The Laban Art of Movement Guild Magazine

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EDITORIAL

This is the first of two issues with Creativity as the theme. Our two commissioned articles, "The element of Creativity in Movement Education," and "Creative Dance: Some Implications of the Concept" are precisely reasoned and should stimulate fresh thought on a subject with which we are all concerned. We hope that you will feel impelled to write your comments so that there will be some response to these articles in the next magazine. The third article, "Roumanian Choreographic Folklore" was brought back by a Guild member who visited Roumania in the summer. It is fascinating to read of the richness of the Roumanian dance tradition. Emanuela Balaci is the Dance Folklorist at the Institute of Ethnography in Bucharest.

Prompted by an article submitted by someone who knew the Guild twenty five years ago and by the many changes which are taking place, we are planning to make the November 1973 magazine a "historical" one. If your knowledge of Laban's work goes back to the early days, please write down your recollections and send the manuscript.

It is not usual to publish three reviews of one book, but in doing so one hopes that the dilemma of an editor may be appreciated and that the members will find it interesting to compare the diverse opinions about Marion North's book, "Personality Assessment Through Movement."

There was an immediate response to the requests in the May editorial for practical help; John Taylor-Byrne is now the Guild's Advertising Secretary and Margaret Dale is distributing publications. We hope that now we may have some advance information about performances for the feature, "Notebook" and some written reaction to the articles.

LETTER TO MEMBERS

Studio Lodge,
Woburn Hill,
Addlestone, Surrey.
10th October, 1972.

Dear Members,

No doubt many of you will have heard the rumours that certain changes are about to take place at the Laban Art of Movement Centre. I am writing this to put you in the picture of what is actually happening.

During the last months negotiations have taken place between University of London Goldsmiths' College and the Centre's Trustees with the view to transferring the Trust's obligations to the De'egacy of Goldsmiths' College. An agreement has been reached and, subject to the approval of the D.E.S., the Laban Art of Movement Centre will in future work in association with Goldsmiths' College. In the meantime, the centre Trustees formally invited Goldsmiths' to act as their agents in all respects relating to the direction, administration and operation of the L.A.M. Centre in accordance with the Trust Deed. This Goldsmiths' agreed to do.

With regard to myself, I feel my time has come to retire from my position as Director of the Centre and Principal of the Studio, which I shall do at the end of this academic year. This will relieve me from a heavy burden of administrative work and enable me to keep in touch with movement and people to which I shall look forward very much. My successor will be Marion North and I am extremely happy that someone of her professional calibre, experience and knowledge is prepared to undertake the leadership of the Centre.

Our present arrangements regarding full-time courses with Chelsea College of Physical Education and Whitelands College of Education, it is hoped, will not be in any way affected by the re-organisation and it is envisaged that there may well be a wider and a more varied spread of contacts beyond those we have already established.

We are aware of the uncertainties for all of us in education but, I feel that this association with Goldsmiths' College can only be to our advantage since it will not only ensure our future but also the possibility to expand our work into wider spheres. Particularly, it is hoped that under the wing of Goldsmiths' it may be possible to develop research in the field of movement study and that eventually the University may approve the establishment of a Laban Chair of Movement.

In a changing world changes must be made and the time is ripe now for us, and I am confident that we are moving in the right direction.

Yours sincerely,

LISA ULLMANN.

THE ELEMENT OF CREATIVITY IN MOVEMENT EDUCATION

This article is based on a lecture delivered earlier in the year to a group of Nursery and Infant teachers in the London Borough of Sutton. The intention was to provoke the audience to consider the concept of creativity in general and to look, perhaps more closely and critically, at the opportunities presented for its development in the teaching of Movement Education in particular. The material, therefore, was directed towards a group of teachers who although interested and knowledgeable about the education of young children were not exclusively all specialists in the field of Movement.

The questions posed in the lecture however though apparently simple in form raised several issues which are not necessarily limited to the consideration of the non-specialist nor to the teacher of young children, but might well be of interest to those whose expertise and main concern lies in the area of Movement Education. Similarly the personal point of view proposed could also serve to stimulate discussion and debate amongst specialist teachers and lecturers engaged in the teaching of a variety of age groups.

Over a relatively short period of time many educationists have come to value both the process and the outcome of working creatively as distinct from the pre-occupation with the transmission of facts or inert knowledge which in the past has done much to produce conformists and stereotypes. The inadequacy of 'teaching children thoughts rather than how to think' has been realised; the need for children to be given opportunities for first-hand experience and to be encouraged to draw, test and express their own conclusions from these experiences has also been recognised as well as the necessity for getting children to frame important questions for themselves, to pose problems, to wonder deeply and to experiment with ideas.

This change of emphasis has been brought about through the conviction among many concerned particularly with the education of young children that we need ultimately to produce individuals who can formulate personal beliefs, who are capable of exercising personal choice, who are able to question and probe into new and adventurous avenues of thought and action, who are independent and autonomous and who are capable of giving expression to thoughts, ideas and opinions and of communicating this expression with clarity and conviction. These qualities correspond closely to those listed by Torrance (1962) as being characteristic of the creative person; that is one who is adventurous, accepts and is sometimes attracted by disorder, attempts difficult jobs—sometimes too difficult, desires to excel, is determined, does not fear being different, is full of curiosity, is independent and confident in his own thinking, is intuitive, sensitive receptive to external stimuli, visionary and versatile. He is said to be non-conformist and may tend to disturb organisations.

If this creative individual as the end product of the educational process we must accept the inevitable implications presented by such a situation. We may be producing more creative people who will disturb organisations! Educating people to think and act independently may be all very well but how may this affect stability and tradition? How many adults or teachers for that matter are prepared to accept the non-conforming but often highly creative youth? But it is not only questions such as these which are raising doubts in the minds of some as to the value of creativity as an educational objective. Within the last few years the concept along with integrated learning the child-centred curriculum and self-generated activity has been heavily criticised by leading educationists as for example in the Black Papers.

Nevertheless this criticism has meant that some teachers have been forced not only to reconsider such concepts but also often to agree that in a sense the critics are justified insofar as we are far from clear either as to what is meant by these terms or about the aims and purposes of what is felt intuitively to be right for young children. What follows in this article is a result of my own rethinking on the subject and an attempt to raise and examine, maybe at a superficial level, certain questions which might prove helpful in clarifying specific issues relevant to those interested in the element of creativity in Movement Education.

1. What do we mean when we talk of an individual, a procedure, a strategy, an idea, a piece of work or a sequence of movement as being creative?
2. Are young children capable of engaging in creative activity?
3. What are the prerequisites of the creative person?
4. What opportunities can be afforded children for work of a creative nature in Movement Education?

1. What do we mean when we talk of someone being creative?

i) We may simply imply that he is making something—he is involved in an activity which is productive as distinct from thinking, reading, dreaming, imagining, listening, looking; something in the end has been produced, made, created. Very often I think this is all that is meant when we talk of creative activity.

ii) We may on the other hand be distinguishing between, inventive self-originated activity which is non-imitative and activity which is imposed by another which may well be imitative as in the learning of pre-selected skills. We may be implying here that in the first instance there is an element of selection and choice and that the child has been allowed a degree of autonomy. An example might be that children are involved in learning to read where for practical purposes all the class is involved in word recognition—this would not be classed as creative activity, but perhaps if a proportion of them then chose to use the words they have

learnt to make a statement or several statements this may well be regarded as something akin to what is known as creative writing. At another level a group of older children may have to be taught quite specifically how to use a particular tool; having once mastered the skill they may then become engaged in making a statement of another kind, that of using the tool on clay or leather or metal in a very personal way and producing something which is very much their own and which may, on completion, be subjected to external criteria to judge its worth. In dance a group of secondary students may all 'learn,' in a highly structured and disciplined way, a spatial scale; having acquired the skill and technique involved and understood the significance of the trace form individuals or groups can begin to work creatively towards a dance using this particular spatial pathway as the basis for their choreography.

iii) Finally we may reserve the word either to describe the very rare and special process through which great artistic achievements are formed and which Perry (1969) calls "special creativity," or at similar level, we could retain the word to use only in relation to work which represents a real extension of the frontiers of human vision or understanding; we may feel that the truly creative person is one who in his own field has produced work which is distinguished both by its originality and its ability to push back the frontiers of knowledge.

The first would seem to be so general as to lose all meaning—if everything a child does for himself is regarded as creative then the term become meaningless. On the other hand the third alternative would seem out of reach of all but the very gifted child and would therefore apply only to a minute proportion of the children with whom we deal. Which leads one to think that what is meant by creativity in education should be looked at in terms of the second alternative. What is implied surely is that the child is engaged in a process which involves:

— an awareness of what he is setting out to achieve, whether this be in short or long terms;
— an ability to produce a number of ideas which may well include the rejection of conventional ways of working and the production of the unusual but appropriate answer;
— the ability to select from a number of ideas and compose or make something from a number of basic elements and
— the capacity to recognise coherence and completion.

2. Are young children capable of engaging in creative activity?

It will be appreciated that the process outlined above demands a cognitive perspective involving an ability to think in abstract terms which is beyond the powers of all but the exceptional Nursery or Infant child and in this sense creative activity as already stipulated must

therefore be out of their range. Yet many teachers of young children will be heard using such terms as 'original,' 'different' or 'unique' about children's work which as a result is judged to be 'creative.' Perhaps the question should be asked "can a child truly be original?" Isn't he just doing something which for him at a particular moment in time is new, is novel and in this sense original and unique? Surely for the young child with so little experience isn't much of what he does new for him? Does this mean that at this age the child is at his creative peak? May it not be true that teachers are content to encourage children to BE DIFFERENT, rarely questioning why they want them to be so. Understanding what is at the root of the creative process is of vital importance if teachers are not to remain clutching at the superficialities of creative work, and in their desire for children to produce something unique, accept too often the odd, the bizarre and the inappropriate answer.

One is often left in doubt as to the value of work which produces such odd results as children, in response to the demand for something different, travelling about the gymnasium floor for example, with bodies so contorted as to make movement well nigh impossible. The phrases 'Now do it another way,' 'Now think of something no one else has done,' 'Show me how many different ways you can do so and so' have come to have an ominous ring about them. And one sympathises with the child who was heard to ask "Please Miss do I **have** to paint what I like again?" Many students, and teachers and lecturers also, would seem to confuse merely being different with being original and to confuse both with being creative.

If one agrees therefore with the stipulative definition implied in the process of creative activity outlined earlier, then it would appear that it is beyond the stage of development of the normal Nursery or Infant child. However if one proceeds to examine the prerequisite qualities of the creative individual it becomes possible to reassess the contribution that the teacher of young children might make in establishing an atmosphere in which the necessary components of creativity are encouraged and given the opportunity to fuse and flourish at a later date.

Recent research has shown how crucial are the pre-school and early school experiences for a child's future development and how the quality and variety of these experiences is all important if further progress is to take place; surely this is also true of creativity. Children must be initiated at an early age into the ways of thinking and imagining and behaving that will allow for this later development to take place.

3. What are the prerequisite qualities of the creative person?

Four qualities have been selected which in my view are essential characteristics of creative people and which must therefore be encouraged and nurtured in the early years of schooling if future development is not to be retarded or even suppressed altogether. These are SENSITIVITY,

ADAPTABILITY, CONFIDENCE TO EXPRESS INDEPENDENT VIEWS and DISCIPLINE.

SENSITIVITY. By sensitivity is meant the sensitising process of all the faculties—a refinement of the senses so that the child becomes acutely aware of his surroundings or, if one is talking in terms of the kinaesthetic sense, an awareness of the changing muscular tensions and sensations within his own body. Just as a teacher can lead the child to appreciate shapes, colours, pattern and relationship within objects external to him so he should be able to awaken in the child and bring to a conscious level, the different bodily feelings associated with such actions as hurling oneself into the air, falling and rolling, running and swerving, diving, swivelling, spinning, twisting, spreading, tucking and being still. The child must be free to feel and to sense but helped to become aware and appreciative of what he is feeling and sensing.

ADAPTABILITY. By this is meant a readiness to entertain new ideas, to see familiar things in new ways, to perceive pattern and order, to welcome and to take advantage of the unexpected, the unforeseen and the unusual. In the movement lesson young children must be allowed time to explore apparatus fully whether this be apparatus of a gymnastic or games-like nature; we should not expect adult responses to apparatus such as ropes, climbing frames, scrambling nets, agility boxes and so on—the child should be given time to use it in a multitude of ways—he may readily imagine himself in all sorts of dramatic situations which seem to have little relevance by traditional ways of using such apparatus. Similarly games equipment may be utilised in what an adult would consider a very ungameslike way and indeed why can't children be allowed and even encouraged to use this apparatus freely and imaginatively? Do we perhaps rush children too quickly into skill situations and deny them the physical pleasure of such activities as throwing a ball high into the air with no intention of catching it but just for the kinaesthetic enjoyment of the sensation? In Games Teaching (1969) one ten-year old is reported to have said when asked why he continued in a practice situation to hit the ball into the air "I know in the game I'd probably be out if I did that—but it's dead good to hit it high." Too readily we seem to force children into learning specific skills when they need time first to play, to imagine and to explore.

Movement of a dance like nature of course provides a multitude of opportunities for children to adapt and adjust to a variety of auditory, visual and tactile stimuli, and where the unexpected, the unforeseen and the unusual can frequently be experienced.

THE CONFIDENCE TO MAKE AN INDEPENDENT AND PERSONAL STATEMENT. No matter what the medium, whether this be paint, words or movement, this is a vital quality of the creative individual. No matter how able the individual is in producing a flood

of ideas, if he lacks the ability to select and the confidence to make his final statement then the process remains at an exploratory stage and never reaches fruition. Fear of being wrong, fear of being ridiculed, whether by teacher or peers, fear of censorship, all lead to an unwillingness to take risks and must be minimised if the individual's creative energies are to be released. Fear is a great obstacle to creativity. The security that helps develop a growing confidence in the child can only be established in an atmosphere where the relationships between teacher and children, child and child are such that each knows his work will be received with genuine care and attention; an atmosphere in which acceptance of the individual's view is blended with sensitive and honest appraisal. Only in such an atmosphere will children be free to make personal comments or individual statements. Confidence which is undermined at an early age is very difficult to re-establish at a later date.

DISCIPLINE. This is a concept which I am sure few would be expecting to appear in a discussion of creativity but it is an aspect which seems neglected in current educational practice. Creative ideas are essential but insufficient—skill and discipline are very much needed if these ideas are to be translated into reality. Two factors closely associated with discipline are involvement and concentration and it would seem essential that both these qualities should be encouraged, to varying degrees of course, in children.

It is very evident how absorbed some very young children can become in a story or an activity which catches their imagination and how persevering they can be in their attempts to get something just right if they are sufficiently motivated. And it is just these qualities which it is suggested we should foster. Discipline in these terms is not the externally imposed discipline of the authoritarian teacher, but that which involves a mastery of the self in relation to the materials or to other people. We must do more than perhaps at present we do to help children to concentrate, to focus their attention, to persevere and to finish things. In movement we underestimate the child's ability to remember and repeat short phrases of movement, to clarify simple actions and to perform as well as he can. We forget his love of repetition in other spheres, his perseverance and precision in other activities and allow him to get away with casual, chaotic, careless and haphazard movement perhaps justifying ourselves on the grounds that we want him to engage in actions of a spontaneous nature. Spontaneity may well be a very necessary quality but is there to be no attempt, at least with older children, to demand order, structure, clarity and a considered response at times in the Movement Lesson?

4. **What opportunities can be afforded children for work of a creative nature in Movement Education?**

If we now concentrate on the kind of movement experiences which are most likely to feed the creative work to come it would seem essential

that children are exposed to a wealth of varying situations. They need space for physical play and varieties of apparatus and if at all possible natural materials, barrels, trees and tree stumps, ladders and junk—equipment which will provoke imaginative play. First-hand experience is all important if we are later going to ask children to select and relate from these experiences; imagining and creating involve recalling and relating sense images, therefore the variety and quality of these experiences is most important. Children should have at their disposal a quantity of balls and implements of different colour, size, weight and texture; they should wherever possible be provided with the experience of being in water as distinct from playing with it; they should have access to apparatus which swings, provides slippery surfaces, apparatus which is high, apparatus which is unpredictable in a sense, like the scrambling net or rope ladders and apparatus which they can crawl through and get into. And of course they should always have the opportunity to move rhythmically with or without sound accompaniment, where the attention is solely on bodily sensations experienced as a result of action. Where there are no external distractions movement can be enjoyed for its own sake; unhampered by implements, apparatus or objects "the body is free to experience and therefore to express fully."

In this kind of movement play the child can be helped to build a great resource of expression which will enable him at a later stage to indicate a greater range of feeling, mood and ideas. The child can be given situations which require sensitivity towards other children and which demand adaptation and an ability to relate. Opportunities can also be afforded for individuals to work out ideas in movement just as they do in activities involving paint, clay or materials. Young children can be helped to grasp the wholeness of a phrase by the teacher drawing attention, for example, to how it begins, where it ends and where it goes. Guided experiences can be provided where phrasing and a sense of completion is finally achieved.

Using a variety of stimuli everyday actions can be played with and these experiences extended and deepened. Touching, which is a very basic sense, can be explored and the action of stroking with gentleness and delicacy, for example, can be contrasted with the strength and firmness needed to punch, stamp or clap vigorously. Percussion instruments may be handled and played by the children themselves and can excite and stimulate immediate movement response. Sounds can be compared—two very different sounds can be made and attention drawn, for example, to the movement required to use the xylophone and that needed to hit the drum—for these experiences to be extended it will be necessary after comment by the teacher for the actions to be repeated several times. Percussion accompaniment can often help young children with length of phrase, beginning and end as well as change of quality.

Children may also be stimulated to move expressively by visual stimuli; they may respond to what they can see, leaves swirling or

floating gently to the ground, balloons rising and bouncing lightly, tops spinning vigorously and then toppling over and coming to rest, bubbles floating through the air and so on. These experiences may involve some children in identifying with the object; they may become the top, the balloon or the leaf and for many young children this is to be expected. Others may however be able to objectify the experience and enjoy the quality itself. Perhaps in the past we have overemphasised the need for abstraction too early and failed to recognise that children have to pass through the stage of identification prior to acquiring the ability to abstract.

Ideas for movement of a dance-like nature can grow quite naturally, as distinct from forced integrated situations, from something that has happened in the classroom and vice versa. After taking a movement lesson with a group of Infants where we explored spikey and smooth movements the teacher came the following week with a number of wire sculptures made by the children who had asked if they could make some spikey and smooth shapes and had specifically asked for wire to work with.

I am sure by this time readers have already framed yet another question—

ARE ALL TEACHERS CAPABLE OF PROVIDING THESE MOVEMENT EXPERIENCES?

My answer to this question is brief and simple.

Teachers who are interested in the children they teach, sensitive to their responses and alert to opportunities that present themselves will be successful in any sphere of teaching and this includes teaching Movement. These are the teachers who themselves have the open-mindedness characteristic of the creative person; an openness of mind towards children and a readiness to accept what they offer along a very wide front. They must be genuinely interested and enjoy children's creative efforts and they must respect children and believe in them. With this attitude one is continually amazed at the fluency and freshness of their ideas and one is constantly surprised and delighted at their sensitivity and imaginative powers.

To conclude I would say to the teacher of the young that the child's need for movement is most apparent and something which appears to be quite fundamental to all young things. But just to allow the child freedom to move is not sufficient; the kind of experiences he undergoes will depend very much on the environment he is presented with and the quality of these experiences will vary according to the ability and sensitivity of the teacher to observe, develop and extend the child's awareness of his experiences. There is no need to emphasise that these experiences are crucial in the child's overall development and

have a vital part to play in initiating children into attitudes of thinking and working that will do much to promote the kind of individual who is able to respond creatively to any situation which either allows or demands such a response.

ELIZABETH MAULDON

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CREATIVE DANCE: SOME IMPLICATIONS OF THE CONCEPT

Picture two practical classes: The first class begins with a discussion of a disaster, the participants in the class are asked to imagine themselves into the situations which might arise, to call up in themselves a variety of emotions which they characterize through movement, and, as a result of these explorations a movement composition comes into being which is then practised and performed. The second class is required to work out a number of individual and group movements, derived from circular and angular shapes, and, as a result of these explorations a movement composition comes into being which is then practised and performed. We might want to say, if we saw these compositions, that the first was dramatic in character, and the second was abstracted; We might argue that the dramatic composition was to do with emotion, with the changing moods evoked by the original idea, and that the abstract composition had little to do with mood but was entirely to do with changing patterns, others might see those patterns themselves as carriers of mood. And yet, I think that many people would name the two classes with all their differences as examples of creative work. Why is this? What is it that is being picked out when we call some activity "creative?"

Perhaps the two examples may have helped to make clear that too often do we direct our gaze wrongly when considering creative activity, that is, we look at what has been going on, at the ways of working, and not at the result of the work, for, if anything is central to the notion of creativeness, it is the notion of result—or rather of achievement. If we are to get at the central use of creativeness we need to talk initially not in terms of the processes that go on, but in terms of the achievement. Let us take some examples of people whom we know to have been creative, people of whom it might be said, "If anyone was creative, this man was." I would suggest that Shakespeare supremely exemplifies this, we might also choose Beethoven and Michelangelo. It must be acknowledged that these three men were creative at the highest levels in their particular sphere, but what do we know of their creative processes, of their ways of working? We may know nothing of these, and yet we recognise the men to have been creative, not because we look at their psychological make-up, nor at their working methods, but we look at their works, and it is in their works that we recognise their creativeness. It will be clear to the reader that our two imaginary classes sketched above can be seen to be examples of creative work in the art of movement just because each led to the bringing into being of a movement composition.

It is necessary, therefore, to the concept of creativeness that something must have been made. It is necessary, but it is not sufficient, for, of course, it is quite possible to make many things without being creative; many workers in industry are making things day after day on the assembly line, but their work is generally considered to be the negation

of what is creative. We can only truly say that a work has been created when the maker originates something as an object of aesthetic contemplation. This is, in fact to challenge some current theories about creativeness, for we do now hear of the need for creative scientists, creative mathematicians, even of creative historians, but we have other words which apply more appropriately to their characteristic acts. For we generally understand that scientists and mathematicians **discover** truths, not create them, and historians **uncover** and comment upon truths about the past, if they begin to **create** the past we call them fiction writers!

Perhaps the application of the word has become so general because of the valuative sense that attaches to creativeness. It is somehow a 'good thing' to be creative, and if I am working creatively I am somehow working in a better way than if I am just working, being creative has become a term of approbation. One might speculate that this valuative use of the word was prompted initially by our admiration for the highest achievements of man, but that its popularity for psychological research over the last two decades has been stimulated by the political need for rapid scientific and technical progress. Whatever the reason, when the use of the word becomes so generalised that it covers almost all aspects of human life, nobody is especially picked out, and the idea then fits in very nicely with some egalitarian ideal that creativity is available to all. When our understanding of the word is so wide it is then of little help to us, for we can no longer use it to distinguish one kind of work from another. However, if, as I have shown, we use the word in its descriptive sense, it does just that for us, it distinguishes between the discovery of truths, between the invention of new technologies, and the creation of 'embodied meaning.'

In our ordinary language, we make an asymmetric use of "created." We can talk quite easily about the dress designer who creates a new fashion, or the chef who creates a new dish, but there is a strangeness which sits oddly upon "Frank Whittle, creator of the jet engine"—we usually say **inventor**, and Alexander Fleming, creator—surely **discoverer** of penicillin? I suggest that we usually, except when we are wearing our psychologist's hat, reserve "creative" to apply to works which are offered for our contemplation—the created object is the aesthetic object.

Do you remember the passage in "Howard's End" describing the concert which is attended by most of the protagonists in the ensuing drama? It is an attempt to describe in the language of words the effect of the language of music on those who listened:—

"It will be generally admitted that Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ears of man. All sorts and conditions are satisfied by it. Whether you are like Mrs. Munt, and tap surreptitiously when the tune comes—of course, not so

as to disturb the others—or like Helen, who can see heroes and shipwrecks in the music's flood; or like Margaret, who can only see the music; or like Tibby, who is profoundly versed in counterpoint, and holds the full score open on his knee; or like their cousin, Fräulein Mosebach, who remembers all the time that Beethoven is "echt Deutsch;" or like Fräulein Mosebach's young man, who can remember nothing but Fräulein Mosebach: in any case, the passion of your life becomes more vivid, and you are bound to admit that such a noise is cheap at two shillings . . . . . .

. . . . . Tibby implored the company generally to look out for the transitional passage on the drum.

"On the what, dear?"

"On the **drum,** Aunt Juley."

"No; look out for the part where you think you have done with the goblins and they came back," breathed Helen, as the music started with a goblin walking quietly over the universe from end to end." [2]

This passage is an apt illustration of our difficulties in describing what it is that we see in the art object, which differentiates it from all "non-art" objects. But what is quite clear is that we do apprehend something other than the object itself, perhaps, as Virginia Woolf indicates, that apprehension differs for each observer. We think sceptically now about any expression theories that the observer reacts emotionally to a work of art by experiencing emotions projected through that work by the artist and this is plainly not intended by Virginia Woolf. To exemplify from our own art form, when we recognise the mood of a dance to be tragic we do not experience an emotion of sadness and project this into the dance, nor do we infer that the choreographer was necessarily feeling sad when he composed the dance. Rather, it is thought, we see tragedy as the colour of the dance, we are saying not, "This dance expresses tragedy," but, "This dance is tragic." So to speak of "embodied meaning" is to talk of the especial flavour of the art object as an objective quality. It is this that marks off the art object from all others and when we describe work as being creative we are marking it off in this especial sense as the carrier of embodied meaning. [3] We are presupposing that it is work in the artistic sphere.

When we speak of "creative dance" we are, however, usually making a further distinction, derived also from the logic of the word, that is, we are calling attention to the making of dances rather than the learning of dances which have been made by others. Laban made this division when writing of the task of the school: "A third task is the fostering of artistic expression in the medium of the primary art of movement. Here two quite distinct aims will have to be pursued. One is to aid the creative expression of children by producing dances adequate to their gifts and to the stage of their development. The other is to

foster the capacity for taking part in the higher unit of communal dances produced by the teacher."[4] It looks as though Laban was here quite clearly distinguishing between "creative" dance and "learned" dance and considering them both to be essential in dance education.

(Laban rarely uses the term "self-expression" in any of his writings, preferring to speak of "expression" or "artistic expression". There now seems to be in education in general a move on from the concern with self-expression as a kind of outpouring or bubbling over of the self with a consequent liberating effect upon the personality of the pupil. "Rather, self-expression is to be contrasted with imposition from without as involving an exercise of choice in which we reveal our personal tastes, preferences and hence individual style or response."[5])

It is clear that in order to develop creative ability in dance we cannot just allow children to unfold or develop in a free atmosphere. There is a great deal of learning, not just of bringing forth to be done. If, in order to be creative, children or students are to exercise choice they need to be shown what choices can be made, and they require some criteria which will enable them to discriminate, to make critical judgements. It seems unlikely that in dance you are going to create dances unless you acquire some vocabulary of movement and some way of reviewing critically what you have made. All this implies teaching, and I wonder if in our schools sufficient **teaching** of both these aspects goes on. Certainly I think we are rather better at teaching some vocabulary of movement than of critical review and yet both are necessary if creative dance is to hold a firm place in aesthetic education.

One particular difficulty that it seems we have not yet resolved is the place of modern educational dance within the whole spectrum of dance today, and this ties in with the need for critical review. To work creatively is to be able to originate, but originality presupposes traditions or rules or conventions, against the background of which new ideas spring forth. It is difficult to see how one can be original without becoming familiar with the rules of the particular area in which one is working and without reference to the traditions of that area. "Creativeness depends on the tension between the forces of tradition and revolution."[6] What are we doing in our work to ensure that creative dance arises out of the forces of tradition? We know that the development of this kind of dance was in itself a revolution against stereotyped and outmoded dance forms, but are not traditional dance forms part of our heritage? In what relationship does the creative dance in our schools and colleges stand to contemporary dance in theatre? Has the learning of dance composed by others any place, as Laban suggests, in dance education? Are our students in any tradition of learning?

In education in other art forms there generally seems to be attention given both to artistic expression **and** to artistic appreciation, children have

begun to create their own music, and to perform and to enjoy hearing the music of others, there seems to be an easy progression from enjoying making your own paintings to looking at the works of painters with enjoyment. All those who have had the good fortune to have had these kinds of experiences in any other art form would probably agree that working creatively in any medium helps one to get on the inside of appreciation in that field, but would also want to place the "active" experience alongside the opportunities for quiet and critical contemplation which they were given. Do we achieve in our dance education sufficient balance between the "active" and appreciative sides of the art form or are we neglecting the value of aesthetic appreciation?

A number of questions have been posed in this article and, intentionally, no answers are given, in the hope that readers may be stimulated to find some answers for themselves and perhaps to share some of their solutions with us. But the questions all arise from the ideas originally expressed, that to be talking of creative work of any kind is to be talking of the field of artistic expression.[7] Creative activity is distinguished not by its processes, but by what is made, and when we talk of creative dance we are making this distinction. But processes do matter, for working creatively does not only imply freedom, it implies disciplined learning, it places the activity of dance against a background of learning and of critical judgements.

OLIVE M. CHAPMAN

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2 Virginia Woolf: "Howard's End"
3 For an elucidation of this idea see:
H. Osborne: "Aesthetics and Art Theory" Ch. 9
L. Arnand Reid: "Meaning and the Arts" Ch. 4
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4 R. Laban: "Modern Educational Dance"
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6 T. S. Kulm: "The Essential Tension: Tradition and Innovation in Scientific Research"
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ROUMANIAN CHOREOGRAPHIC FOLKLORE

In the south-eastern corner of Europe, at the crossroads of the main routes linking the Mediterranean and the Baltic, the Pontic Steppes and the Alps, Roumania lies on both sides of the Carpathian chain, overlooking the lower reaches of the Danube. This land, known in antiquity as Dacia, was conquered by the Romans in 106 AD after long and fierce battles. Large numbers of Roman colonists were brought to this province and in only 165 years they succeeded in denationalising the native population and by intermingling with them gave birth to the Roumanians.

For 1700 years this people had to stand up to innumerable invasions and pressures from abroad. However, the three Roumanian principalities —Wallachia, Moldavia and Transylvania—fought for their independence and finally succeeded in uniting definitively in a single state—Roumania —in 1918. In spite of centuries of separation, the Roumanians have preserved intact those specific features that prove their kinship with other Latin peoples: their language, anthropological type and temperament. They have also treasured their ancient traditions, occupations (farming and livestock breeding), material culture, costume (that seen on Trajan's column in Rome is very similar to the one worn today), customs and folklore.

Folk dancing is among the finest manifestations of Roumanian folk art. Perhaps nothing illustrates more vividly all that is typically Roumanian than the folk dances, which betray an exuberant temperament and a highly creative imagination, which has crystallised at a high artistic level.

However superficially one may study these dances, the first thing that strikes one is their vitality. All the changes that have taken place in the life of the Roumanian people especially in recent years, have certainly made their impact in this field; some dances have become out of date and modern dances have made their appearance. But on the whole these phenomena have not affected the essence of Roumanian dancing; on the contrary, it has become richer and more specialised. A major contribution in this direction has been made by the growth of cultivated choreography, now a hundred years old, which, despite its shortcomings, has nevertheless succeeded to a large extent in preserving the traditional line.

Another striking feature is the richness of the repertoire, both with regard to the number of dances and of their component elements. Villages that possess between 30 and 50 dances are by no means rare, especially in southern and eastern Roumania, and 10 to 15 of these are habitually danced at the weekly dance on Sundays. Numbers decline as we move north-westwards, where the village repertoire sometimes consists of only 4-5 dances, but this is compensated for by the elaborate and complicated content of these dances and their wealth of multiple elements.

The third outstanding feature is the variety of choreographic aspects according to zones and regions. Roumania has a number of ethnographic and folkloric zones covering relatively small areas, each one differing from the other to a greater or smaller extent, and this is also true where choreography is concerned. In the same zone we frequently find villages lying only a few kilometres apart that have very different repertoires of dances. And there is often a great morphological variety in the same village. Especially in the Carpathians, one often comes across localities with repertoires consisting of 10 to 15 distinct types of dances, while the extraordinary gift of improvisation possessed by individual dancers gives rise to numerous variations of the same dance in the same village.

All these factors were a powerful incentive for the specialists at the Institute of Ethnography in Bucharest and determined them to study this treasure of national culture. It got off to a slow start, as there were few Roumanian precedents in this field and foreign experience proved either inadequate or unadaptable. The first task was to invent a system of choreographic notation, which was soon drawn up on very simple principles, using two main letters and numerous diacritical signs. The system was perfected concomitantly with the development of research methods within the framework of the Roumanian School of Sociology and based both on theoretical studies and lengthy practical experience. In order to assemble this experience there are three working phases in each case:

A. **Field Survey.** This consists in the first place of a general appraisal of life in the particular village from historical, geographical, social and economic points of view, followed by an overall ethnographical and folkloric examination. It is only when these have been completed that the main objective is approached, which is to collect and estimate the choreographic folklore of the village: its customs and occasions for dancing are studied, whenever possible from life; all relevant information is collected from eye-witnesses and noted, and the dances are filmed.

B. **Processing of Data.** This consists of transcribing all the information accumulated, as well as the dances themselves, from field notations and films, which is quite a complicated operation. Thereafter the entire material is classified from the typological viewpoint.

C. **Analysis.** A synthesis is drawn up of the entire survey and the respective repertoire is classified according to folkloric zones. In order to do this the specific local features are determined mathematically: a coefficient (3,2,1.) is given to each dance, choreographic type or aspect, indicating its frequency and importance in descending order. The specific features of the zone, region etc. afford possibilities of comparison over a wide area.

Recently films have begun to play a major role in these surveys, but this approach is still in the experimental stage.

By using the method set forth above over 17 years, the Institute of Ethnography and Folklore has succeeded in carrying out surveys in over 60 zones with 240 more important localities (out of approximately 4,000). More than 3,500 dances have been collected, over 1,500 of which have been filmed since 1961 when filming was introduced. A vast quantity of information has been gathered, dances have been classified both functionally and morphologically, and the principal choreographic dialects have been determined.

Moving on now to some of the results of the research, there are numerous occasions when the choreographic fantasy of the Roumanian people may be seen. The chief of these, due to its frequency, is the regular village folk-dancing or **hora** that takes place every Sunday throughout the year (except during fasting periods), at which young men and girls get together in order to become acquainted with a view to marriage. In those parts where traditions are more strictly observed, all this takes place according to a certain etiquette. For instance, there are rules that lay down the minimum age of those taking part in the dances, the manner in which boys and girls should behave towards each other, how girls should be invited to dance, the appointment of someone to lead the dances and so on. The order in which the dances follow one another is usually arranged beforehand.

This more rigid etiquette is slackened at the feasts held on the occasion of different family events—christenings, name-days, wakes etc. At these times, although organised on a smaller scale, the choreographic folklore often seems to be more complex, due to the participation of older villagers who revive the traditional repertoire, very largely or entirely unknown to the young. Finally, there are the important annual feasts (New Year, Whitsuntide etc.) when groups of dancers are formed to perform a special repertoire (for example Calusul—the Hobby Horse, and Brezaia—with masked dancers who go from house to house at Christmas) and other minor feasts, particularly in summer when rustic festivals are held at which several villages meet, mostly in the mountain regions. On these occasions dances fulfil diverse roles within the community, investing it with its own specific character. Bearing these factors in mind, the following functional categories can be indicated:

A. **Social dances,** which form the main body of the repertoire on all occasions and whose principal role is to strengthen relations between the members of the same social group. Most of the mixed structure dances belong to this category.

B. **Competitive or exhibition dances,** reserved to a select group of dancers who perform them only at given moments of a party. They are almost exclusively danced by men.

C. **Festivity or entertaining dances,** also danced on special occasions and whose names indicate the moments when they are performed. They often include grotesque and even obscene elements.

D. **Ceremonial dances,** danced only on given occasions and at solemn moments, for instance the Bride's Dance, which is performed at a special moment in the nuptial ceremony. In the past there were special dances in some zones when recruits were enrolled for military service (for example Barbancul and Arcanul). These are now performed as dances of virtuosity.

E. **Ritual dances,** originally associated with magical practices, which are less and less evident nowadays, and connected with special feasts or reminiscences of pagan ceremonies. These include Calusul, a fertility dance, Brezaia, Dragaica, and funerary dances performed at wakes etc. Probably some grotesque dances today performed for entertaining also derive from the same origin.

As a result of all the changes that have taken place in the last few decades and of the evolution of the popular mentality, these latter categories of dances are fast disappearing and being replaced by social and competitive dances.

Nevertheless the hardy vestiges that still remain leave no doubt as to their origin. Likewise it may be assumed that in the past there were dances peculiar to certain social groups: one or two of these whose names betray their origin are the Yeomen's Dance, and the Noble's Dance. There is a large body of evidence to prove that there was at one time an ancient repertoire of shepherds' dances created or adopted and transmitted by shepherds, who were so numerous and played such an important role in the formation of the Roumanian nation. Names, the subjects of the shouts that accompanied the dances, geographical distribution, sometimes even more direct information, make it possible partly to reconstitute a repertoire of this kind which included mostly competitive, social and entertaining dances.

Nor can there be any doubt that there was a repertoire connected with military units in the not-too-distant past, for example the enrolment dances already mentioned, which probably belonged to the 18th century.

As has already been stated, Roumanian dances include an extraordinary variety of morphological aspects. Taking each case separately, it is clear that it is practically impossible to establish a rule that applies to the totality of the national repertoire, but only to draw up more or less wide categories. Thus rhythm is largely binary (2/4) but this is not always so. Using the ancient metric terminology, rhythms based on anapest, spondee and dipiric predominate; though the dactyl rhythm also exists and syncopated binary rhythm of the amphibrachic or dochmiac type is very frequent.

We also find a profusion of asymmetrical rhythms, in 5/8, 7/8, 5/16, 7/16, 9/16 etc.

Rhythmic patterns usually include 2 or 3 beats. To date, investigations have revealed over 300 of these patterns, grouped in 17 rhythmical types.

There is the same diversity regarding kinetics. Roumanian dances are based on movements of the feet, with the arm and body movements serving only as an accompaniment (with many exceptions). In many dances the range of movements is extraordinarily complex and there are relatively few simple steps. Other movements frequently encountered include stamping the feet on the ground, steps crossed in front and behind, jumping, clicking the heels, 'toe-heel' or rising on the toe and dropping rapidly to the heel in the same beat, whirling, genuflexions, slapping the raised foot with the palm, clapping etc.

A figure may be simple, comprising only one motive, or developed, when it comprises an elaborate motive. It is complex when it includes a sequel of two or more patterns of different types. A succession of figures may be uniform, steady or movable and often free, when it is based on improvisation.

General movement in space may take place in various ways: to the right, to the left, in depth, to both sides, or an alternative of these possibilities. There may also be varied tempi, from slow (♩=less than 100) to rapid (♩=over 200).

We find similar diversity in regard to formations. The circle, semi-circle and straight line are the most frequent. According to the number of participants, dances may be performed in an unlimited number, in a small group, by couples or solo. Generally these dances are mixed, but there are also exclusively male dances though rarely dances exclusively danced by women. The dancers link hands, place their arms on each other's shoulders, round the waist (in diverse variations) or dance freely without touching one another.

At present the Institute of Ethnography and Folklore in Bucharest is engaged in classifying the material from the point of view of morphological aspects. This can be done by separate elements, but an endeavour is being made to draw up a classification including all aspects in order of importance.

The formation has been selected as the main criterion for classification owing to the fact that this generally remains unchanged throughout the dance, while other elements may vary. This also confers a well-defined character on the particular dance: for instance, the difference between a couple dance and a round dance is immediately evident owing to this single feature, even if the steps and rhythm are identical.

On the basis of this criterion the following 6 main classes have been established, taking into account in the first place the number of dancers and the form of the dance:

(a) **round dances** (unlimited group): **Hora** in a ring (generally with an unlimited group of participants);

(b) **straight dances** (semi-circle or line): **Briu** (the Girdle) and **Sirba;**

(c) **small group dances** (from four to ten participants): e.g. **Ciuleandra, Jieneasca, Taraneasca;**

(d) **couple dances** (the couples may be set in a circle or a line): e.g. **Invirtita, Breaza, Ciobanasul, Hategana, Da Doi, Minioasa;**

(e) **free dances in groups** (the participants stand in a circle or line but dance freely): e.g. **Calusul, Fecioreasca;**

(f) **solo dances** (one or more dancers who perform separate movements): e.g. **Batuta, De unul singur, Brazaia.**

Within these classes over 50 independent types have provisionally been established on the basis of structural details, apart from some forms that seem to be the result of primary types crossing. Sub-types and variants are now being tracked down.

A journey across the length and breadth of this country will convince anybody that the morphological and functional variety already referred to is complicated still further if considered geographically. Researches are in an advanced stage as regards this problem. With the help of specially drawn maps we can already plot numerous choreographic regions, quite distinct from one another. These are not necessarily linked to the historical provinces but rather to ethnographic realities. Nevertheless, if for want of other determining factors geographical labels are given to them, they might be roughly grouped in 11 distinct regions (to which the Roumanian provinces beyond the national frontiers must be added): Danubian Wallachia, Carpathian Wallachia, Danubian Oltenia, Carpathian Oltenia, Banat, Southern Transylvania, Transylvanian Plateau, North-western Transylvania, Northern Moldavia, Southern Moldavia, Dobroudja.

This is of course no more than a diagram which is far more elastic in reality. Each of the above-mentioned regions contains several zones with various aspects and this variety continues within the zones from village to village, from hamlet to hamlet, and even from one individual to another. Moreover, transition from one region to another is not clear-cut, but is made by contact zones. By pursuing this still further, specialised researchers have been able to demonstrate the existence of three main choreographic dialects in Roumania by grouping all these zones and regions. These are:

A. **A Danubian dialect** in the areas lying on the banks of this river, characterised by absolute predominance of round and straight dances and betraying a certain kinship with the neighbouring Balkan countries.

B. **A Western dialect,** localised in eastern and western Transylvania. This is almost the exclusive domain of couple and free dancers in a line, showing some affinities with Central Europe.

C. **A Carpathian dialect,** which stretches along the Carpathian chain from south to north. This includes the most varied and, it would seem, the oldest characteristics, and its specific value is demonstrated in the first place by the fact that it covers both slopes of the Carpathians, uniting zones that were once politically separated on account of diverse foreign dominations.

To these must be added:

D. **A Sub-Balkan dialect,** that of the Roumanians in Macedonia (small colonies of whom have recently emigrated to Roumania). Here open round dances form almost the entire repertoire.

In spite of this complexity, the basic unity of Roumanian choreographic folklore is evident, being firmly knit in specific features that bear the imprint of a deep originality.

Researchers have brought to light a vast number of elements, some of which are very ancient. Despite all the borrowings and modifications that have intervened, these elements can in the last instance be reduced to a common denominator, especially in the Carpathian regions. Thus, for instance, the predominately free nature of these dances which, on account of their mobility of interpretation, give free rein to the individual imagination and improvisation; the frequent lack of dimensional concordance between dance and melody, which often results in polyrhythm; the large number of examples of syncopated rhythmic forms as well as other morphological aspects that—although not exclusive to Roumanian dances—are perhaps not met with elsewhere in such pregnant forms. In spite of regional differences the style of dancing is just as unitary. This too distinguishes the Roumanian choreographic complex from that of neighbouring peoples. Although research into stylistic aspects has only just begun, it has already succeeded in determining the characteristics of the subtle play of nuances in individual interpretations, according to age-group, sex and geographical zones. The Roumanians' exuberant temperament always makes their folk dances extremely dynamic, but this is also allied to a basic sobriety: there are no exaggerated movements of the arms and body and while the steps are lively they are measured and restrained, so that the dance always appears to be introspective, with well-graded intensity.

Finally, the accessory aspects of the dances combine to produce a fine artistic whole. Folk dance melodies of infinite variety sometimes betray ancient characteristics, while at others they bear the hallmark of a style specific to the Roumanian people. The violin, accompanied by the cymbalum or cobza (a ten-string guitar) are the instruments preferred today. All over the country the shepherd's pipe (very frequent

in Carpathian zones), bagpipes, pan-pipes, fish-scale, leaf and other rudimentary instruments also survive, alongside the more recent clarinet, saxophone and accordion.

The shouts that accompany dances are especially typical of Roumanian folklore. These either command the succession of figures or improvisations of a gaily satirical nature, referring to certain defects or merely joking. These cries with their pronounced scanned rhythm add much to the liveliness of the dance.

All the foregoing considerations clearly demonstrate the exceptional interest of Roumanian folklore for folklore researchers the world over and for those who study the process of artistic creation in general.

EMANUELA BALACI

"THE DANCER'S IMAGE. POINTS AND COUNTERPOINTS"

by Walter Sorell

Published 1972 by Columbia University Press Price £7.25

When an eminent author such as Walter Sorell states that his latest book "The Dancer's Image" is "my last will for the dancer, my testament to the dance" the reviewer is immediately placed in a delicate situation. Last wills and testaments rarely please all concerned and if, as is the case with this book, they run into nearly 450 pages, then the scope for disappointed expectations as well as unexpected legacies is increased.

The book is presented in four parts: "Dance and Dancers," "Dance and Painters," "Dance and Actors" and "Dance and Poets," and these are divided and sub-divided under headings which intrigue rather than inform. Thus "Trends, Traps and Traumas" (in part one) moves from a discussion of dance titles and programme notes to a consideration of dance workshops, "Swan Lake in our age of anxiety," sacred dance and dance criticism. In this first part Sorell ranges far and wide through the domain of dance and at times his meanderings are without the point one might reasonably expect from his title.

In part two the subject matter is dance as seen by various painters and sculptors. Sorell not only describes such art in detail but also occasionally deepens his discussion to include consideration of the problems of the illusion of movement, movement in repose etc.

The third part of the book "Dance and Actors" is probably the least satisfying section if the title is to be taken at face value. Sorell is less concerned with dancers and, or as, actors than with the development of dance as an art form. His comments on "non-art," "the destruction of form," and "unedited reality or eroticism in disguise and nudity" are interesting yet inconclusive, though obviously of current concern.

Part four, "Dance and Poets," is by far the largest section of the book. It includes many references to the dance in literature and separate sections are devoted to the English, German and French scenes. Incidentally the chronological procedure adopted gives a new dimension to the historical development of dance in these countries.

The bibliography, list of sources and index together constitute a wealth of material and perhaps these rather than the list of contents give the reader the best entrée to the book. To attempt to read this work through systematically is to miss its essential diverse character. To find in the index that there are several references to George Bernard Shaw and then to read the eight page section on "G.B.S., dance critic", is to appreciate Sorell at his best.

In short this is not primarily a book for study though any student of dance even with a wide background knowledge, will find much that

is new or at least much that is newly presented. It seems on first reading to be a written dance collage, the result of a lifetime involvement with dance as an art form.

On whether "The Dancer's Image" **is** a satisfactory last will and testament to the dancer and dance, each reader will need to make a personal decision.

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PERSONALITY ASSESSMENT THROUGH MOVEMENT

by Marion North

(Macdonald & Evans Ltd. London 1972)

The literature about Laban Art of Movement falls broadly into three categories: source material from Laban (**Effort, Modern Educational Dance**, etc.) short articles by Laban, his co-workers, and his students in the Guild Magazine; and teaching manuals (Russell, Preston, Bruce, etc.). The one exception is Lamb's book **Posture and Gesture** in which Laban's work is placed in the context of contemporary studies of human movement and in which Lamb develops his particular variation of observation and notation for use in selection procedures. Consequently, it is very pleasing to find another book which attempts to break new ground.

Personality Assessment Through Movement has a very clear lay-out. The first part (chapts. 1-4) is entitled 'The theory of personality assessment through movement'; the second part (chapts. 5-11) 'Movement assessments'; and the third part (chapts. 12-15) 'Validation of assessment through movement'. The appendices give further details of Laban's analysis of effort, examples from the C.A.T. stories, and an example of a movement report sheet.

The book is, "an attempt to describe and validate a technique of movement observation which . . . has a contribution to make to the assessment of personality". We all engage in personality assessment, of a kind, in the same way that we all engage in movement observation and interpretation, but a book designed with this title, lay-out and explicit intention must obviously tackle the subject with some rigour. North sets out clearly the work of Laban in this area of observation and notation and is pleasingly restrained about the claims she makes. Although the basis of the technique is described only her interpretations of the movement recordings are offered and yet the movement recordings surely constitute the patient groundwork of the entire study. The one full example (assessment XII) is one of Laban's own and even this is followed by a curious leap into percentage scores without any methodological explanation. If the book is intended to offer a useful technique then the technique must be displayed more adequately than this. The suggestion (in the preface) that students of movement "might find that it is an interesting exercise to study an assessment and, by reference to Appendix I, 'work out' what the original observations must have been" is hardly acceptable.

North does not make any critical evaluation of the basis of her study. This is perhaps excusable in that Laban's contribution is the only one of its kind in scope. But the same excuse cannot be made for the lack of any kind of review of the area of personality assessment. By the standards of psychology this is a venerable field and Buros (1970), for instance, provides references, descriptions and reviews of some 142

non-projective and 47 projective tests used in personality assessment. There are also innumerable definitions of personality and controversial theories ranging from psycho-analytic, learning, and phenomenological, to trait, eclectic, and cognitive. North makes a brief reference to Allport and to Gestalt theory but does not indicate the complexity of the field or its problematic nature.

In any kind of assessment, the criteria of reliability and validity have to be met. A test is reliable if it always measures the same characteristic: a test is valid if it measures the characteristic which the test is intended to measure. The establishment of empirical validity involves relating performance on the test to performance on another independent measure of the same characteristic. This is the most direct and obvious method, but in practice it has one major drawback: there must be good grounds for thinking that the criterion measure itself is valid. The validity measures that North uses are the Stanford-Binet Intelligence Scale (carefully standardised, but not a personality measure), the Children's Apperception Test which is a projective test for which there is very conflicting evidence, and a teachers' rating scale which is inadequately explained in spite of the fact that rating scales are notoriously weak measures. A discussion of these issues seems, to me, to be a vital part of any serious scientific enterprise.

In several places, North uses quotations from Laing and Bion to support the value of subjective experience. This is a different and perfectly respectable tradition and one that is not bedevilled by problems of measurement, correlations, or validations. The 1972 Annual Review of Psychology comments on the significant change in the zeitgeist of American psychology over the last decade. This has to do with the revival of interest in central phenomena such as dreams, imagery, and affects. And "inner experience" is acceptable once more! It is understandable, however, that North has chosen to attempt an empirical validation in view of the loose and inflated claims that have sometimes been attributed to exponents of movement observation. It is a pity that she has failed to give a scholarly discussion of underlying principles of personality assessment and the instruments she uses. Nevertheless, the book makes a brave attempt to authenticate a technique which we all operate at the intuitive level.

JEAN CARROLL

PERSONALITY ASSESSMENT THROUGH MOVEMENT

by Marion North

(Macdonald & Evans Ltd. London 1972)

The idea of personality has fascinated writers throughout history. There have been several ways of dealing with the idea. Some writers have attempted to describe it, some have speculated on its development, others have examined rules which seem to govern its dynamism, and some have spent their efforts on exploring the environments that shape it.

Personality Assessment Through Movement has a particularly valuable contribution to make to the literature on personality; for the means of observation and analysis presented here impinge on all of the ways of dealing with personality mentioned above. This fact is indicative of the richness and fruitfulness of the work which is presented in the book.

The book is intended for the general reader, the teacher and student teacher, for those engaged in vocational guidance, or the selection of personnel for business and industry, as well as for those who are working in therapy.

Both the research behind this book and the application of the research have been inspired by the original work of Rudolf Laban and the book reveals the breadth and originality of vision behind Laban's pioneering achievements. It will also be recognised that the author has, through her own experiences in a wide variety of jobs, developed and refined the method of assessment and the style of presentation in the resulting reports.

Something of the success of this means of personality assessment and analysis is revealed by the assessment reports which while they are clear also do justice to the subtlety, complexity and dynamism of the subject.

The reader will find that a fair grasp of the method of assessment and the theory behind it will be achieved, if on reading the reports, a considered guess at what the movement observations must have been is attempted and then checked by reference to the appendix. It must be said that the book requires patient work and the hints on how to get the best out of the book which are given in the preface are well worth taking up. The exercise of reading the reports in conjunction with the appendix lends itself to a detection game approach and is a profitable way of coming to grips with the theory.

All methods of personality assessment rightly stimulate scepticism and part III of this book which is a validation of assessment through movement meets this healthy attitude in a vivid and convincing way.

It is common knowledge that movement speaks and everybody unconsciously responds to the messages picked up from the 'telling' gesture or the 'knowing look', the exactness and accuracy needed to make a worthwhile assessment of a personality is a far cry from these transitory and fleeting impressions of everyday movement. Yet in the words of the author . . . "The body speaks clearly . . . it always speaks honestly, or by its counteractions of superimposed phrases reveals that an act (conscious or unconscious) is being put on. . . . This is a fascinating study of man through his movement and a study of the world of movement in which man has his unique place."

DAVID McKITTRICK

PERSONALITY ASSESSMENT THROUGH MOVEMENT

by Marion North

(Macdonald & Evans Ltd. London 1972)

As with most book titles, the need to condense meaning into a few words results in a very limited description of what the book is all about. In broad terms, this book **is** about personality assessment through movement **but** a large part of the book is concerned with movement observation and recording and 'movement' as a therapeutic device.

It is I think a sincere attempt on the part of the author to set down in words what she **believes** about movement in relation to personality expression and development together with a recording of her own experiences in this field. This is not to deny its usefulness, but to make the potential reader aware of the many limitations — most of which are appreciated by the author. In her own words:

> This book is an attempt to describe and validate a technique of movement observation which, I believe, has a contribution to make to the assessment of personality.

The book does describe such a technique which is essentially that of the late Rudolf Laban but, as far as I could see, made no attempt to validate such a technique, although a validation in terms of movement and personality assessment was attempted. The book is entirely Laban orientated and in as far as his work has never really been validated or critically examined* in published work, it is to be questioned on these grounds as well as others. It is perhaps, this kind of orientation which leads to a wealth of unsubstantiated generalisations which are too numerous to specify but are exemplified in the following statement:

> There is no doubt that experience of movement can affect and help an individual to relate conflicting aspects of his personality . . . .

Leaving the comments made about the general orientation of the book and returning to the validation of the procedures suggested for the assessment of personality through movement observation, there are many sources of difficulty. The relationship of particular movement characteristics to psychopathology is not a new area of study (see for example Breuer & Freud, 1968; Kanner, 1944; Nathan, 1967), although its subjective nature has perhaps limited its development. One might also agree with the author that:

> When three or four observers all independently see the same pattern, one begins to believe that a degree of objectivity has been achieved.

* But see Redfern, Betty (1972) **Concepts in modern educational dance;** London: Henry Kimpton.

The trouble is, that such independent observation does not seem to have been carried out let alone validated. The author obviously appreciates this problem in suggesting (page 119) that comparison of results from different observers must be undertaken. Although it is a little confusing to read on the next page (page 120):

> The 'objectivity' of the observations can be, and has been validated by the agreement of a team of observers.

If this is the case, where is such data reported? Were such observers all orientated (trained?) within a Laban framework? If so, one cannot help being reminded of the critique sometimes levelled at the psychoanalytic schools where observation is both directed—and clouded—by the way in which selective attention is directed. There is a similar anomaly in the validation study reported (page 123) where the author both taught the children in the criteria group, organised a pre-arranged sequence of activition and carried out the observations. Perhaps under these circumstances, it is not surprising to find a good agreement between the teacher's summaries and the movement findings because as the author herself suggests (page 159):

> . . . . the form of the questionnaire which directed her comments.

It is therefore somewhat surprising to read in the conclusion to part three (page 229) the following statement:

> I think that a fair case has been made out for the accuracy of assessment through movement, within its own limitations, that is, commenting on the present state of the person, it compares well with the teacher's report.

Another major difficulty relates to the assessment of personality traits which are used in the individual case studies, and other parts of the book. In spite of the author's attempt to put forward a theory of personality assessment through movement, she does not appear to have been particularly successful. One would want to ask about the validation of such statements as (page 126):

> Cheryl is an emotionally insecure child as shown in her **use of flow.**
> She lacks sensitivity as shown in her **use of weight.**
> Lacks intuitive perception as shown in her **lack of rhythmical awareness.**

This review has been mainly concerned with the personality assessment content of the book. Other more competent reviewers will doubtless make comment on the movement analysis content which occupies a considerable part of the text.

The book is to be recommended for reading by physical educationists and others interested in the study of human movement both from

the point of view of the ideas presented and for the possibility of interesting and worthwhile developments, which are likely to follow when such procedures are put on a more systematic and validated basis.

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Department of Physical Education
University of Leeds

This review originally appeared in "The Health Education Journal" and is printed here by kind permission of the Editor, Dr. A. J. Dalzell-Ward.

"TANZERZIEHUNG"/DANCE EDUCATION/

by Barbara Haselbach

Edition Ernst Klett, Stuttgart

Reading the introduction and glancing over the promising headings and winning photos of Barbara Haselbach's book one gains the impression that the author is an experienced educator much devoted to her vocation, who sincerely wishes to improve dance education, a sector very much neglected in Central Europe since the second World War. But in spite of her good intentions and the extensive material she gathered one wishes the book would have been given another title. What it contains is not dance education in its proper sense. On one hand, the movement material is based more on gymnastics with some dance elements than on dance itself and on the other her artistic stimuli derive primarily from other sources than those of movement and dance.

It is written evidently with much enthusiasm, devotion and care. With its practical suggestions, its methodical advice and its examples for application to the material exposed, Barbara Haselbach's book offers a good introduction and is a useful handbook to all those who are interested in this kind of general aesthetic education through music, movement and other means.

ANA MALETIĆ

DRAMA IN THE PRIMARY SCHOOL

by Janet Goodridge

Heinemann Educational Books

A second edition has recently been printed.

GUILD ACCOUNTS — 1971

A full audit of the Guild Accounts for 1971 was not possible before publication of the Annual Report for the Annual General Meeting in April this year. A full audit has been completed and the following certificate issued.

Report of the Auditors to the Members of the Laban Art of Movement Guild

We certify that we have audited the Treasurer's records of the Laban Art of Movement Guild for the year ended 31st December, 1971, and in our opinion they exhibit a true and fair view of the transactions of the Guild for the year ended on that date. We have also examined the records of the Kaleidoscopia Viva Festival Account for the year ended 31st December, 1971, and in our opinion they also exhibit a true and fair view of the transactions on that account for the year ended on that date.

Alexander Simpson & Co.,
23rd March 1972

Alexander Simpson & Co.,
Chartered Accountants
37A Walton Road,
East Molesey, Surrey.

GUIDE TO AUTHORS

1 Manuscripts on any aspect of human movement are welcomed. Completed manuscripts should be submitted to The Honorary Editor, Laban Art of Movement Guild, 3 Beech Grove, Burton-on-Stather, Scunthorpe, Lincolnshire. DN15 9DB

2 It is assumed that all articles are original and have not been submitted elsewhere.

3 Manuscripts should be typewritten, on one side of the paper only, with double spacing and liberal margins. All references should be placed at the end of the article and particulars arranged in the following order: name of author, title of work and date of publication. References should be listed in alphabetical order under author and given numbers which are to be inserted in the appropriate places in the text.

4 Diagrams should be drawn in black ink on white card and should be sufficiently large to allow reduction in printing. Prints of photographs should be glossy and at least half as large again as the size to be reproduced.

5 Articles are normally between 3,000 and 5,000 words, but larger works may be considered.

6 Payment for articles is not made, but the author will receive five complimentary copies of the issue containing his article and has an opportunity to order off prints if an indication is given at the time of acceptance.

7 All published material is copyrighted in the name of the Laban Art of Movement Guild. Permission to quote or reprint must be obtained from the Guild.

EXAMINATIONS IN DANCE

Anyone who is considering a syllabus for G.C.E. 'O' Level Dance, or who would welcome an exchange of ideas on such a syllabus is asked to contact—

Rosemary West, 15 Mount Avenue, Yalding, Kent.
'Phone Hunton 691.

A.G.M. and CONFERENCE

LABAN ART OF MOVEMENT CENTRE

ADDLESTONE, SURREY

17th—18th FEBRUARY, 1972

COURSES & CONFERENCES

Title: The Technical Training of the Body Leading to the Expression of Dance Ideas.

Venue: Hayes Conference Centre, Swanwick, Derbyshire.

Dates: November 15th — 17th, 1972.

Tutors: Irene Dilks: Dancer, Choreographer and teacher at London School of Contemporary Dance.
Simone Michelle: Lecturer Art of Movement Studio.
Jackie Smith: Senior Lecturer at Dartford College of Education.

Course Manager: Sheile More.

Co-ordinator: Bette Brown.

Title: 'Dynamic Content of Spatial Structures'— a practical and theoretical investigation for advanced students.

Venue: Ealing Teachers Centre.

Tutor: Lisa Ullmann Principal and Director Art of Movement Studio.

Date: February 24th, 1973.

Title: The Mastery of Movement.

Venue: Southlands College of Ed., Wimbledon, SW19.

Tutors: Mary Wilkinson: Principal Lecturer in Movement, Southlands.
Joan White: Senior Lecturer in Movement, Southlands.

Dates: April 25th — 27th, 1973.

Course Manager: Elizabeth Hickling.

Title: "Dance We Must".

Venue: Crystal Palace National Recreation Centre.

Dates: October 26th — 28th, 1973.

Tutors: To be decided.