want; that the body is the tool, rhythm the medium, space the canvas; that the aim is to make the student kinæsthetically aware of the body. The practical sessions still took the form of a programme of exercises with a tendency, it appeared, to add feeling or quality to the functional movement of, say, swing or drop. I did not see any studies developed from the training or any group dance. There were interesting sessions on creative composition, where the students indulged in improvisation for very long periods, but without repetition or crystallisation into a form which could be memorised and repeated. Another new experience was to take part in Portia Mansfield's own sessions on "Exercises for Senior Citizens"! Mildred Dickenson and Shirley Genter, who took classes in Movement Therapy, had read Laban's books, seen work in England and felt that they owed much to the impact of his ideas since they themselves were concerned with the close relation between motion and emotion.

In general there was a genuine interest to hear more of what was going on in this country, and it proved a stimulating experience to take sessions at this Seminar. My contribution, apart from the introductory lecture, was to take three classes. In the first we worked on a Simple Space Study based on a Three-Ring; in the second we worked on the qualities which were less used in their own work; and in the third we worked on Group Relationships. As one would expect, there was a great interest in the underlying principles used and in the theories behind the work. The use of simple notation symbols, to illustrate the movement ideas developed, was appreciated. In taking these classes I came to the conclusion that in the use of space they stressed different size, body shape and design, the planes and particularly the door plane, and floor pattern. I saw no evidence of the circuits with which we are

familiar in Space Harmony Study, nor was there much use of air pattern. The work had a very dynamic and rhythmical nature with the stress on strength, bound flow, quick and slow timing and directness. Relaxation was used more than fine touch; sustainment had a different meaning, and I saw no flexibility as we understand it. Their bodily mastery was excellent. Group Relationship provided me with the most difficult task. Although the group could keep their formation exactly when coming up the room, weaving freely in and out of others presented a real problem, as did the development of group rhythm rather than working to a given class rhythm.

For my part I needed great concentration and stamina to cope with "Contemporary Dance Jazz," taken by Harriet Ann Gray, and "Hawaiian Primitive Dance," taken by Kay Vemura.

The atmosphere at Penny-Mansfield is one of great friendliness, warmth and enthusiasm. The camp is set high in the Rockies and has a wonderfully invigorating climate; and that, together with the relaxing sulphur baths at Steamboat Springs, made it possible to take part in a demanding programme. The standard of teaching was of a high order and the eagerness of everyone to discuss was stimulating and exciting. In every way it was a most enjoyable week.

One cannot attempt to generalise about American Modern Dance from such a short experience. The long flights even by jet only serve to emphasise the size of the States. Clearly there are many schools of thought which have developed from the leading teachers of dance, and this gives distinctive styles. It is therefore only possible to register impressions.

Out West there seemed to be a greater interest in Laban's ideas which it would be good to foster. There are those who feel that there is over-emphasis on technique and who search for something more.

It took this trip to the States to heighten my own convictions about Laban's work. It strengthened my belief that we should not be shaken by the impact of the technical ability of highly-trained dancers when we are concerned with a means of education. Certainly it made me look critically at the bodily capabilities of those I teach and, of course, my own. At the same time I realised the great part that work with laymen plays in this country, and that here we bring a dance experience to non-dancers to serve a real recreative need. Such work can only be developed by using simple movement themes rather than a precise technique.

Such visits as mine, which cause one to re-examine one's ideas in a critical fashion, can do nothing but good, and the generosity of the Americans with their warm welcome and invitations to return make the anticipation of further visits an exciting proposition.

JOAN RUSSELL.

DANCING WITH E.S.N. GIRLS

Many teachers of Modern Educational Dance will have come across the occasional sub-normal girl—slow of understanding; never taking the lead, or leading astray; left out of groups; bored and unco-operative because she does not understand—and will have had the satisfaction of seeing delight in movement dawn in this reluctant and perhaps ungainly body. Multiply this by twenty and you have a class of Educationally Sub-Normal girls. Every one is handicapped by her understanding, which may be anywhere from 20 to 50 per cent. below normal, and every one has at least one additional handicap, often not apparent to the onlooker. Poor eyesight, some deafness, postural defects, brain damage, premature birth, being one of twins, severe illness in early life, epilepsy, illegitimacy, broken home, lack of love by one or both parents, over-protection, gross lack of care, clever brothers and sisters, disappointed parents, living in a children's home: these are some of the extra handicaps frequently found.

The class will have an age range of about eighteen months and a mental age range of six-and-a-half to ten-and-a-half years. It is likely to contain the very tall and the extremely small, the grossly obese and the painfully thin. All are needing to think and understand, to experience and explore, to achieve and to gain self-respect.

We are a Secondary Special School taking in girls and boys of 11 and 12 years and often admitting a small group of thirteen-year-olds, or even the occasional child of over fourteen years, coming perhaps from a residential school, or referred from the Juvenile Court. The girls dance during their last two or three years in schools (sixteen is the leaving age), and dance is taken, not primarily to produce dancers, but to fulfil the needs referred to above.

During the first year the eight "efforts" are taught, very slowly at first, some girls taking perhaps a whole term to appreciate the difference between a direct and an indirect movement. Along with this there is an increasing use of personal space and the discovery of many hitherto unrealised parts of the body. We frequently stop the lesson to discuss the names we are using, their meaning, their opposites, similar words, and we find out what happens if we move, using two or three of the words together. Here is a wealth of new

and stimulating language which the dullest can understand and use because she has experienced the meaning in movement. The limited language of the E.S.N. child is a continual surprise to the teacher. Quite recently one fourteen-year-old danced past and whispered as she danced: "Miss! What *is* 'sudden'?" She had been asked to use slow and sudden movements alternately. Words such as *opposite*, *describe*, *direction*, *lightness*, *rhythm* are often unknown or misinterpreted. And yet when three elements are put together every child has some words to describe her feelings. "It was like a ghost." "I was fighting." "Like one of those bits of fluff in the air." "Typewriting." These quite aptly express the movements they describe. Further conversation will help the class to find a suitable name for the "effort," often the one used among Modern Dancers. There is much hard thinking and mind-searching, unusual and enjoyable achievements for our girls who are naturally poor at relating one fact to another. Besides the language teaching there is the experience of speaking aloud in a large room, with others listening. Those who have little to offer academically, or are too shy in the classroom, will be so absorbed while dancing that they answer without any fear. This Dance is, to them, a new subject, approached without any of the inhibitions that have inevitably grown up around all the other school subjects where, for them, there has been failure and increasing backwardness all their early school life. Now there is the thrill of achievement, mentally as well as physically. These new words are remembered remarkably easily and these new movements practised with delight.

Our girls find group movement difficult and it is rarely taught seriously until their third year. However, the "first years" often find themselves working with a partner, and this is encouraged.

During their second year of Dance partner-work is thoroughly explored, though in all classes there is usually at least one isolate who will quite likely travel alone all through her school life. Along with this comes an experience of height and depth, spreading and closing, and the "dimensions" may be found out and practised. Again there is opportunity for language development and the practice of connected thought.

Many girls become adept at composing a rhythm and will use the tambour freely. Most lessons are started off by the girls themselves, one with the tambour, the rest experimenting with the rhythm, alone or in twos, or groups of three to five. All their knowledge is used in this part of the lesson and it is most revealing to watch the

variety of interpretation. With some there is the constant repetition of favourite movements: Angela always chooses to move quickly and sharply, straight sideways; Elizabeth favours gliding between high and low; Hazel is always sustained and likes to use a whole rhythmic phrase for one movement; Margaret must find a partner and always dances with someone else in mind. This free work may take as much as a quarter of the dance period, giving time for a number of girls to take the lead with the tambour. Sometimes one particular sequence is followed by everyone, but only once has this happened spontaneously. Two differing sequences may be put together after discussion of their varying qualities. This is very valuable if one contribution is taken from an ungainly or unsociable child, who can then feel her own movement becoming part of an enjoyable whole, and in so doing gain considerably in self-respect.

This rhythmic work is continued in the third year. Indeed, it would be difficult not to do so, as frequently most of the class is hard at work before the teacher arrives on the scene. In this last year the girls are introduced to moving in the three planes, again an interesting, thought-provoking experience and one that enriches their individual dancing.

This definite teaching of Modern Dance "techniques" is of great value to our sub-normal girls. Some of them are very withdrawn. A technical movement will help them to reach out and away without thought for themselves, engrossed in thinking out the movement, while their naturally excellent withdrawing movements can be praised and encouraged as part of the dance. Nervous, insecure children find security and have no time for their fears during the mental effort of remembering, not only a sequence of moves in space, but when to change weight and time. Sonia used to break out in a sudden, heavy perspiration and her hands would tremble, when confronted with a new situation, even when asked a simple question in class. After two years of Dance she took the part of a priest in "The Good Samaritan" and was able to glide the whole length of the school hall, calm, composed and serene, before a large audience at a school festival.

We have our unco-operative individualists. Yvonne was one of these. A beautiful dancer with an immediate understanding of movement, she was arrogant and intolerant of others' interpretations. Her response to music was always a story, herself the chief character, the rest of the class very subordinate. During her last

months at school she allowed herself to be submerged in a group and would even follow a leader. Her character outside the dance lesson became more amiable and considerate, helped, I am sure, by her movement experience.

Then there are the "flibbertigibbets" with fleeting attention and interest. Janet and Maria, identical twins, were so easily distracted that they often, literally, fell over their own feet and were apt to dissolve into giggles or tears at the slightest deviation from the ordinary. During their last year in school they took part in a dance-drama, "Pandora," before a strange audience in an unusual hall. They showed a remarkable understanding of sustainment, poise and balance, while dancing through the change of feeling from deep despair to an awareness of hope, when Pandora opened her box for the second time.

Jacqueline, who is still in school, tries hard to hide an unhappy home life. She is fifteen but reads at a 5-plus level, and her number work is no better. Her head is smaller than the normal; she has a squint, poor vision and her attention is very easily distracted. She is a great disappointment to her parents whom she loves dearly, though often an unwilling listener to their bitter quarrels. To her congenital disabilities is added a very poor posture, which will probably be cured only when she can face life without shrinking. Last term we composed a group dance to the music "Peer Gynt's Return." Jacqueline insisted on slashing furiously while the rest of the class varied their efforts, so we put her alone in the centre. The rest grouped round, advancing and retreating, while she attacked violently until exhausted. She was delighted and thought herself the heroine of the dance. This went on for three or four weeks when she suddenly decided that someone else should have a turn in the centre. Jacqueline's back is often quite straightened now. She finds that she can stand even taller than her teacher. The cause? It may be the unusual amount of exercise, or some emotional release, or just normal maturation. We do not know.

A very low intelligence is no bar to convincing dancing. During a performance of "Elijah" four girls with I.Q.s between 52 and 61 carried in an imaginary sacrifice and lowered it safely on to the altar without once allowing it to slant off their shoulders. We held our breath, but they were quite confidently in unison. In the same drama another small 15-year-old danced the part of the Prophet. She held us enthralled while her commanding little figure directed the building of her altar; then, with exquisite slowness, raised her arms and her being in prayer.

The disabled and physically ugly too can feel themselves beautiful in the dance. There was Carole with two club feet; Valerie with her spine fastened in a case; there is Kathleen, who is for all the world like a bunch of stiff-jointed sticks; Marion, our current "Bessie Bunter"; and Judith, a round little Mongol child. Each face lights up with delight while the ungainly body is dancing, and there are many sly glances into the glass-fronted bookcase which acts as a convenient mirror.

We have our failures, of course, though they are very few. Sandra, who entered the school very late and very ashamed, progressed so well that she was elected head prefect, but she refused to allow herself to dance except on odd occasions when she was off guard. This peculiar dancing was, in her opinion, something to be met only in an E.S.N. school and was therefore despised. During her last term we experimented with lines of dancers linking hands. We went forwards and backwards and sideways, we closed and opened, raised and lowered, straightened and curved and zigzagged. This, I overheard, was considered to be "Formation Dancing" (of which I was quite ignorant). Sandra was won!

Madeline remained apart to the end. She stood on one foot in a corner and closed in on herself. Rarely did she move from her spot and more rarely did she speak. But then, she would not even eat in public and later refused to come to school. She left us three years ago and cannot yet bring herself to start a job.

Like other communities we have our born dancers. Margaret was one of these. She was born of a mother out on licence from a hospital for sub-normal people, and had lived all her life in various "Homes." She was healthy and athletic and a joy to watch, with a unique feeling for music, a complete range of movement and was a sympathetic dancer alone, with a partner or as part of a group. She could be serious, comical, gay, lyrical, energetic, dreamy, sad, or sophisticated, but always lovely. She was adept at dancing a story and could always tell what her dance was about, often a romantic theme. She started a dance club which met after school and continued attending it, every week, for three years after leaving school.

As an added stimulus to movement the tambour has already been mentioned. This is used sparingly with the younger children, usually as an incentive to sudden strength. I find that their best response is made to the human voice, at least until they have a fair vocabulary of movement. Short bands from the "Listen and Move" type

of record are introduced after a few lessons. These immediately become firm favourites and may be requested every week for the rest of the term. The older groups are usually able to have the help of a pianist who is herself a "Modern Dancer." We occasionally use percussion other than the tambour and have made considerable use of gramophone records, classical music as well as that recorded especially for dance. So far "pop" records have been used only with the boys; but that is another story.

The first-year group dance in their P.E. kit, navy knickers and white blouse. The older girls wear dance tunics. These have all been made, in school, of a soft rayon material, very simple to wash and iron, and of about ten different colours. This costume, which covers a multitude of postural "sins," has been variously called "Very nice and neat," "A beautiful set of tunics," "Untidy!". The girls are fond of them, feel at ease and beautiful in them, and for the few they are the only pretty clothes to be called their own during the whole of their school career. We would not be without them.

The chief difficulty to be overcome in dancing with these children seems to be communication. Their thoughts come slowly; you must wait and not anticipate them. Ideas take a long time to be absorbed; you must wait and not necessarily think that you have been misunderstood. Any suggestion of rapid speech from the teacher will bring forth puzzled looks, even resentment. Explanations and tasks have to be simplified to such an extent that the teacher may be at a loss for an efficient phrase.

To the stranger, especially one with little understanding or experience of the children, our dancing may appear lacking in artistic quality, but to us the increase in confidence, poise, creative ability and personal adjustment make this a most worthwhile adventure.

B. A. FREEMAN.

A LUO FUNERAL CELEBRATION

One Saturday morning a friend stopped my car to see if I could squeeze his sister-in-law in, so that she might catch her bus connection from Kisumu to South Nyanza; as an afterthought he added: "I have heard that there is to be dancing and music at the funeral celebrations of an uncle of mine, near N'Gere, next Saturday; you are invited." And so we arranged to meet the following week.

These days it is very difficult, almost impossible, to be present at any dance celebrations in the reserve because it is only in non-Christian villages where such things are continued. All this is hard to understand, particularly when one has been part of a funeral dancing celebration as I have; also I've been a Christian, and danced most of my life!

When my two Luo friends and I arrived just outside the village (in East Africa the term "village" refers to the home of one family), everything was in full swing; we had heard the drumming from quite a long way off. We were greeted by three women with head-dresses of tusks, horns, and a fish basket covered with ostrich feathers; they danced up to us with a rhythmic stamping and a tremendous hip swing, accompanied by an occasional high-pitched scream.

The trouble about being the only European at such an occasion is that you attract so much attention, just watching, and when you join in it's impossible to move! It was mostly the women who danced this particular Luo circular dance; on the whole the movements were done very much on the spot, with many isolated shakings and twistings of shoulders and seats, accompanied by slow progression sideways in a closely-formed circle. Through modern educational dance this would all be familiar to you, as it was to me, but I just could not get my shoulders to move like the Luo women! My friends told me that everyone was very surprised to see that I seemed to be familiar with their movements, no matter how badly I did them; and they were particularly pleased to have me join with them, and I really enjoyed it, much more so than watching. It gets monotonous to watch because there is very little variety of movement or formation.

Some of the women were wearing the most beautiful beaded hats. One of them lent me hers to wear; she thinks she will be able to

get one made for me. as her husband is one of the few makers of such hats still in the craft. The next thing I knew I was given a different kind of hat, made from monkey's skin, a spear and a small shield, and with two other women we led the way, at a slow jogging run, right up inside the village compound. As we progressed, my two companions sang all the time of their brothers-in-law from where they came.

The chief, whose funeral we were celebrating, had worked in administration for forty-one years, and last year, two or three months before he died, he was presented with a gold medal, containing a portrait of the Queen on one side, and a certificate of service. He was a polygamist with five wives, all of whom were present at these celebrations, wearing his jackets and caps so that they were easily distinguished from all the visitors.

Once in the compound outside the houses, still moving slowly with our spears and shields, we were greeted by all the relatives. Here, also, there was a group of drummers in one place and an accordion player a short distance away. Dancing with the men, versions of the cha-cha-cha developed around the accordion player, and women danced in a group to the drum-players, in a very similar way to what we had been doing outside the village; and so we continued until I was exhausted!

One of my friends and I (the other was busy with my camera) found the special beaded hat, long blue dress and bells-on-ankles dancers who were having their tea before dancing later on in the dark around the fire. We tried to persuade them to do something there and then, but we failed. However, they were at the stadium in Kisumu on New Year's Eve, and their dance was similar to what we were doing in the circle, but the bells around the ankles added a new emphasis to the drum-beat.

Finally we three were given tea, and as dusk fell we said goodbye, with many thanks, to the first wife; but many of the women and some men continued to dance as they would do far into the night, so I was told. It was a friendly and wonderful experience. However, my friends tell me that once it is dark, native beer is drunk and dancing continues, but it all becomes wild and drunken. This I have not experienced.

On quite a different occasion this same friend found out that a Luo *thum* (pronounced "túm") player lived in a village two miles from college here at Ng'iya. So three of us paid him a visit. The *thum* is a small version of the harp, only the strings are made of

wire instead of gut. The player sits on a very low stool with the instrument resting on his left knee and left arm. He plucks the wire strings mainly with the right hand, and sets a counter rhythm with his right foot, which has bells round the ankle. His endurance is remarkable as he plays almost non-stop for an hour or more, making up words for songs about topical subjects or people present as he goes along (calypso style, perhaps?).

All this took place in a crowded mud and wattle home. Occasionally some of the women and girls present danced with movements very much on the spot, partly owing to lack of room. These "dabbing" and "flicking" movements of every part of the body are very natural to the Luo African. Once again I joined in, but needed more room, because I find it very difficult to do these small isolated movements, especially continuously in the way these African women do.

Just recently we have been trying to attend celebrations where the men are dancing as well as the women. This is proving very difficult—we are either too late, or the car is in the garage, or the celebration is late at night, or women only are dancing. However, with my friends' determination and knowledge of the district we shall eventually succeed.

The men dancing I also saw at the stadium in Kisumu last New Year's afternoon. Their movements are more acrobatic, and they wear large feather head-dresses, and skins over their shorts. There is a greater variety of movement, but the drum rhythm is still a slow one with a rumba-like accent. The drums are very skilfully played with both hands, the drummers often moving, in a more restrained way, with the dancers.

BARBARA HUNT
(Kisumu, Kenya).

THE ART OF MOVEMENT AND SKI-ING

As a well-known ski-mountaineer and representative of the Ski Club of Great Britain abroad and as a teacher of recreative keep-fit and dance classes, Pauline Sitwell was asked by a member of the C.C.P.R. to produce suitable and pleasurable exercises for mixed classes' pre-ski training.

The subject interested her so much that she continued with research into the methods of the four major Ski Schools in Switzerland, Austria, France and Italy, joining in with their own ski teachers' ski courses, which she found both interesting and exhilarating and which led her to look at the sport as a whole from every angle.

Having taught for the Norwegian Ski Expedition for six years, she then joined Lotti Smith at Harrods, has taught on the T.V. ski-slope in Earls Court and tried out all the so-called ski training machines, and in a practical sense has seen her own pupils on the snow and has successfully taught in one particular Swiss village.

* * * *

A friend and I were discussing Art of Movement and its relationship to ski-ing. We were assessing the sport and the teaching of it in "movement terms" in order to improve my friend's own performance. I thought the work done might interest other people.

First of all, it is a most rhythmic sport. Indeed, old time skiers denigrate the modern style by saying it is "dancing on snow". This it can be said to be, and long may it remain so, particularly to those of us who hold dance in a special relationship to all moving.

The main qualities of effort required are a rhythmic, central, wringing rotation. Shoulders are kept still, facing downhill all the time, while the lower part of the body works in strong twisting opposition, with as much hip and knee sideways displacement as possible, together with a movement forward and upward to allow the back of the ski to slither sideways for the turns, and a downward squeezing movement that consolidates each turn.

But (and this is the point we were agreed upon) taking the experts from every style or school, they all ski differently according to four variable factors: their own size and weight, the speed at which they are travelling and the snow conditions.

If one thinks of weight as *heavy, medium* and *light*; of individuals as being *tall, medium* or *small*; travelling at speeds that are *fast, medium* or *slow*; over snow that is very *slippery, sticky* or *very deep*; one begins to have a little idea of what the combinations might be, quite apart from the important difference of a person's own movement quality, and age.

Ski-ing is not just battling downhill, either on a prepared track or on natural snow. It is composed of linked, flexible turns, either with feet together as in the Christiania or Wedel (German) or Godille (scallop) as the French call it; or by opening the heel of the skis in order to "break" more, to start the slithering action at much slower speeds than is possible with the Christiania.

This last is used in difficult conditions, in unknown territory or when carrying a rucksack. This, the Stem turn, has as many variations of method as the Christie; they are legion. In addition, there is a more universal turn composed of half of each, the Stem-Christie, of which I can myself do about sixteen different versions of weight, edging the ski, raising and lowering oneself and so on.

The Christie Wedel is perhaps the aim of every skier (though I know many people who have skied the mountains of the world without even managing to keep their skis together). This is taught with a small, heel-lifting jump that is aided with a push off the snow with a ski-stick. This continuous "unweighting" of the heel of the ski combined with hip-twisting leads to a fast, fluid, wiggling line downhill that is a joy to see and do. In this way one keeps everything under control, or should do. It is really the result of the modern Slalom competition in and out of sticks that was originally invented by Sir Arnold Lunn many years ago as good practice for wood running, in and out of the pine trees.

In the beginning stages for all turns one has to teach a "preparatory movement", then the strong hip rotation and a "follow-through". As one would expect, eventually the follow-through becomes the preparation for the next turn, till only two movements occur.

These, in my own findings, are allied to breathing, a rhythmic inhalation as the body is raised and a squeezed exhalation as it is lowered and turned. There is only strong tension at the moment of exhalation, and there is that tiny pause afterwards that is contained in breathing itself.

So learning to ski is rather like learning to breathe or, rather, learning how not to interfere with one's breathing, to be unhurried;

and thus many of my exercises both pre-ski and on the snow are taught with this idea in mind. For what both beginners and others cannot do on a flat and unslippery floor, on their own two feet, they will find even harder rushing downhill pulled by gravity.

I have mainly confined myself to "downhill" turning, which is the greater part of ski-ing, but a brief word about "straight running" and uphill climbing on imitation "sealskins" (applied by various methods to the sole of the ski) is necessary.

Straight running is a simple and delicious experience. The feet are held tightly together, one foot a fraction in front of the other, according to preference and the lie of the land; return has been made to a fairly upright position with a mild flexion in ankle and knee joint. One should be as relaxed as possible in order to "imitate" the silhouette of the ground travelled over, in reverse. For instance, when coming to a bump more bend in the knees is taken, returning to normal running position immediately afterwards. In this way the body acts as a spring or shock-absorber, while the head travels at much the same level. This becomes completely instinctive till neither thought nor effort is needed.

Traversing a slope, that is ski-ing diagonally across it, much the same obtains, except that the upper foot is slightly more advanced, both skis are "edged" according to the depth of snow, more weight is put upon the bottom ski than the top one and, above all, there is a strong contraction between the lower ribs and pelvis on the downhill side of the body. The amount of each of the things mentioned will vary enormously with the individual.

Lastly I come to the "art" of climbing on skis. This is something seldom taught, but ideally it should consist of a slow slide from foot to foot combined with a stick movement, in which at no moment should any part of the body come to a stop. The difference between a good and a bad climber is even more noticeable than with ordinary walking. There should be a continuous "flow" upwards and, if wearing a rucksack (which in line with modern thought and ancient peasant practice should be worn as high up the back as convenient with the heavy things at, or above, shoulder level, and only light things weighing against the spine), with no shock or bounce or roll. Much energy is wasted on long ski tours by those who are entirely unaware how badly they walk, and I am sure many more people would take to touring if good uphill walking was taught from the beginner stage.

The most spectacular pictures of ski-ing are those taken of jumpers in mid air, looking rather like birds; and for gaining confidence for downhill competitions there is nothing like it. One has a most curious sensation of being pulled from below, for the down drag of gravity on the body comes from the heavy skis and boots, and this one can literally feel happening. The spine is "stretched" from below, whereas the reverse occurs with diving.

This feeling allied to the overcoming of fear in oneself is the reason why some people become addicts. Certainly there is nothing like it. All ski-ing contains so much that is special to itself, but the bird-like soaring of downhill running is quite intoxicating.

Whether pre-ski exercises are really of great benefit I am not altogether sure. For the complete beginner who has led an entirely sedentary life, perhaps! The simulated ski-ing machines I am definitely against. Ski-ing is a gravity sport needing flexibility and co-ordination, whereas far too many ski exercises and machines contract all the leg muscle groups. The real thing has so many different factors from the simulated. Learning to ski on the slopes, muscles are conditioned by ski-ing itself, and when tired or overstrained they tell one so, and one should have a rest. Many, many accidents occur to people who are "tough", very physically fit, who have become over-tired without knowing it. For myself, I have to "soften up" by doing as little movement as possible for three weeks before going out. Even then it takes at least a week's ski-touring to lengthen the Achilles tendon for good uphill walking without effort.

One word of advice. One should eschew all circuit and weight-training. I have it on good medical authority that the more quickly a muscle is "strengthened", the more fibrous its content, and the more trouble it will give later on in life.

Real Art of Movement training from childhood upwards would give the base on which to build. So often in classes of mixed groups of all ages, beginners and advanced skiers alike, there is almost no common denominator, for the men and the "strong", unless they are violently pulling themselves about or agonising themselves in some fashion, do not feel they are gaining any benefit, so one has to compromise. Of the many classes up and down the country there is hardly one that I would recommend, yet ski-ing is a sport for either sex and for any age from seven to seventy. One of my best pupils was seventy-two, because, curiously enough, he did exactly, and only, what one told him.

Speaking generally, Austria is very good at training fast skiers of the young age group, while Switzerland is far more careful not to let accidents happen and is good with older people. Anyone who can breathe can learn to ski, and the lovely giant-stride "gliding" movement that is ski walking on the flat can be as delightful as a childhood dream of seven-league boots.

Ski-ing for me is a way of breathing more deeply, which enables me to see and hear more and to drink in the beauty of the mountains and the sky through every pore of my skin, and a way of getting off the beaten track rather than on to one. It is a form of food that will last me through the grey days till next year, till another Easter comes round again of high peaks, unknown ground, known friends and wonderful sunbathing sessions in the flower-sprinkled pastures below the snow line.

PAULINE SITWELL.

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"Le Ski de France," Jean Franco, 1962.

"New Official Austrian Ski System," Professor Kruckenhauser, 1956.

"Ski Technique Moderne," Georges Joubert and Jean Vuarnet, 1956.

Certain of James Couttet's works. Emil Allais.

Christian Rubi's "Swiss Ski School Handbook for Ski Teachers."

THE SHADOW THEATRE FROM BERLIN

Last October I had the pleasure and privilege of bringing to London a group of eight students and a lecturer from the Abteilung Pädagogik of the Hochschule für Bildende Künste in Berlin*. The purpose of this visit was to give demonstrations of their shadow theatre and marionette work. The performances, at Goldsmiths' College, were enthusiastically received by large audiences of teachers and students, amongst whom were some from the Art of Movement Studio.

These Berlin students are art students, but unlike many English art students they decide, before commencing their four-year course, that they will become teachers on completion of their training.

Spiel und Bühne (Play and Theatre) forms part of the course of every intending teacher during the first two years, and some students continue for a further year.

I am an art teacher, and am primarily interested in this work as an aspect of design, but one of its most notable features is its ability to act as a focus for a wide variety of activities, bringing into a single unity art, craft, speech, drama, music and movement. The lecturer, Herta Schönewolf, is an exceptional teacher, and she has raised this work to a level where it does indeed give a direction and momentum to all the other craft work, at any rate for some students.

Much could be written on the educational implications of this integration. These notes are intended only to show how this work can be a stimulus to the acute observation and expressive use of movement. This is, perhaps, best shown by examples from what was brought to London, and what I have seen during the last three months in Berlin.

Two simple rod puppets jive. Great mobility results from freely swinging legs and arms, loosely-jointed, and without any individual

* Note on the Hochschule für Bildende Künste, Berlin.

This is the College of Art with the highest standing in Germany. The Pedagogic Department provides the art teachers for the "Grammar Schools," and equips them to take a vital part in the education in these schools.

The students study a wide range of fine art and craft work, and the craft work includes "Spiel und Bühne" (Play and Theatre), in which is included the shadow play and puppet work.

controls. The only support is a single rod continuous with the backbone of each puppet, and these are held one in each hand of the performer. Each puppet is, in fact, a series of pendulums, and the length and weight of the pendulums are tuned, so to speak, to the speed and quality of the music. This is done quite deliberately, and involves careful trial and error experiment in the making, so that the right sort of movement of the puppet results from an impulse conveyed through the rod. The period of oscillation is a function of the length of the pendulum and the force of gravity. A successful performance necessitates giving oneself wholly to it. The puppets are held above the head, but their movements appear to be initiated right from the feet of the performer and to travel upwards through the body. One must, in fact, give oneself.

A pair of shadow puppets dive and swim. Their proportions are far from realistic, but their movements are ridiculously convincing. During rehearsal the performers, two or three to each puppet, working in the closest possible collaboration, put down the puppets and practise in unison the movements and breathing of swimming.

A marionette is assembled before our eyes. The body descends from above, the legs ascend from below. Arms approach from the wings. All is governed by the pattern and accent of the music. Lastly, as the music reaches a climax, the head swims into place. Four performers work as one, transporting themselves mentally and emotionally into the world of this marionette, where the force of gravity does not exist, and it is natural to disperse one's limbs freely into three-dimensional space. The puppet performs a circus act, diving through a hoop and swinging from it. New patterns of movement are created, right and natural for a puppet which can freely come apart and reassemble itself, impossible for a human performer.

An abstract play is made, using many kinds of glass. The colour, transparency and reflective power of glass are imaginatively exploited to create a world where the simple movement of a triangle from a horizontal to a vertical plane, or the raising of a circle from the bottom to the top of the stage, can assume great dramatic significance. Using music as a starting point a rich structure is created, with a powerful dominating mood. Scrupulously exact

timing and sensitive control enable changes of speed of movement to be expressive. Perhaps in the first making of the play the music suggests and controls the movement. The necessities of the play in their turn modify the music, until a wholly integrated and expressive unity results. Beams of light reflected from the moving planes of glass clarify the movement and extend its influence and presence to the very back of the hall. An anthropomorphic quality in the forms permits the association of ideas to enrich the emotional content.

Where appropriate the students make their own music, using percussion or other instruments. The phrasing and accentuation of the spoken word can also give form to a play, or the play can be given emphasis and force by punctuation with speech and sound. No verbal description can do justice to a kind of work which depends as much as this on visual experience, but I hope that some hint will emerge from these notes. It will perhaps be clear that a situation can arise through this work in which inhibitions disappear, and unsuspected imaginativeness and power of invention are discovered.

MICHAEL PLATT

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DANCE AND DANCE DRAMA IN SECONDARY MODERN GIRLS' SCHOOLS

The following are extracts from letters written by girls from a Leicester Secondary Modern School telling me about their dance.

I have chosen some of those which express the enjoyment and benefit which the girls feel. I have left for later consideration those which perhaps indicate the direction which some of our self-criticism might take.

"I love dancing and I love music. When I hear music I automatically change it into some kind of dance in my mind. I hear the music and I think of the story it tells, its moods and the step I would dance to it if I could.

"In my dancing lesson I can forget I am at school. I can dance as I feel or as the music tells me to. When the music rises my inside rises and I jump. I twist and twirl in an effort to rid myself of the emotions that my body stores. If the music is soft and sad it makes me feel that way. I like dancing because it gives me a chance to shake off the dust that one seems to collect in a classroom. I can take off my shoes and socks and riggle and bend and stamp my feet. I can wave my arms and toss my head. I can be a Mexican, a Spaniard, or even a hunted animal. I love the romance and the colour of a film with dancing in it. It is not just acting, it is dancing and it is something I understand. I like to dance best with scene music and costumes, as they build a new world and help me to get into the mood. A flaming red skirt to twirl by a camp fire, guitars strumming, castnets clapping, sometimes I feel as if I am in a frenzy and I dance until my body aches and strains, but as long as there is music drumming in my ears I cannot stop. As a young child I was self-conscious, but as I have grown I have forgotten people and their opinions because it is something I love."

"Yes, I like dance because I think it's a different way of expressing yourself. When your seated at a desk and the mistress tells you to describe or express something (probably when you have read a poem), you know what you want to say in your mind, yet you cant put it into words. In dance its not like that because you

express yourself by the expressions on your faces and the way you move.

"I like to dance in small groups of three or four but not very much on my own. I am very self-conscious about a lot of things but in dancing I dont mind."

"I think ther should be much more dancing in our school, as you might already have been told, this is very unfortunate indeed, but never mind. At the moment we only have one lesson a week, tell you the truth I wouldnt mind if we had it ten times a week."

"Dancing in our school is wonderful. We only have one lesson a week but it is the only lesson I love. . . . I am say this because I love dancing. Are lesson is wonderful. Mrs Johnson plays the piano, wonderful. It is a pleasure to dance when Mrs Johnson is playing. All so free in dancing. Im really happy when Im dancing, it has got a feeling like spring even if I am dancing in the winter."

"Yes, I adore dancing. Music and my body seem in perfect harmony. Music also has moods and I love to set my story with the music. When I start dancing my story I forget where I am and who I am. My body and mind just dances what I feel and think.

"Take Exodus, for instance, I played the part of Moses (in my dance lesson) well, I had prepared myself so much that I could almost feel God asking me to send the people out of Israel, I could see the Red Sea before and I could see it parting. When we reached the other side I really felt myself thanking God for the land He had given us."

"As a younger child I felt a right proper fool doing what we did. But now I do not feel the slightest embarrassed because I have taught myself to forget."

(N.B. It will be obvious to the reader that in this school music plays an important part in the dance lesson and that there is an accent upon the dramatic stimulus. There is inbalance here, but it does not detract from the excellent contribution made by the dance and dance drama in this school. It is a secondary modern school in a city where at the time of writing grammar and intermediate schools took the more intellectually able girls.)

When one remembers that Mr. Laban and Miss Ullmann came to England more than twenty years ago and considers the number of

students from colleges who have experienced this kind of work, in their training, together with the untiring efforts of a few people in advisory capacity in education, it would seem that in the senior school especially there has been very slow progress in the development of the teaching of the arts of dance and dance drama, and that we should investigate possible reasons for this.

Senior schools where dance and dance drama are taught successfully are few, but one must recognise that in some schools excellent work is carried on in this sphere, and that in a few places marked progress is being made. One must also recognise that progress of this kind is bound to be slow if it is to be educationally sound. Such work needs continuity, demands experiment and patience with that which appears for a time to be unsuccessful. So it is not with despondence that I write this, but in an effort to investigate ways which teachers might find to help themselves in teaching within this sphere.

Students have often enjoyed their dance and drama in college, but have not sufficient knowledge to enable them to teach after the first recapitulation of work remembered from their college days. There are in fact not enough people with sufficient depth of knowledge to give continued guidance to teachers who wish to teach dance and dance drama. Often head teachers are not understanding enough and look for demonstrations and quick results. Such work is not to be done in order that children may become actors or dancers but so that it may contribute to their development as people and as members of a community.

A teacher must have a knowledge of her subjects which will enable her to stimulate creative work in her pupils and to help them to bring their ideas to clarity. So often in movement, dance and dance drama, pupils explore ideas but cannot produce phrases, motives or productions which are clear, concise statements, shaped and created. Clarity is necessary at all stages but is particularly important to the senior pupil; so all teachers of dance and dance drama must continually seek more knowledge of their subjects by reading, attending courses, going to theatres and expanding their own experience in these allied arts in every possible way. They should then have courage in their own beliefs which arise from their knowledge and from their teaching.

It is certainly not essential for the teacher to be a very good mover. Sometimes to be too facile is a hindrance and may lead to a tendency to make movement which is over-complicated for the

children and to demonstration which stifles rather than stimulates them. I quote from a child's letter:—

“Our dancing teacher is experienced at dancing but she expects us to do the same things as she does. The other day she showed us a jump which she wanted us to learn, but only a few of us could do it.”

If possible, a teacher of these subjects should not be exceedingly one-sided in her own movement tendencies or preferences for music or dramatic material. If she is, she must be aware that this is so in order that the programme arranged is as balanced in harmony and discord, in dynamic quality, in group and individual work, as is possible, according to the need of her pupils.

Difficulties with dance and dance drama for senior girls are experienced if the teacher fails to recognise the adult attitudes which the girls have by the time they reach the second or third year in the senior school. There is need for a teacher to have a sympathetic awareness of the world in which the girls live, so that she knows the kind of entertainment they have and can share and extend their interests.

It is important to have a starting point which the girls accept. It may be that this involves rhythms and ground patterns which are familiar to them. Music gives security, especially if it is strong and rhythmic. Such rhythms as Tango, Polonaise and Mazurka are quickly accepted as well as Samba, Rumba and Cha-Cha rhythms with which one may have begun. It is important that a teacher, having found success in these beginnings, moves sensitively towards other less familiar music and movement patterns. This she will be able to do if she has established confidence in her pupils and good relationships with her classes.

At all levels there must be understanding of the qualities of movement, of suddenness, sustainment, strength and lightness, freedom and control, shape or form and pathway. This must be given in movement experience if not also in words. Senior girls like to know more about the technical aspects of movement language. They can understand something of Laban's ideas, become interested in movement observation, and can share with the teacher the tasks which they face in creating their dance and drama. They can work with unusual pathways of movement and variations of effort, and can expand their movement vocabulary much more than is usually attempted. A teacher can use intellectual understanding of movement in a creative way provided that she balances with care

the dance or dance drama which is carefully worked, meticulous in gesture, with that which has much freer interpretation.

We have, I think, relied too much upon free interpretation of a dramatic idea or of music, giving the pupils too little language with which to work. The results are very soon unsatisfying and seniors come to the point when they cannot adequately express what they wish to say in movement. There is the danger that a misguided attempt to provide understanding may lead to girls thinking and copying, and being disciplined to movement ideas which they find difficult to grasp, which have for them little purpose and which bring no joy or freedom to express.

A balance between these aspects must be attained, the greatest consideration being that of the needs of particular pupils.

It is essential to have a word language which is intelligible to teacher and class so that ideas can be clearly discussed. I remember the girls who decided to portray "wisdom" in a dance drama saying: "We have decided that it should be fairly strong, quite sustained, with very open movement."

Girls in the very low streams in the secondary school cannot, of course, absorb and use more than the simple movement qualities and ideas, but these children also need to be taken into the teacher's confidence as far as is possible without worrying them.

It would be very good if more "pure" dance could be included in the programme, because this is an art form which senior girls especially can use. This will only come about as teachers become more knowledgeable about movement and can deal with the art of dance more competently.

It is, however, quite obvious from experience and observation that dance drama is important as a medium which stimulates, excites, and provides satisfaction for senior girls. Dramatic ideas, some chosen by the girls, some by the teacher, linking sometimes with work in English, Divinity, History, etc., can be used, some being dance dramas which are explored and quickly discarded, and others which are brought to a finished state and to presentation in some way.

Often girls come with ideas of movement, music or story, which do not seem artistic or even possible. One can often bring life and artistry to an idea which does not seem to have either, and can recapture enjoyment of "hackneyed" music by getting to know it more deeply. In this way one builds confidence in relationship and widens the horizons of the girls almost without their realising.

With seniors there is a place for teaching sometimes a set study composed by the teacher. This must be done with care, the composition meticulously clear, the nature of the theme intelligent, and intelligible to the class. Such a study may use some unfamiliar pathways and may extend the girls' language in dance form and provide discipline. This is the extreme level of imposing. It should be rarely done, but is occasionally necessary, perhaps once in two terms, taking three weeks to bring near to perfection.

A teacher should aim to use many degrees of freedom, from the girls creating individually or in groups with only the guidance of the stimulus, to work provided with more and more framework, and to the wholly guided study previously mentioned.

The needs of girls in senior schools in this field are related very closely to those of students in training colleges. There is, of course, the variation in age and maturity and in intelligence, but the need for security, release, excitement, and those things which are important to them exists in both groups, as does the expression of the need to create well and with satisfying thoroughness and completion.

V. BRUCE.

BOOK REVIEW

"A Handbook for Modern Educational Dance," by Valerie Preston.
Published by Macdonald and Evans at 25/-.

For all those who are interested in the further development of Modern Educational Dance this is an erudite and inspiring book, for it conveys quite clearly the subject-matter and essence of movement in its various aspects. The author has based her book on the Sixteen Movement Themes outlined in "Modern Educational Dance" by Rudolf Laban. She has described the themes more fully than was possible in that book and has underlined and restated their rich movement content. For instance, Chapter One, Theme One on "Body Awareness" starts with: "... this theme aims to enliven the body and make the moving person aware of the sensation of motion within his body." She later points out the importance of "... relationships between the different parts of the body so that they can work together and assist one another in producing harmonious movement." The different parts of this theme are:—

- (1) The body as a unit in motion and stillness.
- (2) Symmetric and asymmetric use of the body.
- (3) Emphasis on parts of the body.
- (4) Leading the movement with specific parts of the body.
- (5) Weight transference and gesture.
- (6) Parts of the body in contact.

In Theme Two, dealing with the awareness of weight and time, the often confused quality/quantity aspect is simply and vividly explained, as are the two kinds of rhythm, metric and non-metric, and where these originate in the body.

The author never lets the reader forget that all the themes are interlinked and that movement is an expressive language of logical sequences. Her gift of communicating movement ideas is clearly revealed in these two examples:—

“Flicking occurs when the hands and feet lead the body into sparkling action. Little twisting hops and skips, with fluttering hands and tossing head, bring the whole body into excited motion . . .” When a firm, sudden movement “. . . whips up the space around the body and the body twists and turns it is called a slashing action.”

Clarity is gained both by the use of supporting diagrams and by explanation of what a movement is *not*; flexibility is “not an aimless wander which would have a passive attitude . . .”

Mrs. Preston-Dunlop wins the teacher's respect for she shows insight into common misunderstandings and inappropriate class responses. Not only does every chapter contain several practical suggestions on how to use each theme, but Part Two of the book specifically sets out to do this by giving methodical progressions and schemes of work for the Primary and, in greater detail, for the Secondary age; and the final chapter deals with “Variety in Techniques of Teaching.”

At the present stage of the flourishing of Laban's work this book fulfils a great need for teachers, performers and students, and if the suggestions in it are practised they could touch off further creative effort and bring greater delight to the dancing child.

LORN PRIMROSE.

NOTICES

AFFILIATED GROUPS

Will secretaries of Affiliated Groups please send *not later than June* an account of their Groups' activities during the preceding year, together with their plans for the forthcoming year, to Miss G. E. M. Stevens, 64, Moor Lane, Wilmslow, Manchester.

GUILD PUBLICATIONS

Will members please note that copies of all Guild publications may be obtained from Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts (telephone BAR 5268), and NOT from the Editor or Secretaries.

FORTHCOMING ACTIVITIES

L.A.M.C. SUMMER COURSE

A residential summer course on “Dance as an Art and as a Force in Education” will be held from July 26th to August 1st at Goldsmiths' College, London, S.E.14.

Information and application form may be obtained from the Secretary, Laban Art of Movement Centre, Woburn Hill, Addlestone, Surrey.

REFRESHER COURSE FOR GRADUATES AND MASTERS, 1963

This will be held from Friday, October 11th, to Sunday, October 13th, at the Hayes Conference Centre, Swanwick, Derbyshire. Further details will be circulated later.