



# **The Laban Art of Movement Guild Magazine**

Fifty-seventh number  
November, 1976

## NOMINATION REQUIREMENTS

### COUNCIL MEMBERS

The following Council Members will be retiring on completion of their second 3 year term of office.

Rosemary West  
Peggy Woodeson  
Gillian Williams

Sheila McGivering will be completing her first 3 year term of office and is available for re-election.

Nominations, therefore for 4 Council Members are required.

### OFFICERS

Nominations are required for the following officers, elected annually.

Secretary  
Treasurer  
Editor

The Treasurer is retiring, and is, therefore, not available for re-election.

Nominations are required for The President and Chairman as they are completing their 1st term of Office.

Both are eligible for re-election.

Owing to the resignation of Mr. E. Salt, nominations are required for Vice-Chairman.

In the first instance this would be for one year.

Nominations should be sent to The Secretary by January 3rd 1977

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Member I.F.M.C., S.E.M.  
Diana Baddeley-Lange, Fellow I.C.K.L.

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## EDITORIAL

The whole of this magazine is devoted to Diana Jordan who was a founder member of the Guild and who died on 23rd April this year.

It is much too early to assess her work objectively, but the people who knew, and worked with her, tell us of its scope and quality. By their perceptive writing, they have created a picture of an exceptional person who will be missed.

## DIANA JORDAN AND THE MODERN DANCE HOLIDAY COURSES

I find it hard to believe that I cannot address the few words which I should like to say directly to Diana: Diana Jordan has left us suddenly and quietly. Her way of departing out of our midst is characteristic of her, that is also how she entered my life way back in 1940. There she was, unassuming and gentle, attending a vacation course which Laban and I conducted. This meeting made an immediate impact and precipitated the setting off of a long sequence of events in which we collaborated.

First of all she introduced me to an assembly of representatives of Physical Education which took place at Reading University where I made the acquaintance of many leading personalities in this field. It was an important occasion for me as it opened certain doors enabling me to explore the practising of my art for educational purposes. Here was the beginning of far reaching unexpected consequences and I have always felt extremely grateful to Diana for that introduction.

Then Diana had come to Wales to dance with us and those who were there will remember the very rural and rather primitive facilities. Much of our work took place in a field which was also being used by hens and cows and we had to choose with care where to do our falling movements!

Diana, Joan Goodrich—who was also there—and I decided to establish some kind of organisation which would provide a regular opportunity for dancers and teachers to study Movement and Dance based on Rudolf Laban's principles. A conference held at that time (1941) by the then Ling Physical Education Association to assess the validity of dance in Education contributed greatly to our decision, as it showed the need for a professionally informed training both in Dance and in Education. In this way the "Modern Dance Holiday Courses" came into being.

The first one was conducted during the Christmas vacation, 1941, at Moreton Hall School through the personal support of the Head, Miss Bronwen Lloyd Williams, and they continued up to the Summer of 1961. Laban himself took an active part in these courses until his death in 1958, and Sylvia Bodmer was our main collaborator throughout the 26 courses which we conducted in the 20 years.

Up to 1944 we continued our courses biannually at Moreton Hall, and then at Christmas, 1944, we transferred them to the City Training College, Sheffield, where we were for two years. What winter weeks did we endure there! The war was still on and the weather could not have been more miserable with icy winds, rain and snow. Little or no heating gave us comfort and the 'flu bug made its triumphal

march. But here was Diana in charge of "Community Dance", and in a hall dimmed by the fog penetrating from outside, everybody gathered to be warmed by the flow of movement which she sensitively and imaginatively set in motion.

Looking at the programmes of that time, they laconically repeat: "Please bring an emergency ration card with points and your own jam."

After the experience of these winters we decided to hold our Holiday Courses only during the summer vacations, and our home for the next two years (1946/47) was Bishop Otter College in the beautiful county of Sussex. On the programme it says: 12-day course, tuition fee £3 5s. 0d., full Board Residence £7 4s. 0d.!

I remember we were rather worried over the 'high' cost of the course for our students, however, Diana, always informed about practical issues, confirmed that the members of the teaching profession were being subsidised by their Local Education Authorities.

Our great joy was that Dartington Hall became available for us to hold our courses there annually from 1948-52. Many happy memories are connected with that time as also with the following years (1953-57) when we were at the Bonar Law Memorial College at Ashridge. The staff occasionally interrupted their serious job of teaching and I remember how much Diana enjoyed to produce some lighthearted entertainment for the social evenings. She could laugh and draw everyone into her gaiety. I still possess a snippet of a movie film in which she leads impishly over walls and benches in Ashridge Park with Laban and the rest of us following.

The last years of our Modern Dance Holiday Courses (1958-61) were spent at Chelsea College of Physical Education, Eastbourne, with the exception of 1960 when we held our Course at Worcester College of Education.

Many will remember 1959 when we devoted the course to the memory of Laban who had died the year before. A movement choir work of one and a half hours duration called "The Earth" was performed with over a hundred participants to a large audience of friends and visitors. Diana's dance contribution was combined with poetry speaking and created a very fine and quiet atmosphere designed to contrast other sections of vivid dynamic content.

In 1961 Diana and I—Joan Goodrich had left a few years before when she joined H.M. Inspectorate—decided to terminate the Modern Dance Holiday Courses because we felt that this organisation had accomplished what we set out to do. An average of 80 people, who were

unable to undertake a full-time training, had annually attended partly to be introduced to movement and dance, and partly to receive new inspiration for their work in education and other fields and to deepen their personal experience of the art. There were now different needs, such as more regional courses possibly also of shorter duration and not only in holiday time. As the Director of the Laban Art of Movement Centre I had been able to establish under its aegis national and international vacation courses, and Diana in her capacity as Warden of Woolley Hall was able to organise courses in the North and abroad.

Amongst us, the leaders of the Modern Dance Holiday Courses, Diana was the real educationist. Through her gentle all-round approach she put the members of her class immediately at their ease. Nobody had to fear that she would demand anything that would go beyond their personal capability. She gave utter confidence and a feeling that all are equal and no one is particularly in charge, thus promoting an individual sense of value and stimulating each person's imagination.

Some people may remember that Holiday Course when as usual one of the groups had to work in the Gymnasium—not exactly a congenial place for dance —. On entering they found the rib-stalls festooned with plants of many different kinds. Gourds, branches, twigs, leaves, flowers, roots were dangling from the bars and in the midst of all this was Diana. And here came her first challenge to the class: "Choose one of the specimens and discover to what kind of sound it inspires you." Then, "explore the qualities of movement which combine to make up the sounding." And finally, "discover the relationship of these qualities with spatial patterns."

With her extraordinary sensitivity to sound and words—she herself wrote beautiful poetry—she helped others to really listen to each other and to become aware of sound and the use of words.

This was also her special way towards inciting a movement experience. In herself she had a unified comprehension and with her artistically creative talent her handling of people and subject was always growth promoting. She gave a feeling of participating in something bigger than oneself.

Diana's influence in the world of educational dance was unique and it will be felt for many years to come. We have lost not only a warmhearted colleague and friend but a human being who through her example helped us to understand the meaning of an inner harmony.

LISA ULLMANN

One morning in the summer vacation of 1938 a young woman hobbled up the steps leading to the main entrance of St. Gabriel's College in London. Her leg was encased in plaster, recovering from a broken Achilles tendon and as she rang the bell she thought "Whoever would want to consider, let alone appoint, anyone to teach dance who is as immobile as I am." However, the Principal of the College at that time was Florence Johnson, a wise woman not only in her perception and appraisal of people but also, in having that intuitive insight which recognised potential. She appointed that diffident caller to teach Dance in the College for two days each week and so began my own life long friendship with Diana Jordan.

Diana had trained at Bedford College of Physical Education, which to the end of her life, surprised her, but it was not long before she broke away from what she felt were the restrictions of Physical Education as it was then practised. The prescribed gymnastic exercises and the formal dance she found irksome and, for a mind such as hers, needing to question and to search, and having the imagination to look beyond the immediate, the teaching she had been trained to do lacked fulfilment for both teacher and child. So she turned to dance, for here it seemed possible for her to express and to respond in a more personal way, to the ideas which filled her mind. So with excitement, and indeed with courage, she sought part-time teaching only so that she could take classes with Lesley Burrows herself a pioneer teacher and former student of Mary Wigman. She also spent a summer vacation at the Mary Wigman School in Leipzig and she prepared more and more for the work she was to do eventually. She joined St. Gabriel's College and there with her other teaching at Sherborne College she put into practice the ideas which had been formulating in her mind. It was at that time, too, that she wrote her first book "The Dance in Education", a work far in advance of its time, and profound insight into the growth and development of children and of dance which it illustrated, makes the book of relevance today. My immense good fortune was that I was responsible for Physical Education at St. Gabriel's when Diana joined the College.

From the start, Diana challenged the students to think for themselves — sometimes as leaders of a group, sometimes as individuals. They were doubtful but such was the quality of the teaching their doubt changed to enthusiasm. After classes, there were many post-mortems and a certain coffee bar at Victoria, no longer in existence, was the scene of many discussions where Diana spoke aloud her thoughts and the train she intended to catch left, and sometimes the next one, too.

Then came the war. There had been the reprieve of Munich in 1938 when Diana first started at St. Gabriel's and a further reprieve in 1939 to 1940. With the Battle of Britain, and incendiary bombs

on the building, the College had to move and it settled in Doncaster whilst Diana moved to Worcestershire. But the war, far from slowing down progress, had the reverse effect. Diana met Laban and Lisa Ullmann and with them and with Joan Goodrich and Louise Soelberg, movement, as it became known, burst upon the educational scene. Diana's great influence and contribution to that time is told by others.

With the evacuation of St. Gabriel's to Doncaster, the College lost Diana as a regular member of staff. The impression she made during her two years in London was such, however, that Miss Johnson invited her to the College for a week of concentrated teaching, an experiment which was repeated a number of times during the four years of evacuation. But, although this arrangement was in many ways most rewarding, the students missed the week by week teaching. It seemed right, therefore, that I should try to take over this regular class and I was given time to prepare for it. The College released me to spend the summer term of 1941 with Diana, attending her classes, teaching a little myself, reading and best of all, listening to her and discussing with her. There followed a summer school taken by Laban and Lisa in Newtown and then I returned to Doncaster to make a tentative start myself to teaching dance. During those war years, there were the vacation courses at Moreton Hall and in Sheffield, all of which I attended and my friendship with Diana brought us together not only at those courses but on many other occasions and inevitably, the conversation turned to a discussion on movement and dance.

In Worcestershire, Alec Clegg, then Deputy Education Officer, met Diana and recognised her outstanding and unique quality and when he was appointed Chief Education Officer to the West Riding of Yorkshire, it was not surprising that he, in turn, appointed Diana to his team of Physical Education advisers with special responsibility for dance. Because of my association with Diana, I too, was appointed at the same time and for four years we worked most closely together. They were wonderful years with the experience of every possible emotion from elation to extreme frustration and despair but in the schools, "Movement" began to be taught because teachers found it "did" something for the children.

There were already men and women advisers in Physical Education in the West Riding and Jean Dawson was appointed senior woman adviser. Later Elma Casson joined the team and we all, men and women had to get to know each other. We met frequently, we taught each other, we spent a weekend together working and discussing, arguing vehemently, and we learned to appreciate each other. Diana's contribution in all this was inestimable. She seldom imposed her ideas yet they filtered through; her recognition of the contribution which each one could and did make encouraged each of us to go further, and, above

all, we began to understand so much more about children and how they could grow as people through movement and dance experiences. Profound as her thinking was, she brought out simple truths and gave a framework from which in our various and individual ways, we taught and advised. This framework (and nowadays it sounds over simplified) was to work on the awareness and understanding, through action, of the body, of time, of force and of space—in short T.F. and S.! During those years I lived with Diana and her mother and Mrs. Jordan once decorated a cake for us both with the letters T.F. and S. because, she said, we talked of little else so we might as well eat it, too! This delicious sense of humour Diana inherited and it gave her such an enjoyment of living and it helped, too, to relax tension on a number of occasions.

There was, of course, in the schools, opposition to these ideas, sometimes bitter sometimes scornful but where teachers were prepared to incorporate them into their own work, the children's enthusiastic response gave them the courage to go on. Sessional courses for teachers were held, movement was included as part of the curriculum of the West Riding Summer Vacation Courses at Bingley and gradually the work was accepted into many of the primary schools.

One of the most far reaching courses organised by Diana in the West Riding was a week of residence in one of the secondary schools. In 1947 this meant sleeping on a camp bed under army blankets—or bring your own! Attendance was by invitation to those who were teaching dance to girls in secondary schools. At that time, boys did not dance! The school was made to look as attractive as possible, the school meals service surpassed themselves in spite of rationing, there was the opportunity to listen to music but, of course, the focus of attention was on the movement which culminated in a superb dance devised by Diana on the story of St. Joan. The teachers were so enthusiastic that they demanded not only another residential course the following year but also the opportunity to meet at intervals during the year. So began the West Riding Movement Study Group which, although it had to change its name to Yorkshire Movement Study Group with the boundary changes of 1974, is still very much in existence today and is affiliated to the Laban Guild.

Then in 1952 Diana was appointed Warden of the new in-service training college at Woolley Hall and although I helped on a number of her courses and we met often, our work together became much more intermittent. Others take up her story from now on but probably no single one of us can estimate just how much she has contributed to the education of boys and girls, and how much she has helped teachers and colleagues to achieve so much more than they would

have done without her influence and support. She was, indeed, the best of all leaders for she had the humility which caused her followers to think their achievements were their own. Because she made them think for themselves, her work will go on. This, surely, is true greatness.

MARGARET DUNN,

## TRIBUTES TO DIANA JORDAN

### From Sir Alec Clegg :

There are few people, if any, to whom I owed more when Education Officer of the West Riding than I did to Diana Jordan, who a quarter of a century ago was an Assistant Adviser in Physical Education. From this modest position she produced the detailed principles and plans which resulted in the new Teachers' Colleges at Wentworth Woodhouse and Bretton Hall and in 1952 she planned, established and became the Warden of Woolley Hall which was the first residential in-service training centre for teachers in the country.

But she did more than this; she used from time to time to send me minutes which threw new light on much that we were trying to do. I came across one of these, sent to me in July, 1955, long before we had heard of the current clichés of "structure" and "integration". As a tribute to her I have set it out below, much as she wrote it. The title too was hers

### "The Architecture of Subjects"

"If I had to organise the work of a secondary school I would group my teachers of specialist subjects so that they realised how their particular subject formed part of the five corner stones of the education we provided, and these would be related to the pillars of my structure which would be the qualities which I believe can and should be developed in children of 11 to 16 years of age.

"These would be my subject groups or corner stones :

- (1) Religious Education, English, Drama and History
- (2) Geography, the Sciences and Mathematics
- (3) The Crafts, Domestic Subjects and Rural Studies
- (4) Art, Music and the Dance
- (5) Physical Activities, including skills, agilities, games, swimming, camping, hiking and cycling.

"The 'pillars' of my structure, the qualities I would aim at, would be related to the groups :

- (1) The first group of subjects would promote a vision of greatness, an awareness of a respect for human inheritance, an understanding of

human motives and human relationships, verbal communication and expression and a reverence for life itself.

My second group, science and mathematics, would lead curiosity to a thirst for knowledge and would foster a sense of wonder and responsibility.

My third group would form the pillar based on creativity and craftsmanship and on the establishment of those standards and values needed in the making of a good home.

My fourth group, art, music and the dance, would cultivate the senses and promote aesthetic values and the communication of feelings by non-verbal means of expression.

My fifth would be a pillar made up of physical courage, self-discipline, responsibility and good personal relationships.

"Each group would be aware of the limitations of the subjects which formed it and would appreciate fully not only the necessity for co-operation within the group but with other groups.

#### **"Self-esteem, Self-Confidence, Security**

All children need recognition, self-esteem and security. These can come from the satisfaction in making things, tools, patterns, pictures, models, fabrics, foods and so on, and this is the way the crafts should develop. They should not be separated for boys and girls or into different subjects but should be inter-related so that shape, function, colour and texture can be fully enjoyed in whatever form they take.

"Words well used can also bring confidence to a child and teachers should not tolerate 'sort of this' and 'kind of that' but should get their pupils to enjoy searching for the right word or phrase. English must mean all this and the distaste for it brought about by ill-used grammar, spelling and comprehension exercises must be avoided. Above all, books must be loved.

"Some will gain their self-esteem from the arts which will enable them to communicate in ways other than words. Dance for instance, which uses the pulses and patterns of the body, will give the child experience of moods and heighten them in ways which revitalise.

"As for music, every child should have the opportunity to succeed with his voice or an instrument or both, but they should also learn to delight in the sounds of nature such as bird song and in the sounds of primitive drums and rhythms.

"And there is of course physical education. Just as in recent years art has revealed to us what children can do when freed from the tricks of imposed techniques, so movement education is beginning to show the real wealth of physical skill that lies within all children when they are not subjected to the adult exercises and tricks which are often devised merely as a corrective.

"What really matters is enjoyment; the enjoyment of skill, adventure, and comradeship, and games should not be merely **the** hockey period or **the** football practice. There should be more games for both large and small areas, for the skilled and the unskilled, and we should cultivate not only gymnastics, track athletics, dancing, swimming, and field events, but drama and of course hiking, light-weight camping, mountaineering and excursions of all kinds.

"We should bear in mind what Herbert Read said about movement—'it is the basic art merging organically into music, drama and all the other arts and crafts. This is what the Greeks realised so clearly and one could find plenty of support for the idea in modern psychology.'"

This is typical of many minutes and documents which I received over a thirty year span and which did so much to form or modify my own ideas and those of very many others on what we were trying to do.

A. B. CLEGG

#### **From Joan Russell**

I first met Diana Jordan in my final year as a student at St. Mary's College, Cheltenham. She was invited by Ursula Bevir, the lecturer in charge of Physical Education to come to take dance classes with those of us who were taking Physical Education as an advanced subject. I recall that the sessions of that time mainly consisted of rhythmical movements "coming up the room" behind Diana, a great improvement, however, on the previous Central European dancing in which we had taken part. These classes were a high-spot in the week for me, extending my somewhat limited experience of dance as a child. At this time Diana was an organiser in Worcestershire and so after leaving college I did not encounter her again for several years as I was teaching in Birmingham. However, when I moved to Halesowen Technical College I was in Worcester and able to attend the courses in Dance, Drama and Art run by the County Advisory Team. These experiences of dance classes taken by Diana in the 1940's revealed the development which I recognise in retrospect had taken place as she found and used approaches which encouraged individual and group responses.

By the time I had taken up my appointment in Worcester in 1948, Diana had departed and joined Alec Clegg and Arthur Stone in the West Riding. But her influence remained. It was marvellous to find that in the small town of Pershore the infant, junior and secondary school all included dance in the curriculum. Indeed, it was Kay Tansley who had introduced dance at the secondary school. How pleased Diana was to hear that dance is flourishing today in the newly named High School there. At Worcester Girls' Grammar School dance had been introduced by Judith Jeffries, one of the first members of the Guild, who kept it going for 32 years. It was another delight to meet Diana at Judith's last dance production when she rejoiced to see how someone she had encouraged in the early days had sustained the work over the years.

Throughout the 1950's and 1960's, my contacts with Diana were landmarks. She was a wonderful support at my first terrifying venture teaching at the Modern Dance Holiday Course at Dartington in 1951. Then of course I recall working with her on other holiday courses and in particular the 21st anniversary and final Modern Dance Holiday Course at Eastbourne. It was on that occasion that she challenged the next generation to take on these responsibilities. In response to this, two years later, the first of the Worcester Summer Schools—Dance in Education—was launched with much encouragement from Diana.

To visit Woolley Hall when Diana was a Warden was always an uplifting and stimulating experience. A gracious and warm welcome awaited one in this house, so lovingly polished and cared for, inspired one felt by Diana's sensitivity and love of beauty so that the atmosphere was a refreshment to tired teachers at the end of a busy week. When teaching at Woolley one appreciated the careful detail of the organisation and the smooth administration of the facilities but there was always the added stimulus of discussion about education and the role of the dance teacher in particular.

When Diana retired from Woolley Hall it was with real pleasure that we heard that she was coming into the Hereford-Worcester area. She was still busy taking courses in different parts of Britain and in Europe. In between times she was near enough to be able to come and look at work in schools and in the college and for one to be able to meet and talk over aspects of Dance Education of mutual concern. At this time Diana expressed considerable anxiety about the fact that there seemed to be an over-emphasis on the gaining of knowledge of advanced material rather than a deepening understanding of fundamental principles. She expressed this concern in the opening talk to the Worcester Dance Course in 1970 saying:—

"Dance can have no facts to teach, no material and practical assets to offer; it has other and much more fundamental and eternal values.

A kind of wisdom and understanding to divulge which can be appreciated and practised in creative ways by all children and young people irrespective of their intellectual stage of growth.

Wisdom rather than cleverness is within the capacity of many and this is not impossible to assist through the experience of Dance."

She came not only to talk to the Summer Courses in Worcester but she never missed the final sharing on the last morning. The staff found her comments an invaluable help for she shared with them her capacity for insightful and penetrating observation.

Now one tries to sum up all that she stood for. I use that phrase deliberately for she was a person who would stand firmly by what she believed. Her qualities of integrity and sincerity shone out. She was generous in sharing her thoughts and one always came away from discussions challenged, inspired and stimulated to new endeavour. There was in her a strong self-critical streak which also made it possible for her to acknowledge successes in her own teaching and in that of others. The successes were a source of real delight. I did not actually teach with Diana in these last years but those who did so greatly valued the experience. Brenda Jones and Kate Baxter have had such opportunities and have written about their experience in separate articles.

During the last ten years it was possible to get to know Diana better on a more personal basis and these meetings were always highlights of shared meals and excellent conversations in the small groups she so much enjoyed. There was a particular occasion when Lisa Ullman was staying with us and Diana came for a meal. The conversation was full of reminiscences and hilarity and ended with the two of them insisting on doing the washing-up and dancing in the kitchen. It was in these last years that we realised that we had known each other for 35 years. I have always counted myself most fortunate in having been able to "sit at the feet" of Rudolf Laban, Lisa Ullmann and Diana Jordan. Diana's long years of contact with schools and teachers and my own consuming interest in the value of dance in Education gave us a common bond. I am glad that she knew the great respect and affection I had for her and I am grateful to have the opportunity to record this here.

JOAN RUSSELL

**From Brenda Jones**

My experience of teaching with Diana Jordan on courses for Orff Schulwerk and the D.E.S. for Wales were tremendous learning experiences for me. There was a simplicity and grace about Diana's person which was reflected in her teaching. She had a calmness and an ability for stillness which engendered great concentration and absorption in her classes. She achieved, as a result, excellent movement quality. She had, until the last, an unshakeable faith in the power of movement and dance to release joy and vitality. For her it was an intensely spiritual activity. It was this faith which enabled her to pursue a simple movement idea to its limit. She would not compromise between what a class wanted and what she felt they needed. This was to me a great lesson in courage. She had the conviction to carry it through and those pupils who responded to her relentless demands were well rewarded. The same rigorous demands were applied to herself. It would sometimes have been easier in the short run to give way to popular demand but for someone with such integrity this was unthinkable. For this reason, those who gained most from Diana were those who were prepared to stay the course and with those such people a mutual respect was achieved.

One got to know Diana best through working with her either as a colleague or a pupil because it was in this working relationship that she felt initially most at home. The purely social set-up involving only superficial conversation was not her scene and on such occasions she felt less relaxed though not disinterested. Those who saw only this slightly withdrawn side of Diana and did not attempt to involve her in more serious conversation, deprived themselves of a deep and more worthwhile experience. Never once have I been disappointed in a meeting with Diana whether it be preparing material for the numerous courses we taught, journeying, discussing a day's teaching, or in later years just meeting for a social meal. They were all eventful and meaningful and I always felt 'on my metal'.

However, Diana was not always the serious, thoughtful, quiet, reflective person that I appear so far to have indicated. She could be very gay but even her gaiety had a touch of artistry about it. I have seen her bring the house down at Lady Mabel College when posing as an accomplished pianist in a duet with one of the music staff. He actually played the difficult parts woven around the well known version of "chopsticks" which she played with such style!

In her actual teaching Diana was fascinating to watch. It seemed to me that she made the material the central focus. She expected the class to achieve the essential quality within the material and they were not allowed to corrupt the purity of this experience. I have never

seen so little material go such a long way. She always prepared too much and she prepared meticulously—though I think she did this more for her own peace of mind before starting a class. When actually teaching she would talk through her task and colour the explanations with tiny neat movements; she seemed to work intuitively, actively responding to their immediate needs, but never hastily. There was a fine tension about her body as she watched her class responses and a considered deliberateness about her own brief demonstrations.

Diana valued highly participation and absorption in all the arts and practised this herself. She joined in as many of the activities as possible and pursued each with care and involvement. She inevitably produced something of beauty and simplicity but always complained of a shortage of time. This ability to absorb herself totally in an experience and lose herself in time was another characteristic of hers.

Probably few of the people with whom Diana worked in the last years were members of the L.A.M.G. Indeed she probably felt out of step with the concern and desire for knowledge about Laban's life and advanced concepts of movement. She had more desire for depth of experience than breadth of knowledge, though she would be among the first to say that one does not exclude the other. However, I am sure that the experience she gave to the teachers on her courses both here and abroad were in tune with Laban's deepest convictions of the significance of movement.

The qualities which spring to mind when I think of Diana Jordan are her simplicity and neatness, her style, her grace and love of beauty, her sensitivity, her gaiety and laughter, her absorbed concentration, but above all her integrity and essential spirituality. These are personal qualities but they were manifested in her teaching—she was a thoroughly integrated person. I shall miss her challenge and inspiration very much.

BRENDA JONES

**From Kate Baxter**

A yellow grey day in Suffolk with sea music and afternoon peace should prove to be the perfect setting to put one's thoughts on paper—but to be expressive in words about Diana Jordan is not easy for me. After our first meeting at an Orff-Schulwerk summer school in 1967 I was privileged to work with her as a musician on subsequent movement courses; these were enriching experiences and memorable in every way. Cf one Anglo-Norwegian course at Woolley Hall Diana wrote:

'We felt we had all lived in a brief span of time as one dreams we might live—with absolute trust and no tensions.'

When told by two of the course members that they felt a little afraid of the emotional level aroused and their fears of the morrow—she replied:

'I am not worried—the sparkle will dissolve in the colder outside world, but the deeper things felt will change us all and make us believe, and be stronger having experienced what has happened.'

This strength in her belief in **real** spirituality always left me breathless and yet galvanised me into re-thinking some of my own tenets of faith and work.

We talked endlessly about the relationship of sound and movement and the importance of spending TIME with all the fundamental needs of children for creativeness in sound as a language of expression and of body/mind in expression.

It was a delight to prepare and take a course with Diana and during our shared sessions she would lead and support me with perfect timing, and with an appropriateness that was right on target, draw threads together, and talk with tenderness, clarity and authority.

We shared a deep interest in the Handicapped and it was with an over-60's physically handicapped club that she had her last teaching rewards in helping them to re-discover the joys of movement. Some of her words were:

'Surely if the dreaming mind can function and reveal itself with anyone, with these so sorely handicapped, unable to communicate in the normal ways, it can break through if we believe in the **existence** of these deep wells of the spirit. Indeed 'they' can teach us so much and give us the essential faith in the existence and importance of the deeper layers of our being, so sadly and tragically ignored and plastered over by superficial communications of all sorts.'

This was a comment following a course I had taken with teachers of severely subnormal children.

Since Diana's death, I have met a teacher who described one of her courses as "the week of her life"; I knew how she felt—I am only grateful I was blessed with more than one.

KATE BAXTER

**"OH NEVER HARM THE DREAMING WORLD . . ."**

It is difficult, so soon after her death, to be entirely objective or dispassionate in thinking about Diana Jordan's work. Remembering her words, the mind's ear retains the sound of her voice. Trying to discriminate her qualities as a teacher, the mind's eye recalls the image of a slight, still figure in concentrated observation of, but never intrusive upon the class she was teaching; or sitting on the studio floor or in the gardens of Woolley Hall with groups of children, students or teachers, gently teasing out ideas, supportive and patient well beyond what for others might have been possible or tolerable.

For those who worked with her as I have done on so many courses for teachers, particularly perhaps with the Norwegian teachers for whom Woolley Hall became a special place of pilgrimage, there was another dimension of her to be discovered. Her preparation—a simplicity which cut through any cant, any complexity, any unnecessary self concern on the part of the teacher, to the very essence of the exchange to be sought and in the teaching situation a sensitive rapport in the search for clarity and form and freedom.

It is not difficult from her book "Childhood and Movement" to sense the affinity she had with children and her particular concept of the child's experience in movement. What must not be forgotten is the perception with which, at a more fundamental level, she recognised and then developed in her teaching, the significant relationship between Laban's innovatory notion of movement conceived in terms of the flow of energy through the body in time and in space and the methodologies involving so-called 'child centred' learning which were gaining purchase in the work of many primary schools in the late thirties and throughout the forties. Here was a concept in which movement could be explored and exploited as a **medium** for statement and expression rather than as patterns of action derived from the mechanics of the body and, most importantly, in the same way as visual media and sound. It is this link which she, above all others, forged and it is from her work with children and teachers in the West Riding of Yorkshire that much of what is best in dance as a curriculum activity stems

From the beginning her concept of dance in education was as an art form. Many may not know of her earlier book "The Dance as Education", published in 1938. In this she speaks of a conscious recognition within the child of dance as an art and asks:

"The too familiar tags—'to afford an opportunity for self expression'—'to become graceful'—'to enjoy the addition of music to movement'—what do they really signify?"

Her own notion of dance is clearly stated—

"From control of form as a training develops significant form in dance . . . the creative impulse is ever stimulated and set to achievement."

This sense of what it is to dance was implicit in her teaching for she linked dance to art not only in a conceptual sense but in the realisation of dance form with other art forms, particularly perhaps with music and poetry. From the beginning too she was well aware of the problems—problems which in 1976, 38 years after the publication of this first book, are still apparent in practice. She wrote—

" . . . it (dance) suffers badly from misunderstanding and misrepresentation so that the discoveries of persons of genius after many years become the half truths of their faithful but inarticulate followers who but little comprehend the real vision that was their master's, and adding their own undigested, unanalysed opinions, produce an expression of dance which is a mixture of unrealities, of hocus pocus beliefs, of fantasy, of inconsistencies neither truthful nor beautiful."

The source of Diana Jordan's vision of dance lay not so much in outside influences but in her own sensibilities and perhaps above all in a poetic imagination with which she explored what it is 'to be', and in particular what it is 'to be' in dance.

The quotation at the beginning comes from Kathleen Raine, one of her favourite poets. It seems to catch the very essence of her teaching—a concern in dance for the world of the imagination not, in her own words,

" . . . dance which consists 'imaginatively' of hackneyed fantasy" but

" . . . dance which preserves and develops the natural imaginative faculty within each one of us."

In remembering Diana Jordan and her contribution to the art of dance it seems fitting to think of her with those particular words,

"Oh never harm the dreaming world . . ."

OLIVE HUNTER

## DOCUMENTARY DANCE MATERIAL No. 1

by Roderyk Lange

The publication of Documentary Dance Material No. 1—Kineto-grams and Music of Dances from Cuiavia by Roderyk Lange—will be welcomed by many students of dance, both practitioners and researchers. The publication—neatly laid out in a large flat folder for easy reading—gives examples representing a cross-section of the main dance forms in the rural area of Cuiavia in N.W. Poland, and shows clearly the changes occurring between rural and urban versions of the dance.

The introductory notes inside the cover of the folder explain the contents simply, and give much interesting information about the 5 dances.

This publication shows the result of carefully collected and documented dance research carried out by the author during field work in N.W. Poland between 1954 and 1967, and such authoritative work is rare.

The Centre for Dance Studies in Jersey is to be congratulated on this first issue, and it is hoped that more publications of this calibre will follow soon for the benefit of all interested in dance, and the changes constantly occurring therein.

Reasonably priced at £1.60, this folder is invaluable to all students of dance, particularly to those interested in dance anthropology and ethnic dance forms.

PEGGY WOODSON,  
Dunfermline College of P.E.

### 'NED' PEIRSON

After many years as Principal of Worcester College of Education, Mr. E. G. Peirson retires from this post at the end of the year. Past members of the college are invited to send contributions to the presentation fund, attaching a note stating this contribution to be for 'Mr. Peirson's Testimonial' with cheques or postal orders made out to 'Worcester College of Education Association'. Donations should be sent to:—The Senior Administrative Officer, Worcester College of Higher Education, Henwick Grove, Worcester, WR2 6AJ.

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Members who are mounting days of dance, or other events, are reminded that posters describing membership of the Guild are available from Miss Judy Smith, I.M.Marsh College, Barkhill Road, Liverpool.

In accordance with the permission granted at the 1976 A.G.M., Council have, reluctantly, to amend the subscription rate to £4.50 per annum as from January 1977. Reminding members of overdue subscriptions is very expensive, and it would be a help if they were paid promptly.

Please note that the address of the Administrative Officer, Philip Bennett, is now 57/63, Wickham Road, London, SE4 1LY.

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