The Laban Art of Movement Guild Magazine

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EDITORIAL

It is with great sadness that we report the death of Albrecht Knust. It was so recently that a magazine was dedicated to him for his eightieth birthday. Fortunately we have the results of his meticulous work as a kinetographer, but those who knew him personally will miss a kind friend.

In this magazine we begin two major articles. The second — Developmental Possibilities — was written by Michael Skelly while he held the scholarship which the Guild awarded. He is anxious to promote discussion and wants your opinions, ideas and comments to guide his further research.

The Guild Conference in Worcester at the beginning of March was very successful. The next Guild Course is the C.S.E. Conference in Matlock at the beginning of July. Will you be there?

OBITUARY — ALBRECHT KNUST

On the 19th March, following a severe stroke, Professor Albrecht Knust passed away. This very sad news has come all too soon after the celebrations marking his 80th birthday in October 1976 which he had so much enjoyed.

Those of us who have known Knust personally have lost a warmhearted caring friend. His kindly nature and sympathetic understanding were expressions of his outstanding human qualities which continually enriched our relationship with him. His death will, however, affect a much wider circle of people who have benefited from his professional work as a kinetographer and research worker in the field of movement and dance.

In 1921 he joined Laban's workshop in Stuttgart as a master-pupil. There he was a co-student with Kurt Jooss and a member of the Tanzbühne Laban, the performing company. Laban had established the first Training Centre in Germany in Hamburg and in 1924 Knust became its Director. He was particularly interested in the field of layman's dance and developed the idea of men and women dancing in a Movement Choir with great success.

After the publication of Laban's Kinetography in 1928 Albrecht Knust devoted much of his energies to the development of Dance and Movement Notation. He founded the Hamburg Tanzschreibstube and later in Berlin a similar establishment where he trained kinetographers, notated and published kinetograms of

dances, group dance exercises and choric dance plays. But above all he investigated further the problems of notating movement and greatly helped to elaborate the system to its present stature, without ever losing sight of the principles as set out by Laban.

His method of group dance notation which he worked out systematically during the years 1929-33 and subsequently published represents a unique contribution to Kinetography and shows his extensive practical experience in composing and producing choric plays as well as dancing in, and working with, large groups.

His first professional visit to England — many others followed — occurred in 1930 when he was invited by the Imperial Society of Teachers of Dancing in London to introduce Laban's work to their members. He also conducted a Summer Course for the Old-Students Association of Bedford Physical Education College.

After Jooss had emigrated to England in 1934 he was appointed to succeed him as Director of the Dance Department of the Folwangschule, Essen. However, he had to give up this position after a year because of political intrigues, but this set him free to concentrate entirely on Kinetography. In the subsequent years he not only notated many kinetograms but also trained a number of kinetographers, especially for the U.S.A. He produced the first draft of his *Abriss der Kinetographie Laban* during the war. Later, in 1958, this appeared also in English under the title *Handbook of Kinetography Laban*.

We shall always be indebted to Albrecht Knust for having compiled the first Encyclopaedia of Kinetography which gives information about all questions concerning the notation. After termination of his six years engagement as Kinetographer and trainer of the Movement Choir at the Bavarian States Opera in Munich in 1945, he produced the 8 volumes with an outstanding endurance under very adverse conditions and with no concern for his personal comfort or advancement.

When the International Council of Kinetography Laban was founded in 1959, Albrecht Knust was the obvious choice as its first Chairman and latterly its first President. His wisdom, sound judgement and clarity of thought have been an inspiration to his colleagues and students to whom he always gave so generously of his vast knowledge and deep understanding of the logic inherent in the movements of the human being.

His final gift to us is his *Dictionary of Kinetography Laban* which will be published later this year.

It is so sad that it was not granted to him to live and see his book in print, but characteristically it will be there for us and future generations. In his work he always endeavoured to serve his ideal purpose, namely to elaborate Laban's invention of a dance and movement notation, so that it may eventually take its rightful place amongst the various forms of human communication. Albrecht Knust's book will be an important milestone in the long search for an adequate system of recording the transient phenomenon of man's movements. We are deeply grateful to him for having prepared our way in such a careful and conscientious manner, and we shall honour his memory with respect and love.

Lisa Ullman.

PRESIDENTIAL ADDRESS

Annual Conference — February 1978

Last year I drew attention to the fact that the Guild needs for its effective functioning the participation of all its members in an active as well as a responsive role. I likened its work to the performance of a movement choir in which all individuals who partake need to become aware of the group body as a whole and of their interaction in order to derive satisfaction and enjoyment from the act of realising a choreographic thought.

The Guild is dedicated to the advancement of an insight into the nature of movement and an understanding of its significance in human life.

This is, as I might call it, the choreographic thought behind our doings, and I should like to build this out a little further in my address to you today.

In our present time humanity is alarmingly exposed to the danger of disintegration through the many threats coming from diverse quarters, s.a. social, economical, political, spiritual, educational as well as artistic. But there is also a healthy tendency, namely the increasing concern about the needs of individual groups of people. This is very vital in any endeavour to achieve full development of human potentials.

However, in the process of turning our attention inward towards possibly a multitude of individual centres we must not forget also to look outward and see the whole to which we belong. Nature teaches us the unity of all things and the interaction and movement that goes on between them.

Modern physics has revealed a basic oneness of the universe, and as Fritjof Capra writes in his book *The Tao of Physics*, "it shows that we cannot decompose the world into independently existing small units. As we penetrate into matter, nature does not show us any isolated 'building blocks,' but rather appears as a complicated web of relations between various parts of the whole."

Now, this must sound very familiar to all those who are conversant with Laban's quest of uncovering the nature of movement. He showed the spatial reality of flow and change, of patterns, rhythms, forces, energies, with the help of space models. As you know, he found that the icosahedron and the pentadodecahedron are the most suitable models to express the complicated web of interrelated and interdependent phenomena of human movement.

Through these, in practical pursuit, we can experience the integration of all the facets which make up the personality of an individual and learn about the unity of things.

I believe that here is an obvious contact point from which we in the Guild can meet the present day need for greater unity.

There is also something else where we can contribute to society, we are perhaps doing it to some extent, but we could possibly do it more consciously.

I mentioned earlier on the activity of a movement choir. Such a group is open to anyone who is dance minded.

Groups of layman dancers have always existed throughout the ages, only their face has changed with changing circumstances within a society.

Today, for instance, man has become almost entirely urbanised at least in the so-called progressive countries and therefore his dances are no more nourished by the experience of country life.

This is what Laban had in mind when he gave an impulse to the creation of dance groups for the layman. People who have become workers in offices and factories, who manage organisations and machines are no less disposed towards well ordered or spontaneous rhythmical movement than their ancestors who were in direct contact with the soil.

A dance culture which is as old as the hills may weaken under the stress of city life but it will not die.

We can help to keep this channel of human expression open and give it artistic form.

The discipline of the art of movement touches upon the very core of our personality by aiding the process of harmonisation.

Sometimes I wonder whether we are really sufficiently aware of what a precious gift dance is.

Are we in the Guilds perhaps too modest to recognise that we have been sharing this gift with hundreds and thousands of others?

Is it right to pretend that we are just a collection of interested people?

It is true that our members have an informed interest and lively enthusiasm in a philosophy of movement as Laban stimu-

lated it but do we need perhaps to re-organise ourselves in the changed circumstances of our days in order to bring our work to further fruition?

Obviously the quality of an activity depends on the quality of its organisation. Therefore your proposals and elections of Council members are very vital, and so are the inspirations you give Council for its work and future planning.

Not many societies are so directly concerned with life's dynamic processes as the Laban Art of Movement Guild. We have to take care that our organisational structure also retains the necessary elasticity in using our energy, or effort. The scientist defines energy as a dynamic quantity associated with activity.

In the Guild energy is, no doubt, built up by the activity of the individual members who, as I said in the beginning, need to interplay with sensitive group awareness within the entity of a dynamic pattern.

But, we have to maintain the elasticity vital for healthy functioning, and we may have therefore first to shrink in order to grow.

Lisa Ullman.

CONTRIBUTORS TO THIS ISSUE

Carole Hamby was born in Teddington and attended St. Catherine's School in Twickenham, Middlesex. After courses at Anstey College of P.E. and the Art of Movement Studio she taught at Hodge Hill Grammar School for three years. At the same time she was a part time lecturer at Anstey and since 1963 she has lectured at Chelsea College of P.E., at the Ontario College of Education Summer and Winter Schools and from 1973-1976 at Lady Mabel College of Education.

She is currently working for a Ph.D. at Leeds University and is willing to give one-off lectures to 3rd year and B.Ed. groups on topics relating to her research area — "an analysis of Laban's notion of body awareness" and Hawkin's notion of "sensuous intelligence" in terms of their relevance to dance as art in education.

Michael Skelly was born and educated at Barnsley, Yorkshire, and although he lived in the West Riding was totally

unaware that dance of any kind, other than a few hasty preparations for the Christmas party, was being taught in schools. Physical Education was frowned upon by the headmaster as a waste of the time which could be better spent on maths, Latin, etc.

It was at Hull College of Art that he came into contact with the "Art of Movement," as the elective course run by Jo Oldfield was called. At an Easter course run by Hilary Mathews at the Maria Grey College he decided that his physical enjoyment of dance was such that he must, if possible, study it further. He refused a place at Leeds Polytechnic and in London attended evening classes taken by Pat Woodall at The Place. To make this possible he worked first as a labourer and then as a civil servant during the day.

After a year he received the Laban scholarship. He would like criticism of the work he is publishing so that he may continue his research.

DANCE IN EDUCATION:

IS IT AN ADVENTURE INTO THE WORLD OF ART?

PREFACE

It is not without some degree of embarrassment that I have recently been reminded of an article which I wrote some time ago for the Laban Art of Movement Guild Magazine (*Dance — An Adventure into the World of Art*, Volume 39). In 1978, time, circumstances and interest have provided me with the opportunity to reformulate the thoughts expressed in the 1967 article and to take a more critical look at issues raised.

The updating of the title to *Dance in Education — Is it an Adventure into the World of Art?* is not simply intended to distinguish "Mark I" from "Mark II"; it is rather the reflection of genuine questioning, with reference to so-called "Modern Educational Dance," of factors which I had initially taken for granted as the only meaningful view of dance (not including, of course, the socio-recreative varieties) whether in theatre or in education. This revised version is written in four sections and is concerned with questions relating both to the theoretical foundation of dance in education and its practical application during recent years.

INTRODUCTION

Discussion about dance in education, as it relates to the situation in post-war England, must necessarily involve consideration of the influence of Rudolph Laban (1879-1958), since Laban's arrival in England marked the acceleration of enthusiasm for an approach to dance which subsequently gained a stronghold in schools and colleges throughout the country and became known by the term "Modern Educational Dance." Indeed, in view of its very specific origins modern educational dance may actually be referred to as Laban-dance or, perhaps more accurately, and as is often the case, Laban art of movement. This latter distinction of title is particularly important to the discussion which follows not only because Laban (1957) does in fact acknowledge the need

> Not to confuse moving with dancing.
>
> (p.31)

but also because of the very different implications which seem to be logically entailed in the two terms; differentiations which have not for the most part been held in respect by educators. Indeed the "confusion" which Laban here warns against is well and truly embedded in the linguistic ambiguities of his own writing and in almost all later developments which have their origin in his work.

Problems which are now being encountered head-on in attempts to determine the nature of the "species" to which educational dance properly belongs were apparent within Laban's work as potential hazards long before he entered the scene of English education. Wille (1927), though commenting that

> Undoubtedly Laban has some intelligent and interesting ideas

warns that

> Laban is a bad pedagogue, for he juggles with terms, which, with their pathos and their ambiguity must necessarily do great harm to the dance.
>
> (p.6)

Forty-six years later, grappling with the difficulties that have since arisen, Redfern (1973) claims that

> Laban's writings are a perpetual source of ambiguity and paradox, and those on "educational" dance are no exception.
>
> (p.135)

The extent to which it might seem that damage has already resulted from this lack of clarity is evidenced by the enormous range of "movement" which occurs in schools in the name of "dance", little of which approximates in any way to the standards of an artistic or even an aesthetic discipline. Indeed much of it may actually seem, in Wille's words, to do "harm to the dance" even if it is argued (though this may be questionable) that it does "good to the children." The fact is that there exists currently a notion of dance in education, or dance as education, which carries the implication that there is a mode of dance which is itself "educational" in a way or to a degree that other forms of dance are not. This, though a particular **mode** or form of dance, is characterised as being peculiarly "free" (Laban, 1948) since it is (as Ullman makes apparent in the 1963 edition of *Modern Educational Dance*) "without a pre-conceived or dictated style," involving rather a concern for introducing pupils to all "the elements of movement". In addition, however, to its basis in Laban's generalised theory of motion, modern educational dance is regarded as "educational" by virtue of its relation to a **method** of teaching which is considered to be child-centred rather than subject-oriented, and it is the combination of these aspects (i.e. "mode" and "method") to which both the strengths and weaknesses of dance in education today seem answerable. It is difficult,

and perhaps in some ways undesirable, to deal with the mode irrespective of the method since it is largely due to their interrelatedness that modern educational dance is understood to be essentially participatory and this is especially so in view of its link with physical education which has always been, by definition, "physical." However, having acknowledged that in the case of modern educational dance mode and method are inextricably bound, the primary focus of this study will be the former and is is necessary to ask what kind of a "thing" is the "thing" that is called modern educational dance? Is it, as Redfern (1976) suggests, that Laban's

> Conception of dance as an educational activity was nearer to that of the socio-recreative therapeutic variety than to that of dance as art (?)
>
> (p.61)

Or did Laban, albeit within a multitude of linguistic inconsistencies and metaphysical speculations, provide guidelines for the teaching of a form of dance which has the potential for appraisal according to canons applicable to a formed and performed art? Has the practical formulation of his ideas and their application in schools resulted in an approach to dance in education which does, or which could, provide children with an adventure into the world of art?

This final question forms the backbone of the ensuing discussion which hinges mainly on viewpoints expressed in the Laban Art of Movement Guild magazines of recent years and also on the major texts of Laban himself. Three main views of movement and dance emerge each of which has direct bearing on the argument which follows, these are, as:

(a) experience for therapeutic purposes,

(b) education, conceived as a process of growth,

(c) initiation into art, as a form of knowledge. *

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* This series of articles originated from parts II and III of an extended essay submitted during work for the degree of M.A. at Leeds University. Part I of the essay is not reproduced here since it consists merely of an outline of sources from which these three viewpoints emerge; these are derived from references listed at the end of this article. References for the four articles of this series are provided in this list. The complete dissertion including part I is available through the Department of Physical Education at The University of Leeds.

In this series of articles modern educational dance is subjected to critical analysis with special reference to the scope of application of Laban's theories and the differentiated concerns mentioned above in particular. A further consideration is to show how these are, to some extent, related to a predominating conception of dance in education which has for several years placed minimal emphasis on artistic and aesthetic factors. Finally Laban's classification of "movement themes" is discussed with reference to the aesthetics of the formed and performed art of dance as deemed significant to a meaningful view of "educational dance," or rather of dance in education.

PART I

Before embarking upon an examination of modern educational dance, one interesting feature of Laban's working life warrants comment in view of its relevance to the present discussion. It is well known that Laban's early work in Germany was not related to education, indeed for many years he seems to have been consumed with a wish to establish a new form of theatrical dance. Laban's (1975) own account, translated by Ullmann, indicates however that his professional activities as, for example, his work as Director of Movement in the Berlin State Opera, never overshadowed his interest in "the common people" and their "movement-habits". His later (1948) concern to retain congruence between dance-expression and these "movement-habits of modern man" is evidence of this. Certainly Laban was of the opinion that "Dance, taken in its wide and general sense, is a fundamental activity of life" and for this reason he was able to assert that "all that exists dances " (1961). Indeed his "swinging cathedral of elated human bodies"* might be seen as an affirmation of this belief and as a communal presentation of the notion that every human being is able to share in the "celebration of the act of dancing itself". It would seem that his movement choirs were for the very purpose of a shared experience of the joy of dancing together and were not dependent upon professional or specialist dancers for their value or their success. However, despite this fact, the theatrical element was nonetheless paramount and the artefact is to be compared to

---

* Laban (1975) writes "Behind external events the dancer perceives another, entirely different world. There is an energy behind all occurrences and material things for which it is almost impossible to find a name. A hidden forgotten landscape lies there, the land of silence, the realm of the soul, and in the centre of this land stands the swinging temple". In 1922 Laban produced a massed choir entitled "The Swinging Temple".

its musical counterpart the symphony. In this sense a great deal of the work which forms the basis for Laban's contributions to (English) Education has its source in a concept of dance which relates to the performed art of dance in a theatrical setting.

In addition it is to be observed that although Laban professed that all could take part in dance (which should not be for the select few) he did in fact differentiate between the "dance-conscious person" and "the remaining people" (1975), pointing out that the latter group could only "get a taste" of what he called the "vital nourishment" of the dance. Just as Delsarte (in Shawn, 1963) considers that

> Art is a regenerating or delighting power.
>
> (p.25)

so Laban (1975), seeing dance to spring from "a hidden forgotten landscape" which constitutes the energy behind all occurrences and material things", states that

> The dance-conscious person is truly an inhabitant of this land consciously and directly drawing strength for living from its inextricable powers.
>
> (p.89)

Throughout his life's work then, it is apparent that Laban fluctuates between a view of dance which is necessarily exclusive, to the extent that it is specific to the art context and an alternative view which, though sometimes relating to art, is non-exclusive in the sense that, by analogy, all who enter the water get wet, even if they do not become proficient swimmers! Although not everyone is destined to become a professional dancer, all people can dance. This latter view, it appears, gives rise to the concept of "the art of movement" which gained ready acceptance during Laban's early work in England. The term the "art of movement" may seem, then, to cover on the one hand "a multitude of sins", being too generous too all-embracing to be understood with clarity, and at the same time "a multitude of virtues" being sufficiently encompassing to allow a considerable range of application. However, because of his somewhat fluctuating stance there is ambiguity as to the meaning of the term "art" when Laban (1956) urges his English followers to popularise "the art of movement".

> If you believe in this art to which we are all devoted . . . Let us try to develop this art to such a peak that it can spread everywhere and serve the whole community.
>
> (p.11)

It does seem, at least between the 1940's and 1950's, that Laban, like Duncan, had two codes or standards for dance: one, applicable to himself and others as artists, and another which gave rise to the most currently suitable justification of dance in education. It does not seem, however, that he ever ignored entirely the former view of dance and for the most part the two seem intimately linked in his broader conception of the function of creative intelligence in life in general. It is Ullmann (1958) who states what seems to be the Laban-Ullmann rationale with clarity, suggesting that

> There are **both** aesthetic and psychological effects when taking part in an **art involving the whole person**.*
>
> (p.18, my underlining)

Nonetheless it is her ensuing comment about "recreative dancing" which appears to express the viewpoint that has come to prevail upon work in schools. This is not to suggest that "educational" and "recreational" dance are synonymous but rather that with reference to the way in which modern educational dance has developed over the years, it is apt to observe that in many cases

> Aesthetic considerations recede into the background of attention while the psychological effect on the dancers takes paramount importance.
>
> (p.19)

The "art of **movement** rather than the art of **dance** takes precedence.

At this point it is necessary to consider the relationship or distinction between "movement" (often written as **M**ovement in the relevant literature) and "dance" in connection with modern educational dance. As Adshead and Layson (1976) point out difficulties exist in this undertaking because the two terms ("dance" and "movement") are often used interchangeably and apparently synonymously.** However according to Ullmann's 1963 revision of *Modern Educational Dance* the art of movement "comprises more than dance" and for this reason presumably should not be understood as the same thing by a different name. It may be that there is some parallel here with the type of distinction which Reid (1970) makes between the "aesthetic" and "art" when

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* This idea of "an art involving the whole person" will be taken up in the next article.

** Although this observation relates specifically to the three editions of Laban's *Modern Educational Dance* it is equally pertinent to many other texts on the subject.

claiming that "the aesthetic is a much wider conception than art." According to Reid's exposition it is evident, however, that whilst he considers art to entail the aesthetic the reverse would not necessarily apply. By comparison it can be seen that, according to Laban and Ullmann, the art of movement includes dance but yet, in contradistinction to the above parallel, in the reverse case dance must also "include", here meaning utilise, the art of movement. A major difference between the two examples is that in Reid's clarification of concepts a logical entailment and distinction is to be acknowledged, whereas in the Laban-Ullmann rationale no such conceptual clarification exists and inconsistent, or consistently ambiguous, usage of terms adds to the confusion — both with reference to their application in practice and, subsequently, in the possibility of interpretation of practice.

It is apparent that Laban's term "art of movement" may have different connotations; certainly it is applied in practice and interpreted in theory in two quite different ways:

1) In the first place "the art of **movement"** is an all-encompassing, umbrella term which seems to stand for the total role of human movement in everyday living irrespective of context whether private, public or professional. Laban (1948, pp. 8-9) gives a full explanation of the term in this sense and, (1960, pp.4-5*), with qualifications relating to theatrical usage; also Redfern (1965) discusses a similar notion though with greater emphasis on the consideration of specific contexts.

2) In the second place, and in direct opposition to the above, the term "**the** art of movement" is taken to refer only to a specific and clearly defined realm of human movement, i.e. dance which is an art form. Reid (1969a) expounds the case for this understanding of the term resulting in a notion which contrasts "movement in dance as an art with movement of all other kinds".

Each of these interpretations has an attendant sub-category. The first example, whilst still yielding as its range of application all human movement, is sometimes qualified by reference to skilfulness or functional perfection. In this interpretation are included "actions performed deftly, economically and adroitly" which according to Stolnitz (1973) "have good claim to be counted as aesthetic" (1a). Curl (1974) pursues this idea acknowledging, in the context of his discussion, that he is mainly considering "non-art

* It must be remembered that this text was originally entitled, *"The Mastery of Movement on the Stage"*.

forms of skilful movement". The second sub-category, whilst still pertaining to the aesthetic realm, relates more closely to the second example above and to art-forms as distinct from non-art forms of skilful movement (2a). Phenix (1964) refers to "arts of movement", in the plural, in connection with human movement that is intentionally utilised for "desired expressive effects". However, although this view is worthy of consideration in its own right, as Layson (1970) points out, the fact that Phenix discusses these so-called "arts of movement" with reference to physical education leads to further complications and tends to cloud the issue rather than to provide answers to the present questions. (This second sub-category will be discussed more fully shortly.)

In view of the general background of texts it seems reasonable to assume, where the term "dance" appears in written works of which the overall topic is understood as modern educational dance, that the former term may be taken as applying to that conception of dance which has come to be qualified as "modern" and "educational". Similarly where the term "movement" (or "Movement") appears it is sometimes apparent, though this can only be ascertained with certainty by direct reference to specific contexts, that the art of movement is to be understood. Furthermore, since the terms "dance" and "movement" are often used in a way that seems interchangeable, it is essential to ask, in which of the two senses, or their sub-categories (indicated above) is modern educational dance to be considered as the (or an) art of movement? This question is crucial to the present discussion

TABLE I

MODERN EDUCATIONAL DANCE considered as:
a) experience for therapeutic purposes
b) education, conceived as a process of growth
c) initiation into art, as a form of knowledge
THE ART OF MOVEMENT considered as:
1) all human movement
1a) "all actions performed deftly, economically and adroitly" i.e. skilfully (Ref: Stolnitz)
2) dance as an art form (Ref: Reid)
2a) human movement that is intentionally utilised for "desired expressive effects" (Ref: Phenix)

insofar as it is obvious that its answer is likely to be indicative of the notion of dance which prevails in schools and colleges today. Table I is provided to aid cross referencing of points as they arise in relation to the ensuing argument which emerges from questions listed in Table II.

Though to some extent simplistic there may be initial value, even if only to define the area, in considering whether any of the four interpretations of the term "art of movement" (see Table I) carry logical equivalence with the picture of "dance"/"movement" which emerges from a survey of relevant literature. In view of the fact that the terms "movement" and "dance" are apparently used interchangeably in some texts both may, on occasions, refer to modern educational dance, and for this reason it becomes necessary to consider modern educational dance in each of the three distinct categories of discussion (see Table I). In the first instance the permutations to be examined appear somewhat complicated, requiring the following questions to be asked?

Does M.E.D.* a b c ——→ A. of M. 1?
Does M.E.D. a b c ——→ A. of M. 1a?
Does M.E.D. a b c ——→ A. of M. 2?
Does M.E.D. a b c ——→ A. of M. 2a?

In the final analysis, then, it soon becomes apparent that certain paired opposites are not viable, at least in terms of logical equivalence. The full list of questions to be asked is as follows:

TABLE II

1	Is M.E.D. a	⟷	A. of M. 1?
2	Is M.E.D. b	⟷	A. of M. 1?
3	Is M.E.D. c	⟷	A. of M. 1?
4	Is M.E.D. a	⟷	A. of M. 1a?
5	Is M.E.D. b	⟷	A. of M. 1a?
6	Is M.E.D. c	⟷	A. of M. 1a?
7	Is M.E.D. a	⟷	A. of M. 2?
8	Is M.E.D. b	⟷	A. of M. 2?
9	Is M.E.D. c	⟷	A. of M. 2?
10	Is M.E.D. a	⟷	A. of M. 2a?
11	Is M.E.D. b	⟷	A. of M. 2a?
12	Is M.E.D. c	⟷	A. of M. 2a?

* M.E.D. = Modern Educational Dance
A. of M. = art of movement
——→ = mean the same as
⟷ = logically equivalent to

It can be readily appreciated that equivalence exists in example nine. However, in cross referencing other examples it may seem rather that, whilst in some cases each is necessary to the other as a condition of its being, there is insufficient stringency of correlation for any clearly defined conceptual relationship to emerge.

For example in the consideration of modern educational dance as an "experience for therapeutic purposes", it is immediately obvious that the "art of movement (1) must be involved, but then so also would it be involved in modern educational dance in "education considered as a process of growth" and as "initiation into art as a form of knowledge". Furthermore the "art of movement" (1) need have no relationship to modern educational dance (a, b, or c) whatsoever when, for example, it is allied to or located within a functional activity such as road-sweeping or an "educational" activity such as measuring school corridors as part of a mathematics lesson. The "art of movement" (1) must therefore emerge as a necessary factor of modern educational dance (a, b and c) but not as sufficient unto itself in aligning fully with any one of the three views **rather than** any other.

The sub-category of the "art of movement" (1a) at first looks more promising since its implications with reference to the aesthetic are undoubtedly applicable to modern educational dance (c — especially c?). However upon further investigation it must be admitted that functional perfection in a games-specific context or in the handling of machinery in a craft lesson could, though in the latter example in an extended sense, be equally relevant. Nonetheless it may well be that a view of modern educational dance (c), in which art is acknowledged to entail aesthetic concerns, links to this notion — technical ability being accepted as a parallel of skill in this case, but no doubt this would be subsumed in Reid's conception of the "art of movement" (2). Regarding the "art of movement (2) it has already been noted that equivalence to modern educational dance (c) is evident, this does not, however, preclude the possibility that there is correlation also with the other two notions of modern educational dance (a and b). Indeed it is conceivable that it is to this fact that Laban (1959) refers when stating the following

> Dance in itself especially as it is traditionally understood in our time, has no intrinsic educational or remedial purpose. Dance is an art form which can be appreciated and enjoyed either as a spectacle if performed by a professional dancer, or as a recreational activity if performed by a layman.
>
> (p.18)

It seems that he is still speaking of the art form of dance when he goes on to claim that

> There exists a part of dance and indeed of any artistic expression which, if **purposefully applied,** can have an eminent educational and remedial value.
>
> (p.19, my underlining)

It is also reasonable to assume (in view of facts mentioned earlier in this article) that he is not discussing a fundamentally different "mode" of dance when, a decade earlier, he (1948) clarifies his view of work in schools. He comments that, where dance is part of art education

> It is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the personality of the pupil.
>
> (p.11)

That "artistic perfection" is not the main aim, or even an aim, of the work does not, however, imply the logical consequences that work is necessarily devoid of connection with those canons, procedures and concerns which pertain to art.

The fact that dance is not always taught under the aegis of art education but is most usually included in schools as part of physical education need not give rise to major distinctions, although in practice it often does. However, it may be true that the difference is one of emphasis and not one of kind.*

Consideration of the "art of movement" (2a) is, in Phenix's categorisation, related to physical education but even so, having linked "the arts of movement" with physical education he proceeds to discuss dance to the exclusion of all other activities most usually associated with a physical education programme. Also, in his conclusion, whilst suggesting interrelationship, Phenix in fact lists "the arts of movement", "physical education" and "health and recreation activities" so as to imply distinctions rather than, or as well as, affinities. In view of his emphasis on the dance in discussion, its exclusion from this list would seem to suggest that Phenix is actually using the term "arts of movement" in this case to mean dance; and further, from the orientation of his writing, it would appear that his notion of dance, if examined in the light of

* This issue is discussed more fully towards the end of this article.

its educational, aligns to modern educational dance (c) as an art form. Phenix (1964) explains his position in the following way

> as the development of mature pschophysical coordination. which the inner life of persons is objectified through significant dynamic forms using the human body as the instrument. These meanings, which are expressed in purest form in the dance arts, are also the basis for physical education conceived The arts of movement are the source of aesthetic meanings in **The goal of sach education is personal wholeness** . . .
>
> (p.175, my underlining)

Phenix's statement that "the meanings which are expressed in purest form in the dance arts, are also the basis for physical education . . ." is difficult to interpret on account of his lack of adequate comment on other activities. Nevertheless it may be that he is expressing in different terms what Reid (1970) suggests in asserting that dance is actually "never pure".

> Because the medium of dance is human movement which has human meaning before dance ever begins, and it is **people** who move, there are, inevitably, implications of ordinary meaning already present
>
> (p.28)

says Reid, and it is likely that it is to these "implications", at least in part, that Phenix refers.

In this context it is interesting to note that Osborne (1968), discussing body movement in relation to theories of expression in art, comments upon "the science of physiognomy" and "the study of gesture". Extended explanations of these two terms leads to an acknowledgement of idiosyncratic and symptomatic movement on the one hand, and on the other to recognition that "characteristic modes of manifestation" and "expressive gestures" often form the basis of formalised movement in the art contexts of mime, drama, opera as well as, and perhaps in particular, dance. However, if it is in this sense of "formalised movement" that Phenix (1964) speaking of dance, refers to

> Intelligible forms with their own characteristic presentational logic,
>
> (p.169)

then the "art of movement" (2a) seems too similar to Reid's view to warrant separate consideration beyond the fact that, whereas Reid would no doubt see it to be better placed in art education,

Phenix seems to raise no objection to the physical education link.

The above discussion maps out the problems which exist in locating precise meanings and in reaching mutually agreed understanding of the terminology deriving from Laban's work. In the second article of this series some attempt is made to elucidate further issues raised and to offer an answer to the question whether or not a Laban-based approach to dance can provide children with "perceptive art-experience". As Reid (1970) reminds although dance is only one of the arts and perhaps everyone cannot dance, nonetheless

> The development of perceptive art-experience — dance or any other — in education is needful and urgent.

Is modern educational dance, as taught in our schools, meeting this need?

— CAROLE HAMBY.

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MANCHESTER DANCE CIRCLE

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A day course celebrating the 35th anniversary of the Manchester Dance Circle will be held on Saturday, 4th November, 1978 at Manchester College of Education, Long Mill Gate, Manchester from 10 a.m. to 4.30 p.m. The tutors will be Sylvia Bodmer and Lisa Ullmann — Founder Members of the Circle.

Guild Members and their friends would be very welcome. Limited hospitality would be available on Friday evening. Fees— Members of Manchester Dance Circle and Laban Art of Movement Guild £1.50: others £2.00.

Further information from Miss H. A. Kamberian, 29 Heaton Moor Road, Heaton Moor, Stockport, Cheshire.

DEVELOPMENTAL POSSIBILITIES:— A GENERAL ESSAY

INTRODUCTION

"The deductions made in these chapters may offer a basis for the development of a new aspect of space and movement. This has been indicated here, but the immense domain of this world is yet to be explored and an exhaustive research and description demand the collaboration of generations still to come."

"CHOREUTICS" Rudolph Laban. p.135.

In the above quote Rudolph Laban, with a scholarly and disarming modesty, summates a conceptual feat of immense magnitude and implication. Although throughout Choreutics he acknowledges an ideological heritage as ancient as Pythagoras it must also be realised that 'Choreutics' represents an original achievement rather than conceptual archeology. As Lorenz can be seen to be the father of modern ethology Laban can be seen to be the father of a discipline whose potential has hardly yet been tapped and barely understood by the majority.

At the moment, after a year at the Centre, my understanding of the "Language of Dance" extant is superficial. Therefore this short essay has no pretensions to supplying the right answers or of even asking the right questions. Its purpose is to attempt to give clear resolution to my conceptions of Laban's work. To present my conceptions, or misconceptions, to you in order to obtain your opinions and advice.

In the first issue of the ". . . *Guild Magazine*," Laban said, "trial and error is the basis of all healthy development." I see my essay in this light, as a stage in my education, my development. I also see Laban's work in this light and believe that the greatest service that we can do for it is to question and, hopefully, develop it. By such means alone will it achieve the status and recognition it deserves.

In her astute and tightly argued thesis for a degree in anthropology Drid Williams says of Laban: "he has very clear ideas of what is created in a dance, but the relation of the created 'tensions' to the physics of the actual world involves him in mystic metaphysics that is at best fanciful and at worst rapturously sentimental."

p.212.

At a certain level this criticism is justified, but it is based upon a false assumption. I do not think that Laban ever pretended to be working within the strict parameters of a discipline or to be establishing immutable absolutes. His concern seems rather to

have been total and personal. He considered there to be three readily apprehensible distinct approaches to considering movement.

> "(1) That of a mentality plunged into the intangible world of emotions and ideas.
>
> (2) That of the objective observer from outside.
>
> (3) That of the person enjoying movement as a bodily experience and explaining it from this angle."

He goes on to say that we are constantly a mixture, in varying proportions. I should think, of all three. An acknowledgement of man's eternal oscillation between subjectivity and objectivity which modern scientific thought, initially sociology and psychology, has only recently taken ready cognisance. Laban's recognition of unity and of the arbitrary nature of analytical models have very sound philosophical antecedents However this total concern could not possibly conform to discursive language. Therefore Laban, like many great men before him, recoursed to poetical language often of a metaphysical nature. What could be annoying to a thoroughgoing academic is that his wholistic view led him to mix his methods. Solid analysis mixed with philosophical and metaphysical speculation. This was valid within the terms of his total work which, it seems to me, is apparently concerned with education at its most profound level. Jooss said "it was characteristic of Laban's teachings never to give concrete answers".

For movement, flux, change is the only constant and this knowledge would not allow Laban to postulate unquestionable absolutes but rather to create what I would term "mutable absolutes", a conceptual structure asking to be questioned.

As Sam Thornton has said of Laban,

> "He wanted each person to interpret his theories in a highly individualistic way."

Laban used his intellect to stir up ideas over the widest spectrum in order to reveal many possible paths.

The underpinning concern of this essay is to attempt to make concrete two of these paths, one analytical, one philosophical, both distinct and yet interrelated.

It is my belief that the essentially existentialist wholistic view: although constantly to be borne in mind and almost irrefutably more accurate in its portrayal of the "real" world: with its necessary recourse to poetic language and/or metaphysics is not suitable for creating an objective analytical tool, a discipline, a discursive Language of Dance. The present combination of analysis and such a wholistic outlook is at least confusing and could well

be the cause of retardation of the development both of an objective analytical system and, more importantly, of the proper contextual placing of Laban's philosophy, his correlation with other philosophers and subsequent development of his philosophy.

The first two sections of this essay mainly consist of a presentation of the conceptual models upon which I base the beliefs outlined above. The third section is concerned with suggestions for the development of both analysis and philosophy.

REALITY and the LINGUISTIC ANALOGY

"Movement is one of man's languages and as such it must be consciously mastered." — "CHOREUTICS", preface p. viii.

I will first provide an abridged version of the model of reality construction postulated by Luckmann and Berger in their book, *The Social Construction of Reality*, to demonstrate, within the parameters of the model, the institutional nature of language.

The information provided may be of a slightly wider scope than is perhaps strictly necessary but I wish to underline the solidity of the institutional system and create a firm idea of its maintenance.

Secondly I will describe discursive and non-discursive language and introduce the notion of value. Lastly I will provide a summation of the points raised.

"All human activity is subject to habitualization. Any action that is repeated frequently enough becomes cast into a pattern, which can then be reproduced with an economy of effort and which, ipso facto, is apprehended by its performer **as** that patttern."

Habitualization of operating procedures obviously tends to narrow down the number of choices open to the individual for the performance of any operation to one.

This creates a stable background of habitualized activity in which decision making is reduced to a minimum and leaves a foreground which is open for "deliberation and innovation". When certain types of habitualized operating procedures are understood to be performed only by certain types of actors then institualisation has occurred. That institutions "control human conduct by setting up predefined patterns of conduct, which channel it in one direction as against the many that theoretically would be possible" is inherent in their structure. Further mechanisms created to support institutions through social control are only of a supplementary nature. It is important to remember that: "It is impossible to understand an institution without an understanding of the historical

process in which it was produced." Therefore any mystification of the historical process (e.g. presenting a historical construction as objective fact rather than the interpretation of evidence which history is.) will obviously produce a proportionate misunderstanding of the institution.

If a first generation, A and B, create certain institutions then the roots of these institutions will exist in their memories and will be directly accessible to them. "They understand the world that they themselves have made." However in transmission to a second generation, C and D, the notion, "This is the way **we** do things" becomes "This is the way things **are** done". The institutions involved become opaque and objective "not only for the children but (by a mirror effect) for the parents as well". The institutions become **the** world, more massively so to succeeding generations, and as such are not readily open to change for people no longer see that they only want to change the rules of the "game" they are playing but feel that they are trying to "change the world". From the institution of language it is possible to draw an analogy with all institutions:

> "Language appears to the child as inherent in the nature of things and he cannot grasp the notion of its conventionality. A thing **is** what it is called, and it could not be called anything else. All institutions appear in the same way, as given, unalterable and self-evident."

We experience our life as a short episode located within the seemingly objective history of the institutional world. A world massive and inescapable yet it consists of a humanly constructed objectivity, the paradox is that "man is capable of producing a world that he then experiences as something other than a human product. "Man's relationship with his product is a dialectical one of continuous interaction. This process can be simplified to Externalisation, Objectivisation, and Internalisation. that is; "Society is a human product. Society is an objective reality. Man is a social product."

In transmission, either inter-social or intra-social, institutions require legitimation as they exist as traditions, in the widest sense, which need to be justified/explained for continued acceptance. In the case of C and D the origins and therefore the original meanings of the institutions they are to transmit to a further generation, E and F, are inaccessible to them. So they have to "interpret this meaning" to E and F "in various legitimating formulas". However: "Deviance from the institutionally 'programmed' courses becomes likely once the institutions have become realities divorced from their original relevance to the concrete social

processes from which they arose." Therefore specific mechanisms of social control are developed by which deviants can be kept in line; e.g. rationalisation of deviant material in terms of the status-quo, social opinion, and governmental systems and all the paraphenalia of the state.

The majority of people will naturally operate within the institutional channels, their conduct generally controlled and predictable. I say naturally because the need or ability to conform seems, in my interpretation of certain anthropological and ethological evidence, to have become part of "human nature", itself evolutionary rather than static, at the beginning of the development of man.

Institutionalisation can be dangerous in that: "There is no a priori reason for assuming that these processes will 'hang together' functionally, let alone as a logically consistent system." Thus placing those who unquestioningly concur with institutions in a situation of real insecurity. The security which institutionalisation provides is only apparent and not at all real. For although there are social processes (e.g. those mentioned above) which work towards the preservation of the institutions comprising a given society there are no natural (i.e. external to the socio-cosm) processes working towards the same end. Human history is littered with examples of adverse institutional influence upon the adaptability of societies and there is strong evidence to suggest that our society could strongly prove to be another such example.

Institutions, until outmoded by external events, tend to operate within a given social system which they comprise as an integrated whole. It is the institution of language which welds the institutional world into a whole, it "provides the fundamental superimposition of logic on the objectified social world". Thus logic is already part of the institutional world and "Since the well socialized individual 'knows' that his social world is a consistent whole, he will be constrained to explain both its functioning and malfunctioning in terms of this 'knowledge'." It is very easy, as a result, for the observer of any society to assume that its institutions do indeed function and integrate as they are 'supposed to' ".

It is by a reflective comparison made by the individual between his biography and the biographies of others that the individual searches for a pattern or meaning to his life. This provides the basis for a need for integrated "steady-state" social background against which to make such comparisons. The institutional order can be understood to be integrated only in terms of the "knowledge" mentioned above. Therefore in order to analyse an institutional order it becomes necessary to analyse the "know-

ledge" which integrates it. At a pre-theoretical level this "knowledge" is the sum total of "what everybody knows about a social world". It is just such a body of "recipe knowledge, that is, knowledge that supplies the institutionally appropriate rules of conduct" which is transmitted with every institution. "Since this knowledge is socially objectivated **as** knowledge, that is as a body of generally valid truths about reality. Any radical deviance from the institutional order appears as a departure from reality . . . What is taken for granted as knowledge in the society comes to be coextensive with the knowable, or at any rate provides the framework within which anything not yet known will come to be known in the future."

Such knowledge " 'programmes' the channels in which externalization produces an objective world". Language is the instrument by which the world is objectified, it is "the basis and instrument of the collective stock of knowledge". This knowledge is arrived at by the individual retention and sedimentation of experiences and the sharing of these experiences by a sign system. Language being the most accessible and therefore powerful of such sign systems. In time the actual origins of sedimentations becomes unimportant and

the tradition, the process of legitimation, might invent a different, "more logical", origin without challenging the institutions involved. Freud's metaphysic are a case in point. This applies to the transmission of institutions and their meanings, for the necessity of a meaning to an institution or to an institution itself "is based on the social recognition of that institution as a 'permanent' solution to a 'permanent' problem of the given collectivity. Therefore potential actors of institutionalized actions must be **systematically** acquainted with these meanings. This necessitates some form of 'educational' process . . . Since human beings are frequently sluggish and forgetful, there must also be procedures by which these meanings can be reimpressed and rememorized, if necessary by coercive and generally unpleasant means. Furthermore, since human beings are frequently stupid, institutional meanings tend to become simplified in the process of transmission, so that the given collection of institutional 'formulas' can be readily learned and memorized by succeeding generations". Legitimation is the function of the "educator". His worthfulness, in terms of the status-quo, lies in his ability to make of the institutional collective (society) a logical whole and to impress upon those to be "educated" the rational quality of the sum of institutions which comprise a given society and/or of a given institution which is that "educators" special domain.

"This, however, is not a problem of abstract logic or technical functionality, but rather of ingenuity on the one hand and credulity on the other — a rather different proposition."

Knowledge is socially distributed and operates in two areas: that which is generally relevant and that which is specifically relevant. Specific knowledge tends to utilise discursive language. Unlike general (and poetic) language discursive language attempts to maintain a single specific meaning for a specific word. In non-discursive language it can be said that most words exist at the centre of a sphere of connotation. The word's meaning changes as it gravitates towards one surface of the sphere, acquiring new connotations and shedding old ones from the opposite surface of the sphere and thus maintaining its position at the centre of the connotative sphere. Ideally a word within a discursive system exists alone, without connotations. "The acme of this kind of discursive symbolism is certainly mathematics."

In practice a discursive system utilising "the word" almost always has problems caused by connotations necessitating at least constant definition of terms or recourse to mathematics of some kind. At this level language is a somewhat clumsy tool requiring painstaking adjustment and maintenance. The most important aspect of connotative influence is that, as shown above, a language

contains the value system of that social system, collective of institutions, of which it is a member. A subsidiary but important role of any linguistic communication is also to communicate these values. Any attempt to formulate an analytical system which relies wholly, or in part, upon language must be aware of the problems this creates.

Laban said (CHOREUTICS. p.48):

> "In general, lines and forms can be easily understood and described using the terminology of mathematics and geometry . . . The content of ideas and feelings which we have when moving or seeing movement can be analysed as well as the forms and lines in space. One can use for this purpose the language of psychology and philosophy."

Here we have a tentative division between a world of physics and a world of feeling. The former possibility value free and lending itself to a discursive sign or symbolic system, the latter inclusive of discussions of values and more readily open to non-discursive language. Although within the context of the subject, movement, the two are strongly interrelated yet they seem to also possess a qualitative difference. I believe that this qualitative difference should be explored in order to establish the exact nature of each element and of their interrelationship.

In summary this section has been concerned with the demonstration that reality is socially defined and can be seen as a set of institutions of which language is a paradigm.

To call Labananalysis "Language of Dance" is to acknowledge that it may become subject to the laws of institutionalisation.

It seems to me that Laban's combination of analysis and metaphysics, so derided by Drid Williams, and his apparent refusal to give concrete answers is symptomatic of an attempt to protect his work from institutional calcification. However, assuming the accuracy of the Luckmann and Berger model, from which the quotations in this section are taken, the forces of institutionalisation seem irresistible.

I believe that work upon a physics/feeling division might provide a symbolic system most capable of utilising the discursive systems produced by western scientific thought and a formalised but free area for creative speculative thought. The two not separate but in a dialectical relationship promoting their mutual development.

Laban's work will only risk stasis, the antithesis of the man, when it becomes the object of a "bogus religiousity" instead of becoming an invaluable set of tools of enormous potential.

Laban's work is about change, is an agent of change, and therefore must change itself.

— MICHAEL SKELLY

THE CURVING AIR. DANCE AND ITS MAKING.

by Alan Salter

(Human Factors Associates, 1977)

Not everyone would agree with some of the approaches to dance suggested by Alan Salter and his co-author. Strina Grist. Certainly they depend for success on depth of knowledge and understanding of movement, and in the hands of an inexperienced practitioner the results might be devoid of the truth and integrity which Alan Salter so rightly advocates. Nevertheless, this would be a useful and stimulating handbook for young students and teachers for, besides its sincerity and enthusiasm, it has the virtue of being direct and practical, giving as examples a wealth of tasks and ideas stemming from the wide teaching experience of the two authors. It would also provide a useful reference point for students wishing to extend their understanding of Laban's theories of effort and choreutics, for the underlying principles are summarised and explained clearly and in simple terms. On the other hand, the section on notation is somewhat brief and it is doubtful whether it would be of use to anyone with only a little knowledge.

The many diagrammatic illustrations are a pertinent and effective complement to the text. Music suggestions are drawn from varied sources of styles and periods, but some may feel irritated in not having the title and names of composer/performer at hand in the appropriate place in the text, and in not having a detailed appendix which gives full source references. Such information is crucial if it is to help the student or teacher for whom the publication is intended.

Regrettably, I have to add that the undoubted merits of this book are often marred by ambiguities of meaning which arise from grammatical lapses and from the unwieldly use of parenthesis. It is a pity also that proof reading has not eliminated spelling and typographical errors.

E. M. EADES

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