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EDITORIAL

A considerable section of this magazine is devoted to book reviews. As five of the authors are members of the Guild this seems a concrete example of "the promulgation of knowledge of human movement" which is one of our aims. At the Guild's inception twenty-five years ago there were no publications in English on Laban's work. Can we claim that the recent increase in authors and output is in some measure due to the existence of the Guild?

Of the members who answered the magazine section of the questionnaire there were far more satisfied than unsatisfied readers. This response is gratifying and members may be sure that the constructive suggestions they submitted will be acted upon. The possibilities of advertising were previously being investigated. The request for more frequent publication is not practicable and this, unfortunately, nullifies the otherwise good idea of a discussion section. Argument at six-monthly intervals would become blunted.

Would members who have never submitted articles for publication because they have not been asked, respond to this general request? It would be refreshing to have opinions, comments or impressions, however slight their authors may feel them to be, from younger members of the Guild.

It is intended to have the News Sheet circulated this year before Colleges of Education close in June and that it should contain details of future plans rather than reports of past activities. This should help students leaving college, and others moving to new posts, to know where they can dance in September. The list will only be comprehensive if group secretaries fill in the enclosed form and return it now. PLEASE do this.

Readers will have noticed that the Guild Symbol on the cover has been changed for the Kaleidoscopia Viva symbol which was designed by Stella Harvey. It was felt to be an appropriate gesture in recognition of this anniversary year.

KALEIDOSCOPIA VIVA REHEARSAL

3rd April, 1970

Although the producers and dancers all protested that more work had to be done, that there was uncertainty about some sequences, that many costumes were incomplete—yet, to observers, the dress rehearsal at Lady Mabel College was very impressive. The groups, from all parts of Great Britain, had come together for a three and a half day rehearsal at Lady Mabel and Bretton Hall Colleges of Education in the West Riding of Yorkshire. The Guild was fortunate to have the excellent facilities of these two colleges placed at its disposal and thanks are due to the principal and staff for their very generous co-operation.

During each morning there were limbering sessions and group practices; in the afternoons everyone assembled for the major task of bringing together into one production the ten cantos which had been separately rehearsed.

Geraldine Stephenson has been working on this Festival since 1967 and, since September 1969, has visited each group in its own rehearsal centre. Now, seven weeks before the actual date of performance in the Albert Hall, the performers, producers, and the director came together for the first time. During these few days Miss Stephenson not only welded the separate scenes, but also produced the percussion overture for the opening of the second part of Kaleidoscopia Viva, and rehearsed the total cast in the final unison dance—a movingly simple and dignified finale.

It was obvious that some groups were in a more advanced stage of readiness with dances formulated and costumes completed; others were less able to indicate the expression of their canto. But there was an overall concern to give the performance maximum impact and all participants contributed to the atmosphere of disciplined enthusiasm.

J.A.C., E.M.S.

THE NATURE OF DANCE

RODERYK LANGE, M.A.*

Rudolf Laban's contribution to the outcome of modern dance research cannot be overestimated. Thanks to his findings in the field of human movement and dance, an objective approach was established for the first time. This forms the basis of a scientific approach in dance and for the establishment of dance anthropology as Laban clearly foresaw¹. By this means we are able to-day to build up a knowledge of dance and thus fill the gap disclosed by comparison with other human sciences. In this article we shall refer to Laban's contribution in that field.

I. THE ORIGIN OF DANCE

The problem of the genesis of Dance has been worked out many times by different authors. Let us shortly review a few of the better known standard definitions of dance :

- (a) Dance came from the need to release psychic tensions by means of rhythmic movement. (Dr. J. Schikowski, *Geschichte des Tanzes*. Berlin 1926).
- (b) Dance originates from emotional impulse and improvisation. (Max v. Boehn, *Der Tanz*, Berlin 1925).
- (c) Dance is used to reveal inner moods and emerges as a result of an impulse. (Der Grosse Brockhaus, Leipzig 1934).
- (d) Dance is the expression of joy. (B. H. Schurtz, *Urgeschichte der Kultur*, Leipzig 1900).
- (e) One stream of Dance came into existence as an expression of personal feeling, mainly of 'ecstatic' character, and afterwards was secularised becoming 'social' dance, as a means to express joy and eroticism. A second stream of Dance came from magic ceremonies and cults and can be described as 'dance in society' with ordered and disciplined forms. From this stream of dance, mime also developed. (W. Wundt, *Völkerpsychologie*, Leipzig 1919 Bd. III, *Die Kunst*).
- (f) Dance originates from ecstasy ('individual', formless) or from magic (determined and ordered forms). The dance form consists of movement shape, floor pattern and rhythm. (F. Böhme, *Masstäbe zu einer Geschichte der Tanzkunst*, Breslau 1927).

* A summary of lectures given at the Art of Movement Studio in the academic years of 1968/69 and 1969/70.

¹ Laban R., *Dance in General*. (First of a series of eight open lectures on the History of Dance given by Rudolf Laban at Dartington Hall in 1939). *The Laban Art of Movement Guild Magazine*, 26 May, 1961.

THE NATURE OF DANCE

- (g) Dance is defined as the spontaneous activity of the muscles under the influence of some strong emotion, such as social joy or religious exultation; definite combinations of graceful movements performed for the sake of the pleasure which the exercise affords the dancer or the spectator. Carefully trained movements which are meant by the dancer vividly to represent the actions and passions of other people. In the highest sense it seems to be for prose-gesture what song is for the instinctive exclamation of feeling. (W. Ch. Smith, A. B. Filson Young, *The Encyclopædia Britannica*, 11th ed. 1910, vol. VII p. 794-795).
- (h) Dance is rhythmical movement without any utilitarian aspect. (C. Sachs, *World History of Dance*, Berlin 1933, London 1938).
- (i) Rhythm and dance are means of discharging feelings of joy and excess of energy in rhythmical movement which does not require such an effort of thought and will as work. Dance borrowed its rhythms from work. (K. Bücher, *Arbeit und Rhythmus*, Leipzig 1896).

It is striking how very much these definitions vary. Some of them are concerned with the psychological background in the outcome of dance, or are concentrating on some functional aspects. Some other definitions are concerned more with the structural element of dance analysed in a subjective way. But not one of them gives us a full and satisfying answer to the old question—what is dance? What is more, very few of them go back to the most important element of dance which is human movement.

Several investigators repeatedly stress the role that rhythm plays in dance activities, which is understandable because there are very close connections between rhythm and body movements.

But the terms 'rhythm' and 'rhythmic' are capable of many interpretations. Usually one identifies rhythm with metrically performed music. This interpretation we have inherited from the European music school especially of the 19th century. But there are many other rhythmical manifestations in existence, including rhythmical freedom which is so much opposed to rhythmical strictness. We know also that rhythm will be found in any human action and is not confined only to music, as we are meeting rhythm in any visual and spatial art like sculpture, architecture, painting, etc.

Curt Sachs in his magnificent study² suggests a quite new perspective for the proper understanding of rhythm. It will be per-

² Sachs, C., *Rhythm and Tempo. A Study in Music History*, New York 1953.

haps worthwhile to mention here that Plato already explained rhythm as the *kinéseos taxis* (the order of movement³) Aristoxenos of Tarentum, a pupil of Aristotle, called rhythm the *taxis chronon* (the order of times). According to this we understand that all physical happenings, including human movement, occur in space and time, and rhythm organises all time-bound events into regular periods, thus making them accessible to the senses. In that way it would be hard to imagine any human movement occurrence without rhythmic organisation. Rhythm is an integral part of movement.

Therefore in the strict sense of the word 'rhythmic' one should really never speak of *rhythmical dances*. One should say perhaps *rhythmically stressed dances* instead.

Further we will discuss shortly the *organic rhythm* as being opposed to the *metronomical or mechanical rhythm*. The organic rhythm is always connected with the action of self-expression⁴, and very often forms irregular periods which are not necessarily strictly metrical. But nevertheless they form specific regularities. It may be seen at its best in dances of many primitive peoples or European peasants where dance still remains an art generally needed and generally known, often with an element of improvisation. This touch of freedom makes the 'meter' non-mechanical. In fact it makes it more human⁵.

The *metrical rhythm*, if strictly followed, actually restricts the spontaneous expressiveness of the human body. It may be best experienced in the form of the metronome, and one knows how difficult it is to follow these mechanically measured time units. The rhythmic patterns of machines of all kinds are totally alien to living beings.

The *free rhythm* is not to be identified with chaos. It is non-metrical and may not have strictly repetitive periods. It belongs to earlier stages of biological development and is shared by animals. Strictness was introduced by Man⁶.

As a primary factor rhythm is not only familiar to each individual (as body functions are rhythmical) but it can be easily recognised by a group and used in its activities. The universality of rhythm explains its transmittive character. Living beings are affected by particular rhythms, which are therefore of great importance for intercommunication in the earliest stages of group life. But even now-a-days it can be still experienced. (For example the

3 Plato, The Laws, II, 665.

4 Meerloo Joost A. M., Dance Craze and Sacred Dance, London 1962, p.40.

5 Sachs Curt, op.cit., p.12.

6 Sachs Curt, op.cit., p.21, 65-67.

war-drum of primitive peoples, or their modern equivalent, the rhythmical shouting of slogans at mass meetings of the followers of Hitler and Mussolini. We also know how quickly rhythmically stressed dances like "Rock and Roll!" etc. spread).

Man has always used rhythm to co-ordinate his group activities in dance and in his working actions. All over the world we can see examples of group work executed to the accompaniment of rhythmic songs or to a rhythmic beat of drums, etc. Karl Bücher in his famous book about Work and Rhythm⁷ explains this relationship convincingly. Nevertheless his theory that it was from working rhythms that dance rhythms developed has not been proved. On the contrary, it seems to us that before Man started to develop his more complicated actions, especially those connected with the use of tools, he already knew many other basic rhythmic actions, especially those connected with self-expression and communication. This can also be seen in the animal world⁸ and is already there connected basically with their 'dance' actions.

This appreciation of rhythm as an integral part of movement is fundamentally used by Laban in his 'Theory of Movement'. But what is more important is that he discovered that there are other components of movement beside the rhythm forming the very specific *language of movement*. An imaginative example of this is given by Laban in one of his books⁹. There was for many years a mystery surrounding the 'bush-telegraph' of the African drums. Investigators could not see how it was possible to spread information over thousands of miles of jungle and veldt inhabited by tribes speaking different languages. It was clear that it must be some sort of 'international' drum language which could be understood by initiated receivers. But the principles of this code were still unknown. At last one of the Africans explained that when these drum rhythms are received they are visualised as a sequence of movements by the drummer, in other words as a kind of symbolic dance, and in this way its messages is communicated.

As *movement* is the essential material of Dance it is astonishing how very little the above surveyed definitions of dance took account of the whole problem, namely the characteristics of movement itself. It is much as if the analysis of sound material were missing from musicological investigations. All these definitions, in fact, give only partial solutions to the problem. And this is because it is only

7 Bücher Karl, Arbeit und Rhythmus, Leipzig 1896.

8 Darwin Charles, The expression of the Emotions in Man and Animals, London 1934.

9 Laban Rudolf, The Mastery of Movement, London 1960, 2nd ed., p.86.

recently that the structure and the principles of human movement were discovered by Rudolf Laban¹⁰.

Laban's Theory of Movement is not restricted to aesthetic considerations. By means established by him it became possible for the first time to put observations of movement into the form of a rational statement and to make a permanent record of the results in graphic scripts. In this way each and every movement can be comparatively analysed, and this provides the basis for a scientific approach in movement and dance research.

The activities of the physical human body in movement are subject to the ordinary laws of Physics as they operate in space and time, and can be objectively observed. Following the spatial analysis as established by Laban, his *Kinetography*¹¹ enables us to record precisely the three-dimensional character of movement, its extension into any direction, its timing and its continuity. In that way any movement structure and its dynamics may be analysed.

But as Man is a complex psycho-physical entity his inner life also participates in movement actions. His inner attitudes reveal themselves in movement thus giving to it some particular characteristics. These inner life manifestations in movement can also be recorded in a relatively objective way. It would be naturally not possible to convey them by giving absolute dimensions and measurements. But what Laban called 'effort' analysis and its notation enables us to define our attitudes towards motion factors (weight, space, time, flow—on to the background of the general flux of movement) in *proportional* arrangements¹². This type of solution given by Laban is something totally new. It was not possible before to reveal the manifestations of Man's inner life in a dynamic synthesis of movement performance.

What Laban called "Effort" is the most substantial part of any movement action. To perform a definite task a specific "effort" is needed. Success will be obtained if the effort is adequate to the given aim. The economics of movement are obviously the decisive point here. But one is able to handle them properly only if one's effort capacity is balanced. And that is connected with the inner experience of a person.

These inner attitudes which manifest themselves very clearly in movement, are common and genuinely understandable in the world of Man. They can even be seen in dead material which has

10 Laban Rudolf, *Mastery of Movement*, London 1950, 1960.

11 Laban Rudolf, *Principles of Dance and Movement Notation*, London 1956.

12 Laban R., Lawrence F.C., *Effort*, London 1947.

been treated by Man's movement action (e.g. sculpture, painting). It is thus understandable that the content of movement, namely that which arises from the inner attitudes, is the basic element of expression and communication already present in the very early stages of human development.

In spite of great differences in stages of development there are close connections between the world of Man and the world of animals in the field of movement.

First of all Man, as well as animals, uses movement in 'every-day actions' to provide the basic necessities of life. It seemed for a long time that higher development of those 'every-day' actions and the invention of tools was the monopoly of human beings. But further investigations into the world of animals has shown that some animals also (not only mammals but some sorts of birds too) use "tools". Some of the insects even know typical forms of rearing. (For example ants keep their "cows", i.e. aphides, which excrete a sweet substance)¹³.

Again, movement as a means of communication is used by animals as well as by Man. Observations made by psychologists reveal also that the more any movement expression is primordial the more contagious it is, for example in such actions as: coughing, laughing, crying, yawning, itching, scratching, shivering, rocking etc.¹⁴.

Many examples taken from the animal world bear witness to the part that movement plays in communication, along with the seeming "dances" performed by animals e.g. worker bees make specific dancing movements to tell other worker bees where honey can be found, and, of course, different forms of "courtship" dances are an important element in the mating of many animal species. But these animal "dances" also trace out abstract shapes and fixed floor patterns, and it can be said that the dances of animals consist of stylised movement actions. It must have been in a similar way that Man used to do it. What we still do not understand are the precise intentions of animals in constructing their dances and the degree of their conscious awareness of what they are doing.

It has often been stated that play is of great importance in the process of a child's development¹⁵. But again it must be noticed

13 E. A. Armstrong, *Bird Display and Behaviour*, Dover, 1965; J. T. Moggridge, *Harvesting Ants*, London 1873.

14 Meerloo, *op.cit.* p.36.

15 Huizinga J., *Homo Ludens*, London 1949. Groos K., *Die Spiele der Menschen*, Jene 1899. Buytendijk F. J. J., *Wesen und Sinn der Spiele*, Berlin 1933. Buytendijk F. J. J., *Das Spiel und der Spieler*, Frankfurt/m 1959. Hagemann C., *Spiele der Völker*, Berlin 1919. Millar S., *The Psychology of Play*, London 1968.

that young animals also take great pleasure in some sorts of "games-playing"¹⁶. According to Laban's observations the play of children and animals is simply an unconscious practising of "effort" actions, a way in which young creatures can "try out" different types of movement qualities necessary for the mastering of different actions when they are fully grown. This particular "study" of efforts is still present in the dances of adults¹⁷. It has only a different motivation.

A further reason for the urge to dance among living beings is the need to relieve the feeling of discomfort resulting from excessive use of particular joints in specialised everyday movements. Dance movements are providing here a natural counterbalance¹⁸.

From many descriptions of primitive peoples it is well known that often they relieve emotional tensions by means of movement and dance, tensions caused by joyful events as well as by disturbing events. Children react in the same way. Sometimes human beings need to be taken back into the early stages of their own development, to experience once more the security of earliest childhood associated with familiar movements like rocking etc. It is interesting that these ontogenetical experiences in movement observed by psychologists in the development of a single child are mirrored in the historical development of Man and will still be found in the dances of many primitive peoples¹⁹.

These are all examples where dance still plays a *physiological* role in the life of human beings as well as of animals and is directly connected with biological functions. Therefore we must look for further explanations of other aspects of Dance—first of all the one connected with the spiritual development of Man.

2. THE SPIRITUAL ASPECT OF DANCE

As is well known, of all animals Man is the only one whose actions are also directed towards moral and spiritual achievements. The thinking Man possesses the ability to create abstract ideas and feels the urge to communicate them to the world around him. As movement is the most primordial means of communication, Man revealed these ideas first of all through movement. Movement is used here as a means of human expression which cannot be interchanged with verbal description. This specific 'movement thinking' was Man's first step in self-expression on his way up to spiritual

16 Groos K., *Die Spiele der Tiere*, 1896. Millar S., op.cit.

17 Laban R., *Mastery of Movement*, p.16-17.

18 Laban R., *Modern Educational Dance*, London 1948, p.17.

19 Meerloo Joost A. M., *Archaic Behaviour and the Communicative Art*, *Psychiatric Quarterly* 29, 1955. *Rhythmus und Extase*, Wien 1959. *Dance Craze and Sacred Dance*, London 1962.

life and creativity. Still inherent in dance, it was certainly the predecessor of thinking by word-symbols²⁰. Thus in the art of dancing the spiritual experience of Man is revealed directly through his body, as the only instrument essential to dance.

Dance as an art is directly concerned only with the spiritual life of Man, and belongs primarily to spiritual culture. This is perhaps the first criterion by which we can distinguish between animal "dances" and Man's Art of Dancing.

Nevertheless the essential material of the dance is still human movement. It differs from the every-day movement "language" only by its transposition to the poetry level of bodily actions in space.

And here Laban's Theory of Movement gives us once more a quite new opportunity to define dance actions. His discovery of the principles of movement is a great step towards the explanation of movement actions. The basic elements used in dance actions are the same as in work actions, only they are stressed differently because there are different functions for work actions and dance actions. So the quality of movement in dance is quite different from that in everyday actions.

It is obvious that in work actions the element of 'weight' must be stressed first of all. While performing a physical task one has to overcome the weight by the application of energy. In dance the most important element is the 'flow' of movement²¹, which in such an amount has no practical equivalent in everyday actions. Here we see again that the dance action is not connected with utilitarian aims but has a different function in Man's life. As an art it is abstract not only in its form but also in its content.

The remaining elements of movement in dance are of secondary importance and they may be stressed as well. For example the element of time as it appears in rhythmically stressed dances or the element of space, when spatial structures are being especially explored in dance.

The *flow of movement*, so clearly to be seen in dance execution, determines at the same time the substance of dance. Movement action in dance has no practical functions, and it is only through its continuity, its 'lasting', that the phenomenon of dance can be established. Without the continuity, without stressing the flow of movement, there is no dancing action. The flow of movement is the warp of dance.

20 Laban R., *Mastery of Movement*, p.17.

21 Laban R., *Modern Educational Dance*, pp.95, 96, 102-103.

In the light of these explanations it becomes understandable why people are able to dance even after hard work. Many ethnographical observations give us accounts of peasants returning from a full day's work in the fields and then enjoying a whole evening of dancing, even continuing well into the night. It seems that on these occasions the dance actions serve as a counter-balance to the work actions, not only psychologically but also physically.

The same explanation will apply to the feats of primitive warriors returning after long and exhausting marches but still capable of astonishing energy in performing dances. Very often the dances go on through several nights with only very short breaks for sleep.

It is remarkable how often in ethnographical field work one comes across old people and people weak and ill who become lively and much refreshed when they start to perform their old dances. It is quite understandable that such a return to the old happy days must be emotionally very stimulating. But at the same time one can notice that the action of dancing must itself have some special physical characteristics which enable the old people to execute what are sometimes very exhausting movements. It is also quite clear that here must be a very strong spiritual background behind the physical manifestations of such dances.

From my own field work I would like to give here another interesting example. An old peasant man was ill for several years and unable to do any hard work. But on several evenings he danced and was not too much exhausted. The villagers were very angry with him, thinking that if he could dance he should be able to work as well. This man explained confidently to me that dancing does not demand of him any of the 'strength' of which work demands so much.

Dance is the most popular and primary form of expression in art because the 'raw material' is the universal and primordial human movement. The difference between dance and other forms of art also lies in the very direct participation of the performer in the art of dance, the dancer himself acting as a coefficient, and his body being the only instrument he employs. Therefore a dance exists only for as long as the dancer is actually dancing. That point can not be without influence on the object (dance) and the subject (dancer).

As always in art, dance is also connected with the joy of self-expression and the satisfaction coming from creative activity. Here the aesthetic urges of Man come alive, and even in his early stages of development dance has not only biological functions but also quite certainly some aesthetic aspects. Nor is it only in the world

of Man that this can be observed. Investigations have shown that some activities akin to art are also found among animals, for example decoration, song and dance²².

It is well known that many primitive peoples are very careful in preparing their adornments and dresses for dance activities. For example, flowers used for that purpose have to stress the attractiveness of the body but at the same time it is an aesthetic estimation of these adornments²³. But first of all the execution of dances and the aesthetic experience coming from it is for the primitives a great positive stimulus binding them to life and encouraging them to live in their hard conditions.

Laban's observations revealed that the aesthetic pleasure in dance is derived mainly from the feeling of balanced 'effort capacity'. The whole dance activity plays an important compensatory role. After the disturbances and frustrations of every-day activities, Man feels the urge to dance which stems from his "deep rooted need to keep alive the effort balance"²⁴. The state of balanced effort capacity enables Man to accomplish new tasks and perform actions in the most appropriate and effective way.

In dance, as in any other art, Man manifests his life experience creating forms and symbols out of rhythms and movement shapes. Harmony of movement is explored by Man in Dance.

Dance as an art form appears therefore basically in abstract shapes in comparison with his every-day life actions. If some every-day movement routines or reminiscences of work actions are introduced, they always undergo a thorough stylisation. But the medium of dance is familiar to all human beings as it consists basically of expressive elements of movement. So for understanding dance no special study is needed, and dancers can perform in a foreign country without speaking that country's language: they communicate by means of movement. Where, however, the symbolism of a dance exceeds the natural capacities of movement language the dance content becomes incomprehensible, to be understood by people who know its *conventional* meaning (for example, Indian Dances with the symbolism of their hand gestures).

At the same time it must be stressed here that the symbolism of gestures which communicate conventional meanings very early

22 Sachs C., Eine Weltgeschichte des Tanzes, Berlin 1933, p.7. Junk W., Handbuch des Tanzes, Stuttgart 1930, pp.240-241. Grosse E., Die Anfänge der Kunst, 1894.

23 Malinowski B., The Sexual Life of Savages in North-Western Melanesia, London 1929.

24 Laban R., Mastery of Movement, p.140.

became separated from the primordial language of movement. There are for example already differences in the elementary functional postures of resting, "yes" and "no" gestures, greeting with gestures, expressing moods by stamping the feet or sticking out the tongue etc.²⁵ in the different cultural areas.

According to many observations made among primitive people it seems that the aesthetic spell coming from objects of art has contributed to the establishment of magic. Here the dance plays a special role. Dance is of great influence to the inner life of Man, and therefore is directly connected with belief of having mystic and magic significance. According to these beliefs, it is by means of dance that Man is able to make contact with deities, to influence their will or to appease them, to fight demons, to increase fertility, to bring down rains and drive away disasters.

Among many methods used by primitive Man to achieve a state of self-hypnosis dance plays a major part. With many peoples it is used as a means to arouse or on the other hand to calm strong emotions. In a state of dance-ecstasy Man is able to walk on fire (for example the Dyak tribes in Borneo²⁶ or the "nestinari" in the Balkan area²⁷). Sometimes as a result of self-hypnosis the dancer identifies himself with the animals he is representing in special dances. (For example the animal-dancers in Java²⁸.) In this way the dancer really believes that he is a snake, a kangaroo, a bird or even a plant²⁹.

Trance and ecstatic dances have played a big role in human culture. This particular element in dance sometimes produces a sort of mass-psychosis, as for example in the dance epidemics during the later Middle Ages in Europe. But even today there are religious sects that use trance and ecstatic dance as part of their rituals³⁰.

In later stages of human development the original, simple magic beliefs develop into more and more complicated cults, with the need to reveal the characteristics of deities on the one hand and to appease them on the other. The magic dances developed successively ritualistic characteristics. Along with the legends and stories of gods, the accumulating mythology, the ritualistic dance actions

25 Conrad J., *The Many Worlds of Man*, London 1967, pp.282-284.

26 Plessen V.v., *Bei den Flussvölkern von Borneo*, Atlantis, t.VIII, 1936, p.660.

27 Arnaudoff M., *Die bulgarischen Festbräuche*, Leipzig 1917, pp.50, 54.

28 Sclenka E. & L., *Sonnige Welten*, 1905, p.133.

29 Werner H., *Einführung in die Entwicklungspsychologie*, 1933, p.262.

30 Wavell S., Butt A., Epton N., *Trances*, London 1966. Bourguignon E., *Trance Dance, Dance Perspectives* 35/1968.

of many civilisations became more and more confused with story telling. Here again the language of dance was primarily used as a means of communication and interpretation. Human features were ascribed to the gods, and the performers who represented them in rituals, had to express originally all the god's characteristics by movement only³¹. Even the much later ritual of the early Christians was not without an element of dance, though this was later condemned by the Church.

As the story-plots of dance ritual became more complicated they could no longer be expounded by means of dance language only. Mime and Speech were later introduced to make the action clearer, and in this way the ritualistic dance drama of ancient cultures came into existence. The secularisation of this type of dance ritual was the beginning of the theatre³².

In this context it is clear that there have always been deep lying connections between art (especially dance), magic and religion³³. It also seems probable that the 'art of dance' is the primary form of art.

DANCE IN CULTURE

Dance as Art is part of a people's culture used by a society in a particular form determined by its needs and aesthetic norms, and valid for a given period and a given territory.

Although there are great differences between the dance cultures of primitive people and those of civilised populations, analogies between them can still be found. How many relics of the oldest forms have survived even in European peasant dances!³⁴ It is indeed astonishing that such deep and genuine connections should still exist. The history of the development of European folk-dance for example is obviously very complicated and must take into consideration many infiltrations and adaptations from other cultures. Nevertheless traditional shapes characteristic of a wide cultural area can be found, and the original function can be easily recognised. Dance represents a primordial object of culture and shows many ancient and universally human features.

Many examples from the history of various cultures tell us that dance has played an important part in all stages of cultural development. In group dances a community first gains the feeling

31 Backman E. L., *Religious Dances*, London 1952. Spence L., *An Introduction to Mythology*, London 1921. Spence L., *Myth and Ritual in Dance, Game and Rhyme*, London 1947.

32 Ridgeway W., *The Dramas and Dramatic Dances of the Non-European Races*, Cambridge 1915.

33 Harrison J., *Ancient Art and Ritual*, Oxford 1913. Leeuw van der G., *Wegen en Grenzen*, Amsterdam 1948.

34 Buschan G., *Die Sitten der Völker*, n.d.

of togetherness. Especially in the early stages of human development, among existing primitive populations, and still surviving where the social ties are maintained, dance is a necessary and integral part of community life, and performs many important social functions. For some people dance is their only means of organisation³⁵.

Special dances leading to ecstatic states were developed by magicians, priests and leaders in their magical actions designed to induce mass psychosis³⁶. In this way a group could be effectively united in a feeling of deep connection with each other, as in the very practical example of preparation before going into battle. Sometimes dances of this type were used as a sort of group psychotherapy³⁷, in which communal exultation produced a release of psychic tensions. Thus in primitive societies dance was often used as a healing treatment, but it is not so long ago that modern societies experienced dance-frenzies, the Shakers, Jumpers only to be mentioned here³⁸.

The communicative characteristics of dance in group activities are obvious. Here once more the contagious spell of dance movement is evident from the fact that the whole community takes part in the dance. At some stages of cultural development people may take only a passive part in dance, but even then they identify themselves fully with the active dancers and thus a real part in the dance as a whole. The conscious partition into performers and spectators comes at a later stage with the specialisation of dance as a profession and as a form of spectacular entertainment.

In contrast to individual dance performers, in group dances it became necessary to emphasise the acoustic background, to organise the time element rhythmically in a unified form perceptible to all participants. Many peoples still do it by clapping, rhythmic shouting or reciting words to create rhythmic phrases. As the dance was the main matter, the melodic line of the musical accompaniment is often very poor. But still in many European traditional dances the subordinate role of the music is obvious³⁹. Very often the melody and its rhythmic variations are improvised and given by the dancers to the musicians just before the dance starts. The musicians are expected to follow the movements of the dancers, and as their mood changes, to change the accompaniment

35 Buschan G., *Neue Beiträge zur Menschen und Völkerkunde*, Dresden 1927. Boas F., *The Function of Dance in Human Society*, New York 1944.

36 Schurtz H., *Urgeschichte der Kultur*, Leipzig-Wien 1900.

37 Ohlmarks R., *Studien zum Problem des Schamanismus*, Lund 1939.

38 Meerloo Joost A. M., *Dance Craze and Sacred Dance*, London 1962.

39 Danckert W., *Grundriss der Volksliedkunde*, Berlin 1939. Hoerburger F., *On Relationships between Music and Movement in Folk Dancing*, IFMC XII/1960, p.70.

simultaneously. Thus a good deal of music of all kinds developed out of dancing activities. The influence of dance on the shaping of music forms is obvious too⁴⁰. Musicologists could have solved many problems concerning some facts in music origins if there existed a wider knowledge of dance.

In comparison with drama, dance has a deeper meaning in the life of primitive people, though dances often contain some traces of drama, resulting naturally from the relationships between several dancers in action. Moments of drama are sometimes re-enacted in magic dances and religious drama as it developed later is, for the most part, still connected with dance.

The basic feature of primitive dances and dance folklore is that they were created by the dancers for themselves and their own circle, which may include other inhabitants of the same village or other villages, sometimes a great distance away but always in the same cultural area.

The creator of a dance remains anonymous, although his name may sometimes be well-known as a marvellous dancer or as a genuine 'ballet-master' and he may enjoy great respect and appreciation. But the production of dance is something entirely natural and is not regarded as a special, independent trade. And if there is any specialisation in dance activities it is still different if compared with dance specialisation in an urbanised society.

One of the other basic characteristics of dance in this condition is the way in which it is passed on "by word of mouth", the form of the dance being communicated directly from one dancer to another, often being imitated by the receiver. But even if some dances will be taught to young people e.g. during some initiation ceremonies, it is not a dance teacher who does it, but the magician.

Of course dances communicated in this way may undergo some changes in the process because of the shortcomings of human memory, though it must be remembered that the memory of primitive peoples is astonishingly retentive, capable of reproducing incidents from the past even after a long time, with a photographic accuracy⁴¹. This is one of many factors explaining why traditional dance material is so very conservative. On the other hand one can presume that some details of a dance might not be accurately remembered by those who only witnessed it, especially if the original function of a dance is changing. The personal element in dance interpretations might also be introduced unconsciously, with the individual interpreter selecting the type of movement best suited to his mood.

40 Collaer P., Linden van der A., *Historical Atlas of Music*, London 1968.

41 Levy-Bruhl L., *Les fonctions mentales dans les sociétés inférieures*, Paris 1910. *L'âme primitive*, Paris 1927.

Some changes arise in traditional dances out of the different ways a dance is used by different generations. There are also changes in traditional aesthetic norms though they are sometimes so gradual as to be almost invisible, the pace of this process depending on outside influences and stimuli.

Improvisation plays a big part in the creation of dance, and in this way some new inventions may come into being, which may be appreciated intuitively by other dancers and adopted into the traditional repertory, spreading out into a wider territory. But one should never forget that the criteria in this process although not written, are very strict. New forms come to life all the time, but the basic style of the components of a dance remain the same, in conformance with very conservative norms.

Even dances where the form is composed and fixed may show differences in their interpretations according to the individual or local style.

Thus we see that even the most traditional dance is by no means standardised and static but in the process of slowly and steadily changing. There is therefore no single uniform pattern for any particular dance, and while this is obvious over a wide territory, it is also evident in a smaller locality, even a single village.

As dance is not static but changes in time and territory, let us now take a closer look at the external reasons for these variations.

The nature of the geographical environment cannot be without influence on the inhabitants of a particular region. For example, there is a great difference between the movements of lowlanders living in the plains and highlanders living in the mountains. Climate also plays a big part, as human psychology is deeply influenced by climatic conditions. In some parts of the world the climate allows dances to be performed out of doors almost the whole year round, while in other parts this is seldom or never possible. The type of housing too may restrict the dance activities, or the type of clothing worn, which can for example, restrict the scope of movement and activity in a dance.

The natural environment determines a people's whole economic background and type of occupation, these in turn condition the way the people move and so exert an influence on their dance activities. But the main determinant of culture is human society itself. Thus the dance repertory would always be shaped to the needs of a given society and be derived from its cultural inheritance.

Thus the history of any people is of great importance in the development of its dance culture, for example such factors as its

place of origin, the type of its government or administration, the alternations of wars and peace, all help to shape the traditional dance repertory.

Economic conditions are of great importance too; a most influential factor in the development of dance is whether the society was poor or rich. This does not, of course, mean that the wealth of a society is the measure of the vigour of its arts—including dance; indeed the contrary is sometimes true, as the *spiritual* activities of Man are quite *independent* of his economic conditions.

What mainly determines the type of culture is the social structure of a society, and this depends largely on its economics. Throughout the whole history of dance we can distinguish between the repertories of the upper and lower classes⁴². Though social restrictions or privileges are often mirrored in dance culture, nevertheless these different repertories very often influenced each other.

Different dance repertories can also be grouped according to a society's division into different social and professional groups. We can also distinguish between the world of children and the world of adults in dance, though there are also many connections, as the repertory of traditional children's games often includes ancient dances quite forgotten by the world of adults. Further distinctions can be drawn between the dance repertories of dancers married and unmarried, male and female, etc. and of different groups of specialised work, different professions, grades, etc.

Changes in dance repertory may be caused by:
Migrations of:

- (a) people. Great displacements, sometimes of whole peoples taking their culture with them, may cause dances and dance ideas to be carried to places far away from their original home. But smaller movements of people can produce a similar effect (For example military services, wars, seasonal work in foreign countries etc.)
- (b) Movement of dance forms without movement of people, the "catching on" and spreading out of an attractive dance form. Many times in the history of dance observers have noted how contagious some fashionable dance blends were and how rapidly they spread over large areas of the world, even across national borders and against their rulers prohibitions. If there is a widespread need for a particular type of dance, the dance is quickly taken up by whole populations, sometimes by whole continents, though

42 Laban R., *Mastery of Movement*, London 1960, p.134.

occasionally the fashionable dance appeals only to some social group or groups of people.

All these factors are involved in the appearance of *infiltrations* in dance. Any traditional repertory of any cultural group may be influenced by neighbours or may influence the neighbours' dances. Such infiltrations may occur between small territories as regions, counties etc., but also between whole countries, and not necessarily neighbouring countries. Infiltrations of strange dances into traditional dance repertory may also happen between different social classes (For example between the aristocracy and the folk, between town and village, between the manor and the peasants).

Before these "foreign" dances are incorporated in a traditional repertory they undergo a process of *adaptation*. They must be "translated", so to speak, into the means of expression used and recognised by the cultural group into which they are received, which may be quite unconscious of what is happening.

Dances of a particular cultural group in a particular territory and period form an organic complex having a clearly established style. Sometimes some dance or dances may be representative of the whole repertory, and others remain in the background. Sometimes the main dances of a repertory influence and impart their features to the remaining dances.

From this short review it will be seen, that dance is deeply bound up with human society. Its features are determined by a particular type of culture, and like a living organism, dance is always changing. The dance culture of any society forms a specific complex and only against this background can the dance be properly understood.

The knowledge of the different aspects of dance enables us today, to put them to practical use, for example in educational work. That was Laban's idea when he created what he called "Modern Educational Dance".⁴³ In this way Dance may be re-introduced into life again, into the life of modern, urbanised, industrialised society. The disintegrated modern society has lost its direct contact with dance and it is no longer an integral part of our group life. But the urge, especially in children, to participate directly in dance is greater than ever. For full development of all his potentialities Man needs to express himself through movement. But to achieve this in our present-day civilisation we can no longer rely on intuition alone; it must be by intuition supported by our knowledge and understanding of all that dance means to Man.

43 Laban R., *Modern Educational Dance*, London 1948.

THE 6th INTERNATIONAL CONGRESS OF PHYSICAL EDUCATION AND SPORTS FOR WOMEN AND GIRLS

LORNA WILSON

At the International Congress in Tokyo, August 1969, a British team gave demonstrations of Educational Dance and Gymnastics. The team consisted of students from Anstey, Bedford, Chelsea, Dartford, Dunfermline, I. M. Marsh, Lady Mabel and Nonington Colleges of Physical Education. Practices were held at Chelsea College in the Easter and Summer holidays and twenty four attended the first meeting as every college had selected three students. The same students had to demonstrate both Dance and Gymnastics and it was therefore important to have a group whose movement characteristics and skills were adaptable as well as accomplished. Creative ability was essential too so that the students could show variety in their interpretation of movement ideas. The task of choosing two from each college to make a balanced team of sixteen was difficult, and we were fortunate in having the opportunity to work with such a responsive group who, in two practices—one of four days and one of eight days, were able to bring their performances to "concert pitch".

The Dance programme was designed to illustrate basic principles and the development of these in five short compositions. It was divided into three sections in order to give it form and to allow the group a few breathing spaces. In the first interval I spoke (simultaneously translated) for a minute or so about technical movements shown, making the point that teachers use their own methods of preparing the body for lively participation in Dance as they do not have a set syllabus from which to work. In the next pause, after practical illustration, the middle part of a normal lesson was briefly explained with reference to the qualitative aspects of movement which lend colour to Dance, enliven the communicative element and stimulate ideas for composition. The first two dances that the group created were concerned with relationship, which seemed an appropriate theme for students who had not danced together before. In the next section movements based on effort were elaborated in two studies with a dramatic emphasis, and the final part was devoted to simple concepts of space, ending with a lyrical dance. Stress was laid on the fact that the students selected their own movements and exchanged ideas in the composition of their dances, and that creative work of this nature contributed to the aesthetic education of young people in schools, colleges and dance clubs in the United Kingdom.

After the first demonstration in public when the students squeezed their dances on to the stage of the Congress Theatre, Eastbourne, amongst the gay effects of the Black and White Min-

strels, the grand stage of the National Theatre of Japan afforded an apparently limitless area. In the few minutes before the curtain went up, they gazed in awe at the vast stage not having set foot on it until that moment, and felt the sort of chill that exposure in a large unfamiliar space can bring. It was indeed, a chance to show an awareness of space and of each other, and the students responded very well. In fact their vitality, sincerity and interesting work were features which appealed to members of the Congress, the Japanese in particular being warm in their appreciation.

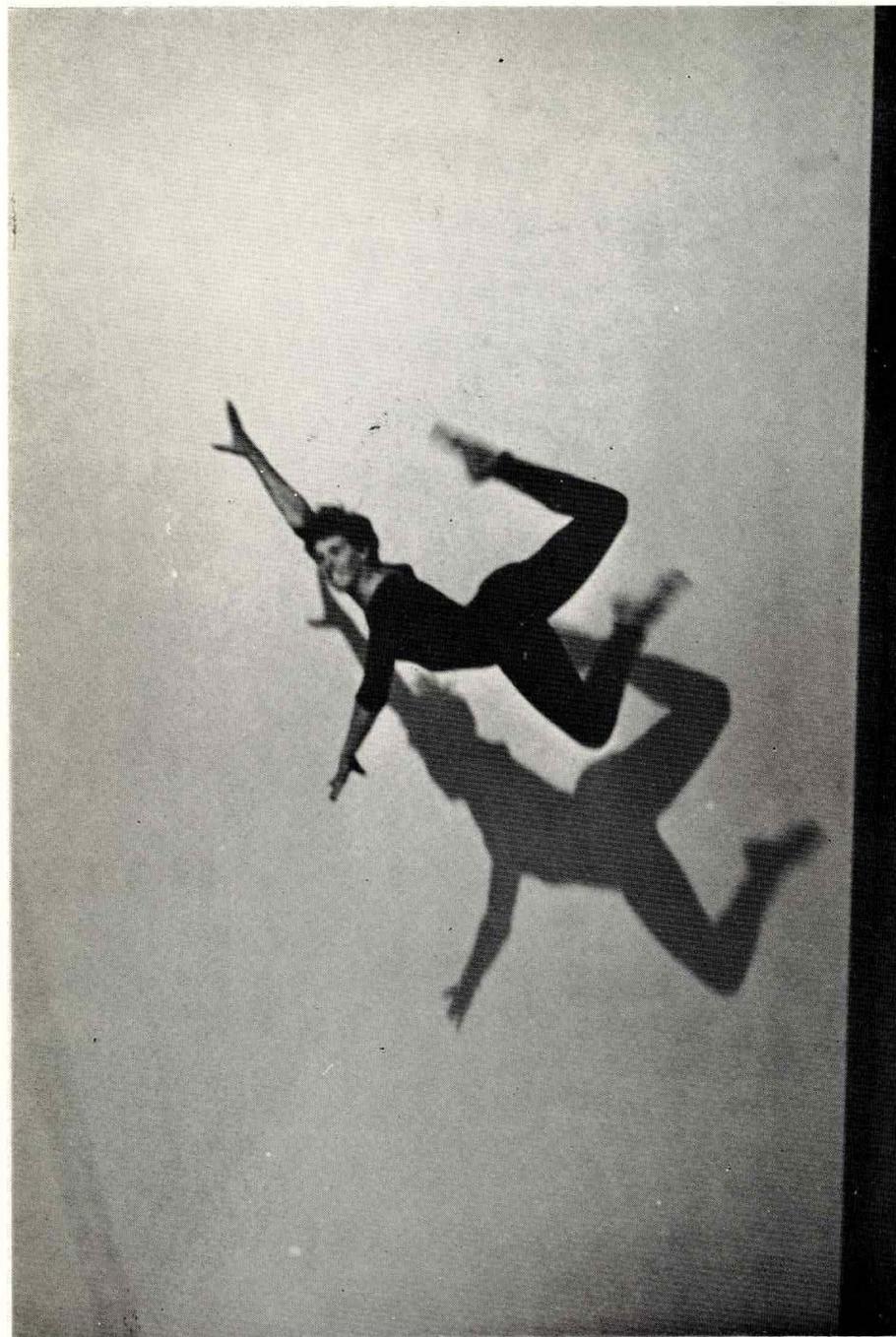
In addition to the demonstrations we were asked to give the delegates at the Congress written material on Dance and Gymnastics. Pat Kingston, who took the Gymnastics, and I prepared a document to explain the principles of both subjects. We tried to avoid technical terms so that foreigners could relate the texts to the work shown, and we took six hundred copies out to Tokyo for distribution to the Congress members. It has occurred to me since that the part on Educational Dance may be of interest to readers of the Guild magazine, who I am sure, appreciate the wisdom of the Principals of Colleges of Physical Education in their decision to have Modern Educational Dance represented at such an important gathering of nations in the Far East.

EDUCATIONAL DANCE

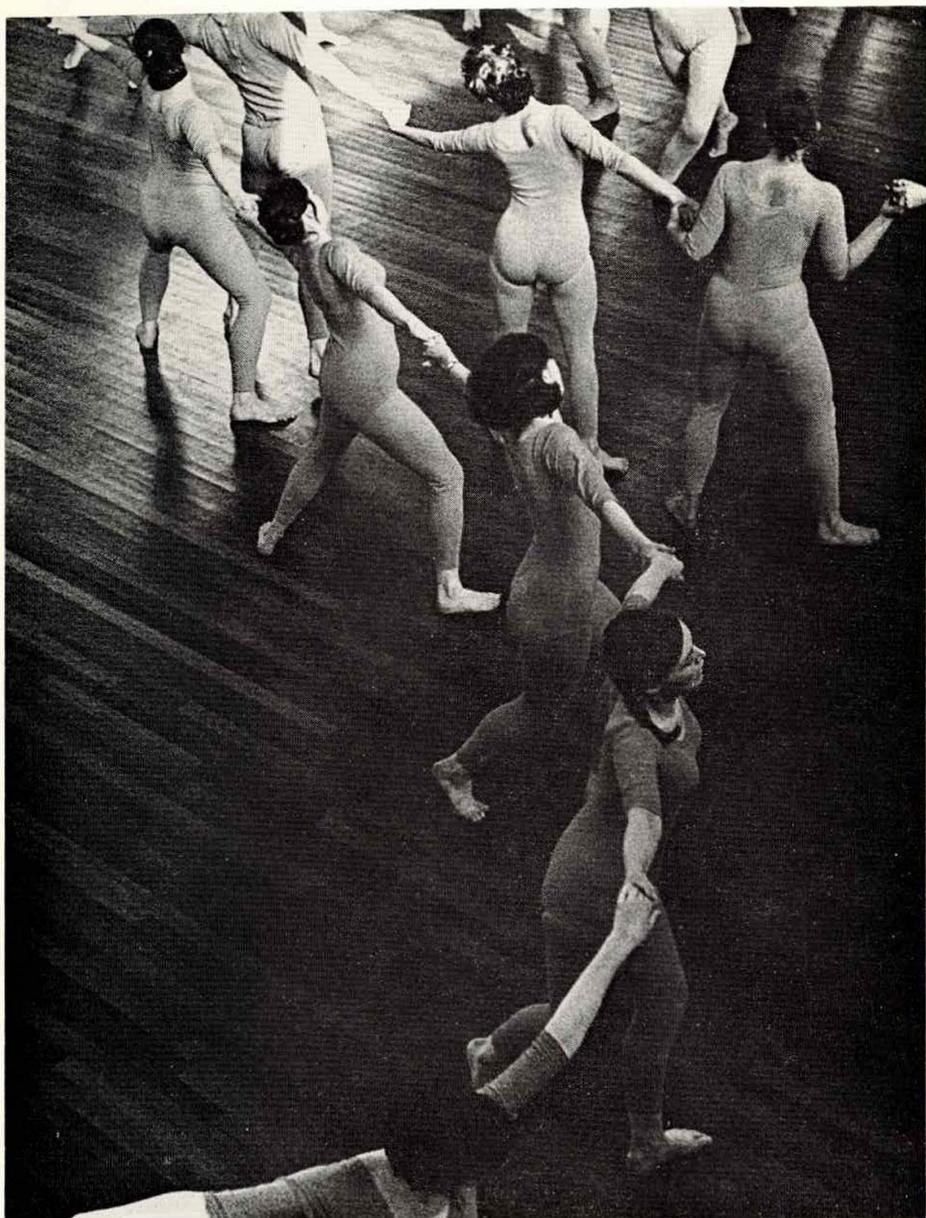
Educationists in the United Kingdom believe that children learn through creative movement experiences as well as through skills in sport. They support the inclusion of Educational Dance in the school curriculum because it is non-competitive, that is, children do not proceed through standard grades of attainment. Children are taught *in* a group but not *as* a group; they work individually on ideas suggested by the teacher and they compose their own dances. It is maintained that this freedom gives them an opportunity to exercise their creative talents in the one gift common to them all—movement.

Educational Dance is also known as Modern Dance. "Educational" refers to dance in schools and colleges and is distinct from Modern Dance performed in the theatre by professional companies. Many movement principles spring from the same source but they do not flow in the same stream. The intention of Educational Dance teachers is not to train children to be dancers but to enrich their movement experiences in such a way that the pleasure of dancing is within the grasp of all ages and aptitudes.

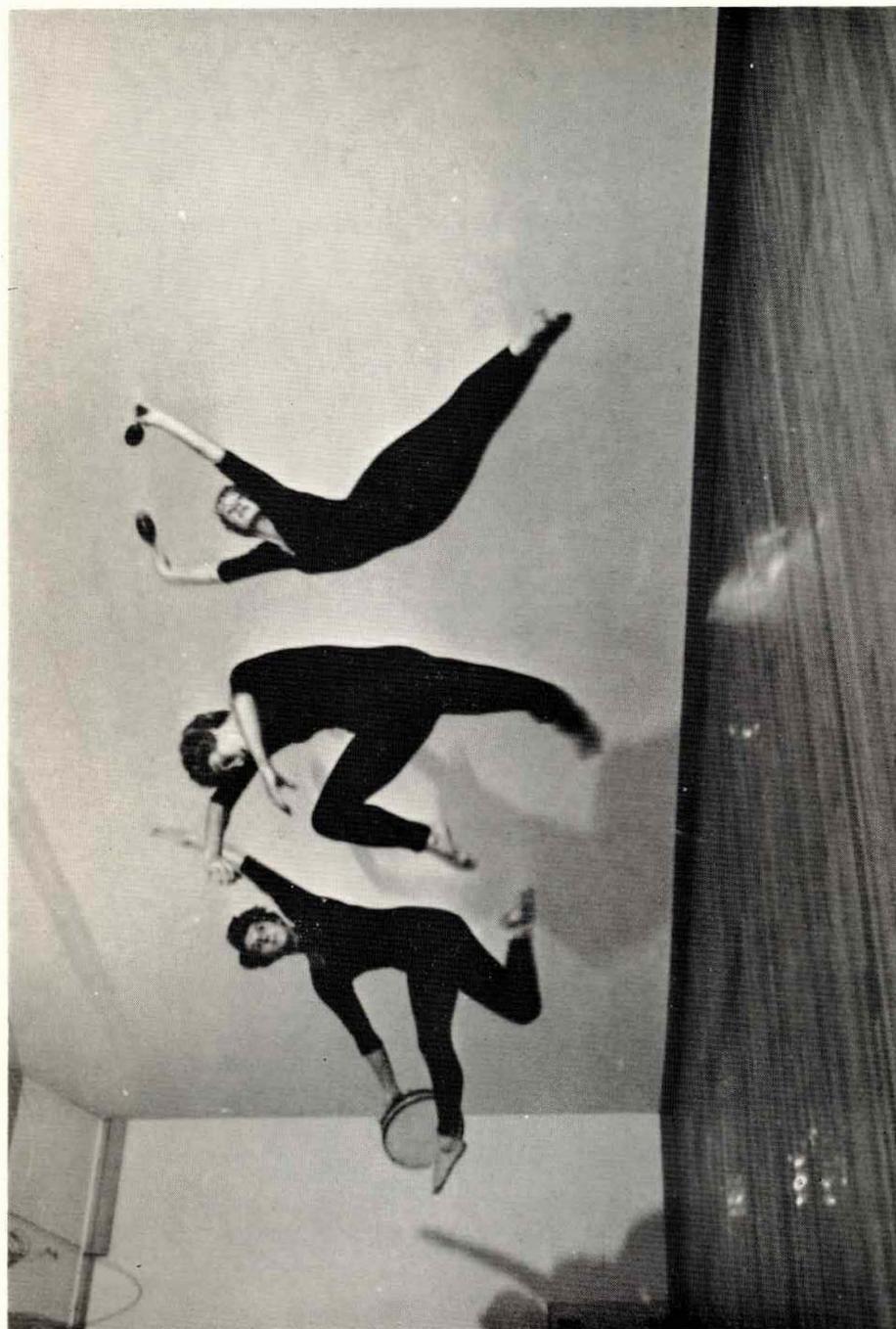
The concept of re-awakening the natural facility for movement, which may have become impoverished, is a fundamental aim of



Students who danced at the Sixth International Congress
of Physical Education.



Kaleidoscopia Viva in rehearsal.



Students who danced at the Sixth International Congress of Physical Education.

Educational Dance. Too early in life we cease to be aware of the space around our bodies, energy tends to flag, time becomes conditioned by metric rhythm and monotony, and too soon we shelter behind conformity. It is imperative to recapture freedom of movement to rediscover the exhilaration of creating and to preserve the spirit of dance.

Children's delight in moving spontaneously as an outlet for their natural exuberance can be satisfied in Educational Dance; they can run and jump, spin and do simple gestures freely in the space around their bodies and in the whole space of the room. Further characteristics of young people are curiosity and the desire for knowledge. They are encouraged to learn about movement, and to dance thoughtfully rather than mechanically. The great variety of movements they discover lead an imaginative teacher to observe: "Here are new ideas; here are the materials of creativity that one would never think of oneself and which glow like freshly mixed colours on a palette."

Another important aspect of growth which can be fostered in Educational Dance is the need to subscribe to a corporate effort and to communicate to others present. Children can become deeply absorbed in productions of their own devising and enjoy contributing ideas on level terms with their fellows. Active participation in a group involves the children in relationships, in give and take and in sharing ideas (the teacher included), which lead to what the well-known writer on Dance, John Martin, calls a "fellowship of experience".

The principles of movement in Educational Dance are concerned with mastery of the instrument of function and expression, the body. They concern the mover's awareness of three factors—the space which the body inhabits, the time which is consumed and the energy which is exerted while in motion, or while still. The changing emphasis of these factors and their regulation or flow produce rhythm complexes that require observation, analysis and recording by students of Dance. The dancer experiences many kinds of spatial tracing, degrees of tension, nuances of timing, and transitions of consecutive movements in order to improve the quality of her movement, to extend her range of expression and to acquire a kinaesthetic treasury from which to draw, for example, interesting motifs for improvisation or composition.

Consummate ease in motion and in the held position is an ideal, and in order to comprehend fully the implications of the word 'ease' theoretical as well as practical study must be integral parts of a student's experience. Ease can refer to concealed effort and to freedom in space, but moving in space also requires discipline and



"Excuse me, I wonder if you've seen a specimen of Kaleidoscopia Viva round here?"

attention to focus whether it is central or peripheral. Movement in the three dimensions of "Kinetic space" is studied through rising as if with aspiration, lowering to the floor perhaps in despair, opening with a gesture of welcome as opposed to closing in or across laterally as if timid, retreating suggesting sudden doubt or advancing with bold steps. The associations with feeling in the actions of rising, sinking, opening, closing, retreating and advancing illustrate the dancer's concern for motivation. These actions exist in our every day lives but in dance they contain an intensification of experience that is intrinsic to all art.

The body is a plastic instrument and can savour unstable balance; the lean of the torso can be emphasised in movements of a diagonal nature, flying and falling, defying gravity one moment and regaining equilibrium the next. "The daring of the leap" (Martha Graham) is one of the dancer's privileges, the excitement of which an audience is at liberty to share. Once students have experienced diagonally stressed movements, the study of various motion 'scales' may be included, which are however technically and intellectually demanding. They help in the orientation of spatial pattern, and aid definition of gesture and therefore communicative power. "The space of creative readiness" of which Mary Wigman speaks, is available for the dancer with imagination to fill with rounded, angular or tortuous movements which she may choose to symbolise protection, resolution or anguish for example; or she may shape her movements for no other purpose than for the pleasure of dancing harmoniously in space.

Students learn about relationships with their contemporaries in Educational Dance through work in twos and in groups where contrasting, complementary or unifying movements occur. For instance, movements can be alike in time and shape, or different in one or both of these factors, and they learn to be sensitive to their fellow dancers as well as conscious of their own contribution. Groups can gather, disperse, form into and dissolve arrangements which have a bearing on communal situations in life, and which are enjoyed for their dramatic content. Leading or being a follower in a group calls for perceptivity in the movers and for an awareness of the extent of the dance area.

From the material mentioned students choose motifs or themes, or the teacher suggests a stimulus. They then, in collaboration, compose their own dance which involves the class in selection and in the organisation of movements into phrases. The disposition of groups of dancers in the space, a consideration for form and the need for clarity are matters of great import in the art of creating a dance. There may be vocal or instrumental accompaniment produced by the group,

or live or recorded music made available by the teacher. Music and Drama are naturally connected with Dance, and correlation with arts such as Literature, Sculpture and Painting is encouraged so that dancers become aware of the fact that the illusion of movement is manifest in other arts.

The response of young people to rhythm, often with independent movement, is evident at social gatherings with pop music; it therefore seems appropriate that school children are given as many openings for creative freedom in movement as possible, provided that their cultural taste is guided. In the interests of children's physical and emotional development it is thought to be beneficial for them to participate in the art of movement, and the opportunities for aesthetic experience afforded are of spiritual value in a world of materialism—"Such an immersion is like a refreshing swim of two-fold importance; it cleanses and it is enjoyable" (Rudolf Laban).

The lecture demonstration illustrates some of the principles of Educational Dance explained in the text. It begins with technique designed to limber the body, and follows with movements calling for spatial, dynamic and mutual interaction. This work expands into sequences which are the beginnings of choreography. The development of thematic material in the dances shown is mainly accomplished by the students, and the whole programme aims to show the type of dance performed in schools and colleges in the United Kingdom.

NOTES ON EFFORT

ALAN SALTER

In much of what follows, I base myself on "classical" methods of treating the motion factors (that is, those familiar through Laban's books) and presuppose agreement as to the meaning and recognisability of the elements and their compounds.

It appears probable that the four factors (W,T,S,&F for short) are in principle conceived to be mutually independent. The fact that the factors are interchanged *pari passu* in "attitudes" and "drives" suggests that this is fundamentally the case, though the emphasis on the action drive (WTS) tends in practice to set these factors apart from F, and Laban also refers to the fact that certain regions of effort are more accessible than others (e.g.—Flex, Firm, Free, Sudden more than Flex, Firm, Bound, Sudden).

LOCOMOTION. Sometimes involvement in the details of theory obscures the use of the basic notions of W,T,S & F in a simple way to assist the description of what is going on.

One breakdown (Table I) of "the flow of weight" (which is, in the general sense, the essence of locomotion) is in terms of space and time—referring here to the contact of the mover with the floor or other support. It illustrates the kind of thing I mean.

THE ACTION DRIVE. The "effort cube" structure is well known but there are one or two points about possible routes which may be less obvious.

There is only one "shape" of route involving 1-factor transitions only but this can be fitted to the cube to give 12 different (reversible) complete circuits of this order (Fig. 1). The varying ways in which the circuits relate to body structure and the "harmonic"-directions may have some interest.

When circuits involving 2-factor transitions only are required, it is seen that the effort actions fall into two mutually exclusive families located by the inscribable tetrahedra (Figs. 2).

There are mixed routes *ad nauseam* and, in the interest of humanity, illustration is confined to a basic cycle (Fig. 3) and to the possible ways of organising one particular pattern of transitions (Fig. 4).

THE SPELL DRIVE. To illustrate some of my own difficulties of thought I will refer to this drive (WSF). How can we eliminate T? Basically we must ignore it. The Sleeping Beauty is under a spell—she is aroused ignorant of the time elapsed and would presumably begin where she left off, and all the castle with her. For a different sense of liberation try Well's New Accelerator! Or contemplate Dunne's time tracks. Simpler possibilities might include

Table I

SPACE

	continuous	discontinuous
continuous	one body part - SLIDING	nonadjacent parts STEPPING (inc. cartwheeling etc.)
TIME	'adjacent' parts - ROLLING	
discontinuous	FLIGHT preparation & recovery at same place at different places	

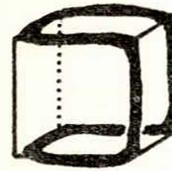
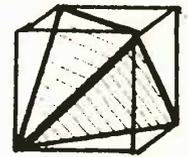
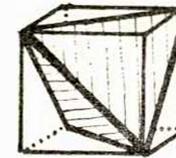


Fig. 1



Figs. 2

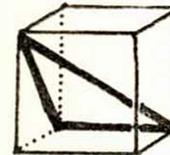
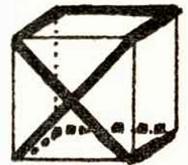
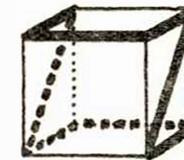
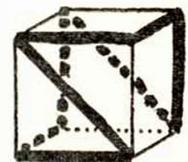
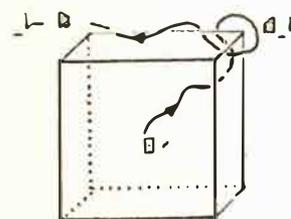


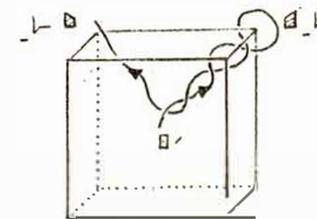
Fig. 3 1,2,3-factor transitions



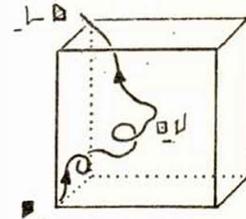
Figs. 4 1,1,1,2,1,1,1,2-factor transitions



quality ~ region



quality ~ region and/or direction



quality ~ direction

Figs. 5 (cubic kinosphere)

time reversal (e.g. making a little sequence of travelling and jumping, fixing movements and quality exactly, and then trying to experience the reversed procedure) or manipulating a situation (say of meeting and parting) so that the normal ordering of events is disregarded. The play with time is familiar to writers (e.g. Priestley, S. Sitwell) and the cinema is replete with devices (remember Marienbad).

Care is needed however to prevent the exercise changing face so that T is the only important factor and we are in one of the Jungian states—decision. To avoid slipping from one side of the coin to the other may require a fair amount of mental control or carefully rehearsed movement which itself induces the appropriate state.

NAMES. Swapping coins, note that Laban's names for the attitudes indicate a polar continuum from one pair to its complement — W S "stable" — T F "mobile", and so on. The relationship between drives and factors is less obvious. Consider for example W T S "action" as related to F "progression" ("feeling").

(Incidentally I found at one stage that the following ghastly rhymes were a useful aide-memoire:

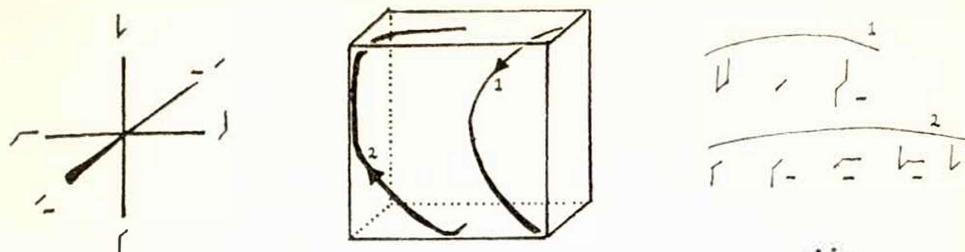
Space, Time, Weight and Flow,
thus the motion factors go.
So attend when you decide
with your intention to progress,
that order guides and doesn't mess.

Keep awake in Space and Time
for though this Space with Weight is stable
Space and Flow's remotely labelled.
The other pairs reverse that's clear:
Weight with Flow in dreams can rise
while Time by Flow is mobilised,
but Weight and Time themselves stay near
the end of attitudes in rhyme.

In vision is a FaSTness
o'er hung with SorroWFul spell,
in which no act of SWecTness
makes passion FeaTure Well.

Retaliations on a postcard please, so that I can spot them coming.

Variation within each of the drives can of course be described in a cube like the effort cube, say by replacing one action factor by F to keep indulging and contending in their familiar corners. Such a cube is no longer a guide for the familiar effort-space harmony and I am not aware of the classical basis for naming the pure combinations — its corners. In the W F S cube — Fine touch Flexible Free Flow is "indulging spell", "indulging dreamlike with flexibility", "indulging stable with free flow", "indulging remote with lightness". Its name should imply opposition to Firm Direct



Figs. 6

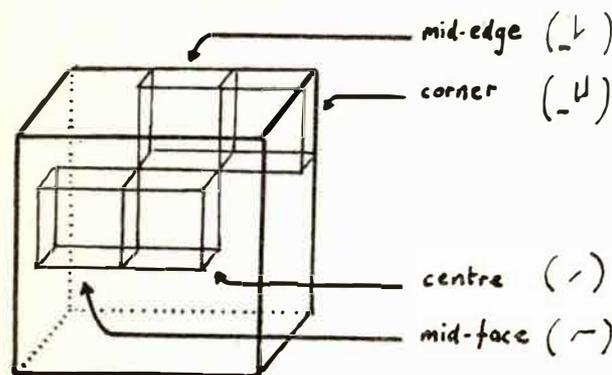


Fig. 7

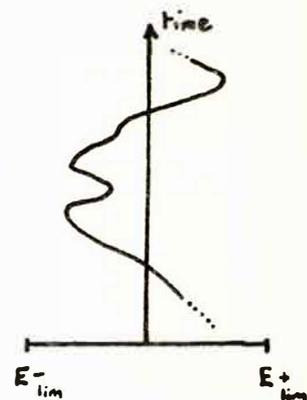


Fig. 8

Table II

	'pigeonhole'	no. of cases	no. of internal faces	cumulative probability %	
				vol.	access
neutral	central	1	6	4	5.5
factor	mid-face	6	5	22	28
attitude	mid-edge	12	4	44	46.5
drive	corner	8	3	30	22

Table III

transition:	none	1-factor	2-factor	3-factor
probability of event: (unit time)	$\frac{(x-1)^3}{x^3}$	$\frac{3(x-1)^2}{x^3}$	$\frac{3(x-1)}{x^3}$	$\frac{1}{x^3}$
prob'y ratio: (x large)		»	»	»
prob'y ratio: (x = 2)	1	3	3	1

Bound Flow, enchanted as opposed to enchanting? But this active passive dichotomy is not used in naming the action drive cube so presumably should not be used here. (Passive movement generates a particular effort awareness, especially I find in terms of the movement sensations). Nor are the words for the eight basic effort actions a play on the word "action" — they have a distinct identity within the general category. Word names can easily be a stumbling block but in this case it would be interesting to discover how far the analogy between the cubes extends, vis-à-vis the status if the motion factors.

EFFORT-SPACE HARMONY. Discussion reveals that some people think quality is associated with direction of movement, some that it is associated with region or area of space relative to the body, and some that both are correct. Here are two quotations which may confuse the issue — "Effort actions are more naturally performed in certain regions around the body than in others" (Mod. Ed. Dance, 2nd edn., p.39) and "... direction does not mean area and people confuse the two ... flicking tends toward that direction whatever area it may be in" (Handbook for M.E.D. by V. P-D., p.109).

The very explanations given to account for harmony themselves appear to fall into different categories. Up-down associated with gravity seems basically a directional idea; reference to the difference in strength of upper and lower limbs seems not so much an area explanation as an irrelevance since it would merely fix the range of W whatever the limbs were doing. To relate spatial freedom with open/crossed seems, on the other hand, basically an area explanation. For the third directional harmony (which is often the one most reluctantly accepted) possibilities usually advanced relate either to body structure (spinal action) or to reflex (fright response) as opposed to voluntary action; the implications of these possibilities do not seem clear for general movement.

To illustrate with a particular case, that of experiencing floating and gliding, the diagrams (Figs. 5) show harmonious pathways (right side) based on the different assumptions.

THE QUALITY PATHWAY. If we are concerned only with the three factors constituting a drive, the quality "pathway" is in the 3-dimensional space and movement quality can be represented as a line within an effort cube (Figs. 6). (Four independent factors would define an orthogonal 4-dimensional space.) Such a line has interruptions owing to the cessation of movement and shows quality as varying continuously rather than in the quantised fashion of effort graph notation. It should be noted that equal linear seg-

ments do not denote equal intervals of objective time — a movement of uniform quality would be represented by a dot.

Simple effort graph notation assumes for convenience that effort always fits exactly into the middle of one of 27 pigeonholes (Fig. 7).

This elementary model does have some uses, particularly if the assumption (reasonable for a given part) is made that, during movement, quality variation is a continuous and not a discontinuous phenomenon — i.e. that the pathway always transits through adjoining pigeonholes. Thus Fine touch Flexible Sustained to Firm Direct Sudden would be considered to pass through /. In terms of volume each pigeonhole is equal (3.7%) and therefore has equal probability of being the location of the quality. But if we think in terms of access, the central region is clearly more likely to be passed through than one of the corners since the latter cannot be entered through their external faces (which define the limit of effort). This (Table II) provides a crude check on effort notation. The notation of drive effort may be unduly high partly because the notator can barely describe one of the simultaneous activities of the body and often selects what appears to be the "significant gesture", and may well be predisposed to notice the pure effort actions anyway.

APPENDIX. When I first submitted the above to the Editor last summer it concluded with an acknowledgement of the fairly naive nature of the discussion and a mere mention of methods for continuously following effort variation and of more sophisticated methods of treating data. This appendix briefly introduces some additional ideas in view of the current interest in this field (e.g. Practical Kinetography Laban, where Valerie Preston-Dunlop shows a 1-dimensional form of Fig. 7 used as a linear effort graph).

To take an example, the pigeonhole model discussed in the last section is not the only one available. We can develop a more general theory of transition. Assume the probability that a change in one factor in unit time is $1/x$. Then Table III follows. For convenience unit time should be selected to make $x \approx 2$. An improvement replaces the averaged x by liabilities for each of the individuals motion factors. Though this approach ignores the bodily process of effort it is useful and simple.

Dealing with the general case of effort variation, consider a curve as illustrated (Fig. 8) which can be recorded on a continuous drum. It shows the variation of a motion factor E through time between its limits. The usual information about ranges, instantanc-

ous values and frequency profiles can be extracted and hence conventional data as to means, standard deviation etc. The location and frequency of maxima, minima and inflections is obvious and dE/dt under various conditions can be estimated very roughly.

Easily measured is $\int_0^T E dt$ (cutting and weighing is a quick method)

which useful quantity represents a kind of "effort work" in respect of E from time $t = 0$ to $t = T$. The visual nature of the record also facilitates recognition of characteristic individual effort conformations. I have made preliminary studies toward the assembly of information relating to single motion factors into a "predominant effort volume" which represents the region of effort which the individual normally inhabits more closely than a mere statement of means and ranges. It will be understood that the latter statement does not analyse the effect on one factors distribution of non-neutral values of the other factors.

In extracting and matching information from effort notation allowance is necessary for the characteristics of the observer.

"CREATIVE DANCE IN THE SECONDARY SCHOOL"

Joan Russell. Macdonald and Evans 21s.

Here is a further book to add to the collection of up-to-date reading matter on dance. It seems to replace Joan Russell's earliest book, *Modern Dance in Education*, and is a companion to her more recent *Creative Dance in the Primary School*. Once again Miss Russell has presented an attractive and readable book. The need for dance as part of a child's education is stressed and we are given some clear philosophical thought in this direction with leads to further reading through her many apt quotations. She is much concerned for the link with other arts and fully recognises the part the teacher of dance must play to find the right place for dance in schools.

As in *Creative Dance in the Primary School*, there is a chapter devoted to an analysis of movement. This is clear and concise. It would be a pity to over-burden the text on this side, but one wonders if the task of simplifying has been brought so far that some of the complexities are lost or over-looked. However, the core of the book is in the suggested syllabus for work throughout the Secondary School. Here we are given suggestions for materials suitable for the various groups according to age and previous experience. The sixteen basic movement themes from Laban's *Modern Educational Dance* form the basis for this section but they themselves are analysed, linked and divided to give suitable balanced programmes over the years. Here we have no over-simplification; the reader must sense the clarity of the author's presentation and be appreciative of the references and constant suggestions for further reading and study by those wishing to develop the more technical aspects of dance with the older age groups. Throughout these chapters we are aware of Miss Russell's concern for the movement experience appropriate to the particular groups and for the need to develop motifs and sequences into actual dances. Joint participation by both teacher and pupils in the planning of dances is of great importance and there is a strong emphasis on artistic unity.

This is a very helpful and stimulating book for the student or the teacher, whether of little or great experience. The illustrations are pleasant and to the point; they are well annotated and in themselves give food for thought. It might be wished that more suggestions on suitable music were included, but this is a personal matter and presumably the author feels that each teacher should find her own way here.

Miss Russell has much to offer through her own rich teaching experience and she has drawn from the current experience of

teachers in various schools today. The book is in no way a simple aid with all the answers. The suggestions state the movement experience required by and acceptable to the children; the creative side is left for the teacher to develop in his own way. No lecturer in a College of Education need fear that through this book his students will be spoon-fed, but in it there is a wealth of informed opinion on what dance is about for Secondary School children.

In reading this book one is constantly made aware that dance is a subject to which there is no ceiling; personal opinion and interpretation are of vital importance to both pupil and teacher; to experience dance is the only way to come to understand it.

K. M. KERSHAW.

PRACTICAL KINETOGRAPHY LABAN

Valerie Preston-Dunlop.

Macdonald & Evans.

Mrs. Preston-Dunlop has written a very welcome addition to her list of books.

Practical Kinetography Laban puts between one set of covers all the textual information contained in the Series A and Series B Readers in Kinetography Laban. In addition, there is a chapter on the professional kinetographer and appendices on dynamics, movement fields other than dance, and on the place of notation in teaching.

The result is a most readable text which, for the first time, combines motif writing and kinetography.

My own feeling is that the separate functions of motif writing as a stimulus for creativity or as a record of movement are not furthered by this treatment, and there is a danger that it may be seen as a simplified or watered-down version of kinetography, which I am sure is not the view of Mrs. Preston-Dunlop.

My second source of unease is that the appendices *per se* should warrant the phrase in the preface: "the present book aims to supply information for a wider sphere of movement". It would seem to me that a separate volume much expanding the appendices is needed before such a claim could be made with substance.

The book's format is crystal clear: one is led easily and expertly through the chapters, with illustration and text side by side, each numbered boldly and consecutively throughout the book. The use of these numbers in the index facilitates rapid reference to both text and diagram and I therefore have no hesitation in recommending this book as the standard work for students of movement notation who wish to be thoroughly conversant with Kinetography Laban and Motif Writing.

"The kinetographer must not be content just to recognise the symbols and be able to perform them. The reader's art is to find out the movement sense." This quotation (and I found others) shows Mrs. Preston-Dunlop's movement-philosophy. Movement is the subject and the symbols help us to understand more about movement. This is one of the major functions of movement notation, and Mrs. Preston-Dunlop is never far away from this basic assumption. For this reason I hope this book will be read by those engaged in movement study as well as in teaching dance. I would add a personal plea for further volumes concerned both with motif writing and with 'wider spheres of movement'.

R.H.

N.B. For those who may be worried: the illustration No. 15 on p. 9 is upside down.

GAMES TEACHING

A New Approach for the Primary School

E. Maulden and H. B. Redfern. Macdonald & Evans 18s.

This is a book long overdue, and one is grateful to the authors for drawing attention to, and considering in some detail, an aspect of education which has tended to be either neglected or stereotyped. The Preface alone stimulates interest and the enquiring mind immediately seeks to penetrate further into the observations and discoveries made and the understanding which the authors reveal, of children who play games in the primary schools. They plead, as their sub-title states, for an heuristic approach to the teaching of games and the material contained within the book is, obviously, the result of a similar approach made by themselves. All who are concerned with the education of children will find a great deal to interest them. Principles and concepts underlying the teaching of games to growing and developing children are discussed, and specific and planned activities for work with children are suggested.

The book falls into three parts:

1. In Chapters 1, 2 and 3 the authors present the situation, as it exists today, in a society which 'prides itself on its prowess in sport and its sense of fair play'. They question the assumption held for years of the value of playing games, and comment on the attitude of some teachers who regard games as a waste of time and for those with brawn rather than brain. Attention is drawn to the great complexity of games, the demands made in trying to play them, and the inability often, of children to meet these demands. The necessity, therefore, is stressed, of having insight into the stages of children's growth and development as revealed in the activities they spontaneously enjoy and of allowing games to develop through these activities.
2. Chapters 4 to 7 deal with the classification of games and their analysis from the striking throwing, catching collecting, carrying propelling of objects to types of games, to the skill required to outwit an opponent, and to the complexity of team relationships. These are related to children in their stages of growth.
3. In Chapters 8 and 9 the knowledge is applied to the school situation. Suggestions are given as to how the work may be organised, what activities may be offered from which much opportunity can be given for children to devise and develop their own games.

It will be seen that the book covers much valuable ground. Any criticism made concerns the middle section of the book which seems

GAMES TEACHING

to contain too much repetition. Having made, in Chapter 4, the elementary classification and analysis and related this in Chapter 5 with children's development, the point is made of the need to relate, and one wonders if Chapters 6 and 7 could have been combined. For this reader at any rate, some impact was lost by the separation of analysis into one chapter and the activities using this knowledge into another chapter, and by some of the repetition this seemed to cause.

No doubt there will also be some who will question certain statements made in the book. Not all will agree that it is not necessary to separate boys and girls for their games and some will fight for the survival of the junior school football team. Such questioning is all to the good if it provokes thinking, too.

The text is illustrated by excellent photographs and it is quite obvious from the children's comments in the Appendix that the playing of games had caught their interest and imagination. The book is a most valuable contribution to present day thinking on Movement Education and children's activities and it is very practical in its approach.

M.D.

PRACTICAL MODERN EDUCATIONAL DANCE

Claudette Collins. Macdonald & Evans 13s.

Any new book on Modern Educational Dance is to be welcomed but this one must be accepted with much caution. The experience of Claudette Collins has made her ambitious in including work suitable for all school age groups. Although some of her ideas are interesting, students may well be puzzled by certain of the examples of studies. The more experienced may find the content rather superficial with insufficient regard for the educational aspects of the work. An attempt has been made to clarify stimulus for dance and some of the sources would be helpful to the teacher. The controversial points in this book may well encourage other writers . . . we are continually in need of new books on Modern Educational Dance.

J.T.

VISUAL POETRY FOR CREATIVE INTERPRETATION

Tessa White. Macdonald & Evans. 1969.

In this attractively set out and amusingly illustrated book. Tessa White presents a collection of poems, the purpose of which is to unite different forms of art under one roof.

The author is concerned not only to present a wide variety of poems to be enjoyed but also to guide teachers in using them in as many different creative ways as possible. The suggestion is that children can be helped to look for the common ground in the arts in this way, to build on it and through this process be encouraged to a fluency and freedom of expression.

The twenty-five poems offer considerable contrast and variety, the sophistication of some and the simplicity of others suggesting that suitability for a wide age range is the intention. The poetry has a lightness of touch and an accompanying humour of illustration which makes for enjoyable reading. The addition of the practical suggestions for the use of the material will be appreciated and contribute much to the interest and appeal of this small book.

P. B-W.

PHYSICAL EDUCATION — A Movement Experience

Sheila Stanley. McGraw & Hill. 1969. \$5.60.

This is a new book; it's an exciting book; it's a Canadian book written for Canadians by a Canadian, who is well known to many of us in the Dance field.

In this book Sheila Stanley has attempted to relate Laban's Principles of Movement to the three main areas of physical education at the Elementary School level; namely Games, Gymnastics and Dance. For my money, this is one of the most clear and comprehensive approaches to movement, in terms of understanding the concepts involved, as well as how to teach according to them. The application of the principles to all three areas of physical education makes the book particularly valuable.

Chapter Four which is concerned with the Basic Concepts of Movement provides the first general understanding of what is involved. Miss Stanley then goes on to discuss how these concepts can be followed through in Games, Gymnastics and Dance. The chapter on Dance is clear, and fairly detailed for this type of book which is concerned with all areas of the programme. "Dance is the expression of ideas or feelings manifested through the medium of body movement". The author discusses how the body can move to express an idea. She also considers Space Orientation, including the Dimensional Cross; and spends several pages on the Effort Qualities of Movement which are so essential to dance. Good examples are used to elucidate the points discussed, and as mentioned before the material is clear, and well defined. However, the very nature of this method is such that, without previous experience it might be difficult to get a full understanding of what the author is saying.

The Chapter on The Teaching of Dance provides excellent material and ideas; and is a valuable *sequitur* to the previous Chapter on Dance itself. The values of dance in education are considered along with criteria for dance lessons. Various types of dance stimuli are discussed, and there is excellent material dealing with suggested dance themes for different age levels. Teachers wanting specific help with how to plan a lesson will find the many sample lessons most helpful. Suggested themes and sample lessons are given for the three age groups—Primary, ages 5 to 7; Juniors 8 to 11; and Intermediates, aged 12 to 15. The latter is divided so that girls and boys are considered separately. Suggestions for music, and record references are given throughout the material.

The last twelve pages of the Chapter deal with Folk and Square Dance. The ethnic characteristics are stressed, and emphasis is

placed on how the same basic movement concepts can be developed through the use of fundamental steps and patterns. A good selection of dances suitable for the Elementary grades is given.

This book, then is a **MUST** on the bookshelf of anyone who is teaching or contemplating the teaching of dance; and who accepts the values of movement education.

D.G.W.

A MOVEMENT APPROACH TO EDUCATIONAL GYMNASTICS

Ruth Morison

This is the third and longest book on Educational Gymnastics by Ruth Morison—Ruth Morison, a 'household name' in gymnastic circles. To read all three books chronologically is to trace the influence of Laban's work on the firmly established Ling system of Swedish Gymnastics in this country and to recognise the re-thinking and courageous experimentation which emanated from such pioneers in Educational gymnastics as Ruth Morison. Today, when quotations and lengthy bibliographies are used to gain academic respectability, how refreshing it is to read a book which is based on a pragmatic approach—a book tightly packed with material drawn from the author's own life-long experience of doing, observing and guiding potential teachers.

The book is divided into three main sections: Principles and analysis, material and content, application to teaching. In part one the reader is given a concise and yet comprehensive exposition of the aims of Gymnastics and an evaluation of this area of physical education as an essential part of the total movement education of children. Part two forms the main body of the book. Material is presented which is clearly related to and drawn from Laban's sixteen themes, but freshly interpreted and re-grouped by the author in an original way. Miss Morison classifies the content of gymnastics into *General Management of the Body*—i.e. *Actions* which cause the body to move through the environmental space and those which tend to occur on the spot resulting in stillness and balance; *Handling*; *Partner and Groupwork*; and *Specific Control of Movement*—which is composed of bodily, spatial and dynamic aspects of action. In the first of these is a new 'Theme' called 'Arriving' on apparatus, (no 'Departing' although this is included!). In the last section it is interesting to note the close association of the Time Factor with the Flow Factor and the clarification of the inherent difference between 'Time' and 'Timing'—'the moment which is probably the crux of the skill in action'. 'Movement purists' may be disturbed by the author's list of 'Movement Themes' which relate to effort content of action only, in isolation from the body and space components of movement. It is, however, clear that—for qualitative aspects of movement to be stressed in gymnastics—such highlighting of effort ingredients would help rather than hinder the pupil's work. Theoreticians of 'transfer of training' will dispute the suggestion that the quality of action is enhanced by momentarily selecting a phrase of effort actions to be practiced out of context. For example, in order to heighten awareness of the 'sensation' of a particular sequence on apparatus, the sequence may be rehearsed

on the floor, without apparatus. In theory—not acceptable. In practice, one can only say to adventurous teachers—try it and carefully observe the result.

Part three deals with aspects related to planning of work. Many practical suggestions regarding principles of presentation are included and yet the teacher is left with considerable scope for personal choice. The importance of observation is stressed and the need for the teacher to identify herself with the movement kinesthetically as well as visually, is highlighted. In part two 'progression' within each section theme accentuates an increase in physical challenge promoted by the demands of the environmental situation, whereas in part three 'progression' deals with the total understanding of the pupil. Not all teachers will agree with the author's statement that 'it is a waste of time, causes confusion . . . for all apparatus sections to be given a different task'. Surely tasks given will be related to some aspect within the principal theme of each lesson and will therefore serve to widen the children's understanding of the theme.

Specific mention must also be made of the author's choice of language. The importance of a vivid vocabulary is stressed—'It is a good idea for the teacher to have a good stock of words and images to clarify the ideas and to stimulate the children while they are experiencing the qualities which their actions evoke'. Miss Morison herself writes 'kinesthetically'; her descriptions are vivid and examples drawn from other fields of physical skill are plentiful. Who can forget the image created by 'the bowler of googly deliveries' or 'the balanced gliding of a gull' compared with the 'wild tumblings of a lapwing'? The well-produced photographs also convey something of the exhilaration to be achieved in gymnastics, although it is unfortunate that the range is restricted to illustrate only one theme (flight).

In my opinion this is an invaluable book which contributes much to the explanation of present day methodology. It comes as a timely publication, evaluating the nature and purpose of all that constitutes movement education. Miss Morison is to be congratulated on producing a potential 'best seller'. The hours of mental gymnastics which must have gone into the assembling, selecting and ordering of thoughts to formulate such an informative, coherent and readable text are greatly appreciated—a 'must' for any student's book shelf.

H.C.

KEEP FIT FOR LEADERS

Anne Latto.

Privately published and available from
8 The Mount, Caversham, Reading.

This book written by someone experienced in the Art of Movement should encourage some Keep Fit leaders to reconsider the approach to and the content of the lesson they present to their classes. Many leaders find difficulty in interpreting the underlying movement principles and they will welcome material evolved by an author as experienced as Anne Latto. The chapter on the construction of a lesson will be invaluable to inexperienced and 'in-training' leaders of Keep Fit classes.

B.D.

LETTER TO THE EDITOR

Dear Madam,

Those of us who work in the psychiatric field are perturbed by the casual use of the word "Therapy".

We frequently receive letters from students and others referring to what they call "Movement Therapy". What they mean by this is really a specialised branch of education.

Therapy is the positive treatment of the sick with the direct aim of combatting a specific disease. It should be prescribed by a doctor and carried out by a qualified person who fully understands the illness he is treating, the aims and techniques of treatment and his role in the treatment team. A therapist is one whose professional integrity depends on his working within the limits of his discipline. A teacher, working in hospital as a teacher, under the guidance of the physio- or occupational therapist will be respected; but if he calls himself a "Therapist" he forfeits all claim to that respect.

Movement, art, music and drama are techniques used in the physio- or occupational therapy programme, which have great therapeutic value, but when they are practiced outside such a programme they are often mis-applied with anti-therapeutic results.

Students who are interested in working in this field need to be told the difference between the sick and the handicapped, and between Therapy and Special Education, or they will only add to the ranks of confused people who bring into disrepute the very thing they want to practice.

Yours,

CHLOE GARDNER,
M.A.O.T., S.R.O.T.

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La Sainte Union College of Education, Southampton	Wentworth Castle College of Education, Yorks.
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	Reigate Dance Circle, Surrey
	Surrey Dance Group, Reigate 42201

NEW MEMBERS

FULL MEMBERS

Farmer, Mr. Anthony McK.	Hansen, Mr. John V.
Green, Miss Elaine	Jones, Mrs. Jill

DEATHS

Miss M. A. G. Richardson, Liverpool.
Miss K. Malmstrom, Thetford, Norfolk. (in a car accident.)

COURSES 1970

July 4th—

Intending Full Members Examination — Worcester College.

Oct. 17th/18th—

Full Members non-residential Course — Art of Movement Studio.

Oct. 30th/Nov. 1st—

Residential/Day Course — Crystal Palace Recreation Centre.
Title: "The Ingredients of Lyrical and Dramatic Dance".