The Laban Art of Movement Guild Magazine

Sixty-second number
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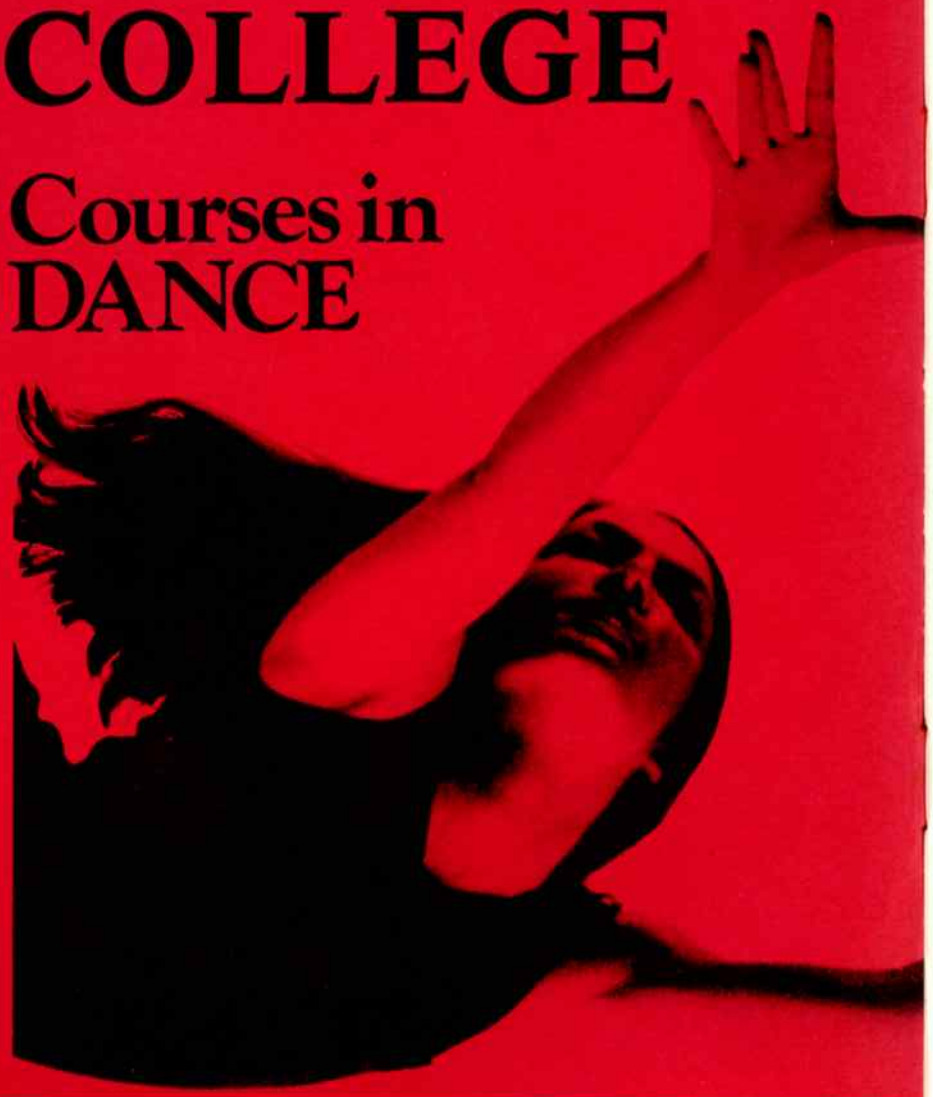

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PRESIDENT'S ADDRESS

I wish to share with you a happy experience which I had last summer. I was invited to teach in Brazil for four weeks. I had no idea what to expect. When I arrived in Sao Paulo I found about one hundred and fifty men and women students with very varying professional backgrounds and aims. Amongst the students there were physiotherapists, social workers, professional dancers — both classical and modern – actors, a group of psychologists from the university, school teachers, ethologists and architects. Most of them were inspired by Maria Duschenes who for many years has spread Laban's work in Brazil.

I was most impressed by the people's natural enjoyment of moving and speaking with their bodies. They created an atmosphere in which the action and response of communication became spontaneous. There was always an element of wonder and surprise. They anticipated the work eagerly and when it was finished they had an afterglow.

Sao Paulo is a city with twelve million inhabitants. It is highly polluted and there is an endless stream of cars. Little intimate streets and old houses are submerged by a criss-cross of skyscrapers. There are some ultra-modern buildings and wide open spaces.

The people are lively, warm-hearted, multi-coloured, multi-national and culture conscious. They have no sense of time. Things happen when they happen — and they *do* happen — and nobody grumbles. One has a sense of freedom yet application.

Two experiences seem to epitomise the polarity of their spiritual attitudes — complete devotion in 'Macumba' and utter discipline in 'Capoeira'. The latter are fighting dances demanding quickness of observation and response. They are accompanied by music played on special instruments. The fight is camouflaged by mime and dance movements, but the eyes are constantly on the adversary. The dancers are, most of the time, upside-down, on their hands. All expressive effort is in the legs. The movements alternate between sustained waiting and sudden sweeping outbursts with very agile leg thrusts and swings using, unexpectedly, a very wide spatial range.

'Macumba' is the invocation of a particular spirit. It is a recognition of the forces which surround us and a search for the means which allow us to live in harmony with them.

I think the easy and enthusiastic response to Laban's ideas which I met in my classes is greatly due to the background of these experiences in their lives.

I think the art of movement could offer a corresponding experience in our lives. Using the body as an instrument we practise human interaction through sound, speech and bodily movement. We need to come to terms with the technique of communication and the demands of community art, not to imitate the professional. The language of movement results in a projection into space, but it is from the effort of the doer. Everyone can learn to understand something of the structure and function of this language — can enjoy using it and through it sharing a common experience.

People seek relaxation from the stress of everyday life. They need regular exercise to know the purpose of training, to know where to train, how to train

and they need fellowship. The basic form elements contained in Laban's scales — which are harmonoious movement sequences, give a foundation for imaginative, playful use and re-creation. They are basic in all the art as well as in nature and life. Through dancing we can become aware of the ordering principle which pervades all existence. The activity has something vital to contribute to the blossoming of every individual.

In our civilisation man's recognition of his need to dance for his wellbeing is at a low ebb. Unconsciously, people of all ages try to satisfy this need by attending discos and all sorts of classes in which they do either physical or psychical exercises.

Members of the Laban Art of Movement Guild might perhaps become more active in helping toward a more unified experience of a social — physical — spiritual nature by promoting DANCE OF THE ORDINARY MAN.

Lisa Ullmann

THE LABAN LECTURE
Dance — the Mirror of Human Condition

Forgive me if I do not use too many of the technical terms in my talk; nor will I try to arrive at abstract generalisations. In my anthropological research I was concerned with dance within the context of culture. Therefore I prefer to discuss the phenomenon of dance as a complex human affair instead of confining myself to abstract deliberations about dance as an "art".

Thanks to the works of researchers, and in particular to dance anthropologists, we are presently witnessing the growth of the much needed knowledge on dance. However, in spite of all this work, there is still not sufficient data available, which have been collected and compiled methodically enough on the topic of dance. In this respect we are far behind any other area of social sciences, history of culture, musicology etc.

Because of this shortage in accumulated knowledge and lack of scholarly tradition, one tends to apply to dance criteria based entirely on experience gained within our own civilization. I refer to our urbanised type of living where dance and its many basic communal functions were eliminated a long time ago. The criteria used are necessarily ethnocentric to the extreme. Also, they are often based on obvious misunderstandings.

Within this context the available generalisations on dance as "art" are often not applicable, if one understands dance in a wider, fuller range of possibilities, including diverse cultures.

Acceptance of dance only in the form which has reached our urbanised society is wrong because it confines the range of human capacities in dance to a very narrow scale.

In fact a much wider spectrum of dance has to be viewed and any generalisations cannot go beyond that which is known in detail about how dance functions within man's life, within his existence and within his culture.[1]

Knowledge on dance, however, will certainly not evolve at the desk of the researcher alone. A direct contact with the dance actually happening within a particular group of people is imperative. This is why modern anthropological research involves field work as its basic feature.

It is only when we deal with types of culture other than our own, that we suddenly realise there is a much wider scope to dance than one was accustomed to within the limitations of our own cultural framework.

I now turn humbly to some of the results of our anthropological work on dance; to data collected in direct field work; to our observations on the functioning of dance; also, within diverse cultures. There will doubtless be similarities evident alongside differences. There will be some universally human characteristics along with some features specifically confined to a particular type of culture. Also, dance viewed as part of a culture appears as an everchanging component, mirroring a process rather than portraying a static event. Anthropology is geared to watch these processes.

Permit me now to discuss a few basic topics illuminating the significance of dance within human existence. We will have to consider the meaning of dance to man as an individual and as a member of a social and cultural

group. Very quickly we will discover that these are not constants. They are changing continually, depending on the conditions in which we live. Dance is firstly conditioned by the human biological make up. The *anatomy* of the human body dictates particular spatial solutions characteristic for the human being. The symmetrical build up of the body imposes sequences of a distinct order as this is necessitated to keep the body in balance. The *force of gravity* keeps our bodies neatly on the surface of the supporting base. There is no escape from that. The *upright stand* of the body with the support on both legs is typical for human beings. This again has shaped the human concept of space. The movements of the human being are therefore being related to the vertical. Each of these three factors is so very important in the building up of symbols in dance, as they have to be based primarily on the instrumental capacities of the human body.

However, often as a counterpoint to the symmetric build up of the body, asymmetricality is explored in creating abstract symbols in dance. Also, because being confined to the ground, man has continually dreamt about flying, like the birds, which he envied and tried to imitate. This is mirrored in particular styles of dancing, in many ways, in different cultures. (For example the dances of the African Massai warriors and the European classical ballet dancing, both with the tendency of moving away from the ground). In some dance styles again the vertical will be particularly stressed; in others it will be avoided. Never, though, can these variations go beyond the instrumental capacities of the human body. This factor makes dance so directly human.

There is, however, more to it. It appears that the basic expressive qualities are deeply rooted in biology and in fact the usage of *natural symbols* is based on human physiology.[2] This feature was revealingly described a long time ago by Charles Darwin in his famous book.[3] It goes in fact beyond that which we are defining as "art" in dance within our civilization, using the limited criteria known in our contemporary life.

These primary, expressive, often dance-like manifestations may not be "art", they may not be considered in the investigations of the aestheticians. These "proto-dances", however, do exist and they are playing a profound part in human development, in the development of the child.

We are interested in these expressive manifestations not primarily because they are vital to the understanding of the natural history of man, but because of their immediate, contemporary relevance in modern education. This has been recognised for a long time. However, each period and each cultural area has to find again and again new solutions to this end. It also involves the understanding of the sub-culture of the children's world, when introducing particular dance activities.

The acknowledgement of the biological roots of man in our policy of structuring future life within our civilization has nothing to do with undermining humanity. On the contrary. The lack of its acknowledgement will certainly bring out of balance human existence, because one of the fundamental components is being subdued. In fact, some time ago this was

signalised by some courageous scholars, sensitive to the changes occurring contemporarily within Western Civilization. At this point I would like to quote a few sentences from the writings of Sir Herbert Read:

> "Unless we can discover a method of basing education on these primary biological processes, not only shall we fail to create a society united in love; we shall continue to sink deeper into insanity, mass neuroses and war."[4]

At the same time it cannot be stressed enough that the spiritual life of man is profoundly manifest in dance. Employing "natural symbols" man used his ability to transform them and to transfer them into the poetry level of bodily actions. The observable texture of movement changes when applied to dance. The expressions and ideas which man creates in his imagination are seemingly limitless.

Some authors indeed believe that this is the means through which man possibly externalised primarily abstract ideas nonverbally. This was in fact the threshold of achieving humanity.[5]

The symbols created in dance vary to a vast degree. There is the refined art of highly abstracted dance on the one end of the scale, and, on the other end, the personally orientated symbolism of dance in selfcontained conditions, like in the peasant dancing or in the dances of the layman dancing for himself.

Dance, because of his accessibility, was the very medium employed by man to manifest the magico-religious complex within particular cultures, over the ages. Again, it is a matter of degrees how this is maintained. Particular socio-cultural processes promoted secularisation of life and with this dance often became left outside communal life, serving at its best as entertainment or traded art.

Characteristically man leads a group life. Again it is a matter of degree how tightly the social bonds are maintained. Depending on the necessity for social integration, particular dance forms are being promoted like the circle, chain, the closed formation dances. With the loosening of social ties, with the social disintegration of the group, there is more freedom left to the individual, leading to alienation in its extreme. This again is manifest in the particular type of dance formations used, e.g. "multiple solo dancing" in some styles of contemporary discotheque dancing.

Particular forms of dance are indeed applied according to particular socio-cultural situation. There is no doubt that heritage is involved, as well as recent infiltrations into a particular dance culture. And here we may encounter a diversity of solutions in detail, which are culturally conditioned.

Urbanisation is at the root of civilization, of progress, according to the criteria known in our Western Civilisation. However, again this is a matter of degree as to how long technology is supporting man and when it begins to oppress him. This is mirrored sensitively in dance culture too. The typical inactivity promoted by the over-development of technology and over-organisation of life, excludes dance totally as a component of group life. Urban conditions promote passivity and promote the consumer's attitude.

THE LABAN LECTURE
DANCE THE MIRROR OF HUMAN CONDITION

In our present situation there is the necessity to direct the usage of dance and to reintroduce it into our lives, if we can see the relevance of dance as an important medium containing so many profound humanising factors.

The nature of the idiom of dance compels us to view it as an entirety involving the biological, spiritual, and socio-cultural aspects of human existence. It involves the "total" man.

Rudolf Laban was one of the people who understood these implications so well. He grew up in a period when social sciences were being rapidly developed. But then he applied these notions in his time to dance and he identified these characteristics of dance correctly. This was confirmed only in later research work. This, however, was attainable to Laban so much earlier because of his direct experience of dance within peasant cultures in his native Slovakia and in the rural areas of the then Austro-Hungary where certainly, still in his time, dance was an important agent of group life of a village community. Laban also witnessed different types of Eastern religious dancing lost to Western Civilisation a long time ago. This direct experience shaped his understanding of dance in the broad sense, for many years to come.

We know that Laban went further. He recognised and identified the observable factors of dance. In the long line of attempts over centuries, including names like Arbeau, Beauchamps and Delsarte, Laban worked out a rational system of analysis and graphic description, which portrays the functions of the human body in space and in time as a dynamic progression of changes. These in turn reveal the intelligible manifestations projected by inner life and the accumulated experience of man. This system allows us to capture the dance manifestations in their entirety, incorporating all the essential factors.

We cannot do enough to acknowledge the great achievements of Laban.

Roderyk Lange

(This talk was illustrated with slides)

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DANCE IN EDUCATION
Is it an adventure into the World of Art?
PART III

It has been indicated that a major concern of this series of articles is consideration of dance derived from Laban's theories of movement, (including the sixteen basic movement themes) from the point of view of:

i) aesthetic potential

ii) potential for the provision of perceptive art-experience.

In this third article it seems most suitable to deal first with the latter point. Initially, then, attention is given to clarifying what is meant by the term 'perceptive art-experience'. (see Part I, Reid) Subsequent discussion, relating to the aesthetic potential of Laban's movement themes, will provide opportunity to ascertain whether the former can lead to the latter i.e. whether the aesthetic can give rise to perceptive art-experience and, if so, how this may be achieved through an approach to dance which is Laban-based.

The terminal stages of this discussion are committed to the notion of an educational engagement in which dance is taught as part of an overall initiation into art, as a form of knowledge. It is, therefore, necessary to make some preliminary statement to support this stance on account of the fact that different views exist as to whether dance, as one of several non-discursive activities, can claim the status of a 'form of knowing'. Whilst the debate gives rise to a range of viewpoints, it is emphasised by some philosophers of education that only discursive activity, based on a form of understanding which is reducible to propositions, and thus termed propositional knowledge, can logically and therefore, legitimately be called 'knowledge'. The consequence of this viewpoint is that understanding gained by direct encounter, that is, by acquaintance, is in itself unacceptable as a 'form of knowledge' and, aesthetic acquaintance, coming into this category, is rather considered as a mode of experience than as a form of knowledge. However an alternative view put forward by Reid (1969b) in respect of the arts, is that direct encounter is an essential feature of this particular mode of knowing, because in the case of art:

> The only adequate language of the elucidation of art is the language of art itself. (p.219)

This notion is accepted and given support in this discussion and the stance taken is that full knowledge of dance as art required both acquaintance knowledge and propositional knowledge. Further more in physical education, and perhaps also in the art education context, it is recognised that acquaintance knowledge is usually illuminated by practical participation in which a particular kind of encounter is provided. In virtue of the distinctiveness of the spectator and performer roles in relation to dance, and the advantages of introducing students to both, it would seem then that this latter is the most suitable approach to work in dance since it affords a multi-dimensional means of gaining knowledge. In the discussion which follows, then, although attention is given to the study and teaching of dance in the practical situation the value of acquaintance with dance from a spectatorial

perspective is acknowledged, as also is the value of academic work in the areas of aesthetics and theories of criticism.

In view of what has been said here the concept of 'perceptive art-experience' in dance can be seen to imply more than *mere* encounter with the activity. It is rather an *important* encounter in which 'enriched acquaintance' allows for sensitive appreciation and appraisal of particular dances according to canons and criteria applicable to dance in general. As Renshaw (1972) suggests:

> Because of the dual importance of the performer and spectator roles, it is essential to establish a close link between the area of academic study and the actual pursuit of movement itself. For instance, in order to conceptualise about dance, to formulate intentions which give purpose to dance, to appreciate dance as an observer, to be able to 'watch' or 'visualise' oneself dancing or to critically appraise the aesthetic quality of dance — all these abilities presuppose a cognitive grasp of public standards and rules, enshrined in different kinds of propositional and practical knowledge. (p.103)

It is the qualification implied by the term 'perceptive', in relation to 'perceptive art-experience' which points the way to what Reid (1969a) considers as a 'knowledge through being'. He explains that,

> (This) totally embodied participation in the aesthetic embodiment of meaning, is one of the facts of the life of art, (p.4)

and it is apparent that this implies not simply encounter with the 'aesthetic embodiment of meaning' but also, through encounter, an appreciation which entails at least some degree of understanding, so that propositional knowledge and acquaintance knowledge support each other.

Since it has been suggested already that it is the view of the writer that a Laban-derived approach to dance can provide this kind of experience the following pages will be devoted not so much to restating the fact as to justifying the view. An analysis of selected features of dance in education will serve this purpose.

The task to be undertaken is not without its problems since the most obvious procedure of setting up particular criteria, specific 'rules' or a definite basis of value is open to question. The vulnerability of such an approach might therefore defeat the present purpose. However it is appropriate to consider whether the implication that there are no constant qualities or characteristics of the dance art to which reference is possible is a valid one. When, for example, Curl (1968), warning against the dangers of ecstatic self-indulgence in dance, suggests that it is necessary to counter this 'by artistic discipline in movement education', what exactly does he mean? What is to be understood by 'artistic discipline' on this view, and what, if anything, does Laban offer that may be pertinent to it? What relationship obtains between notions such as 'artistic discipline' and 'aesthetic potential', and how, if at all, is either relevant in the context of Laban-based

work. Further discussion focusses exclusively on the practical component of the study of dance in connection especially with Laban's movement themes, in order to suggest answers to some of these questions.*

There are two aspects of the artistic discipline of dance which seem particularly relevant to discussion at this point, one concerning the dancer and the other the dance: dance training and performance on the one hand and, on the other, composition and choreography. Laban's greatest insight relates to the intimate connection between these two: this is his appreciation that the medium of the dance *is* the dancer's movement, such that through

*This article will be found to include more questions than answers, it is hoped that Part IV will redress the balance.

motion the substance of the dance is created. It is readily apparent that Laban's analysis of movement differentiates with considerable subtlety the range of movements of which the human body is capable and also aids understanding of the way in which various aspects of motion can be combined to provide units of composition. Moreover his awareness of the dancer's role in actualising the intelligible forms of the dance (see Part I, Phenix) is evident in the thoroughness and comprehensiveness of his notation system, which incorporates a means of recording all the elements of the dancer's action and its orientation in time and space. Indeed a side by side examination of Laban's notation system and his body training themes indicates the degree to which analysis of movement is an integral part of the study of dance in Laban-derived work.* The analysis of movement, expounded by Laban, is interesting in its relevance to body training and the choice of notation symbols is interesting in showing the degree to which Laban appreciated the role of richly qualitative movement in the context of dance. Although Labanotation has its critics, as, for example, in the view of some people that it is visually lumpish and unwieldy, Hutchinson (1966) points out that:

> Only in the Laban system can all elements of the action, the parts of the body, the direction, the level, and the timing be incorporated in one symbol. (p.28)

The fact that so much detail can be recorded in one symbol is not necessarily the criterion of adequacy for a system of notation but, for the sake of practicality, there is obvious value. However, in terms of this discussion, critical evaluation of Labanotation is not intended; points raised in relation to the notation system simply serve the purpose of illuminating the intricacies of analysis and synthesis of movement which Laban acknowledged as fundamental to the dancer's art. For this reason there is an advantage in being able to exemplify factors important to a comprehensive body training by reference to the visual symbols of a notation system; the same point is of relevance to compositional considerations.** These two, body training and composition, will be discussed sequentially.

It is apparent that Laban was comprehensively aware of factors which are of extreme importance to the dancer in training. As Redfern (1976) comments, his analysis of movement provides fundamental considerations

> In terms of the changes that occur in the spatial disposition of the various parts of the body through time and with differing degrees of energy. (p. 63)

Bodily, spatial, temporal and dynamic elements comprise crucial aspects of dance training, since the dancer requires not only anatomical facility but

*The dissertation from which the text of this article originates includes tables for cross referencing. However these do not seem essential to the argument as developed here and therefore notated scores have been omitted and the text modified as necessary.
**The reader may wish to carry out this exercise independently by reference to existing texts on kinetography Laban/Labanotation.

also sensitive attunement to his own kinetic fluctuations. Laban's scheme for the systematic development of bodily mastery (see for example Theme I, as subdivided by Preston-Dunlop, 1963) represents a structured approach to initial preparation for dance performance. Furthermore insofar as this structure is one which allows for flexibility of interpretation, in theory at least its range of application is considerable. Helpful suggestions are to be found, for example, in relation to movement ideas which have the potential for taxing a dancer's ability:

(a) in specific situations relating to just one aspect of either bodily, spatial, temporal or dynamic factors

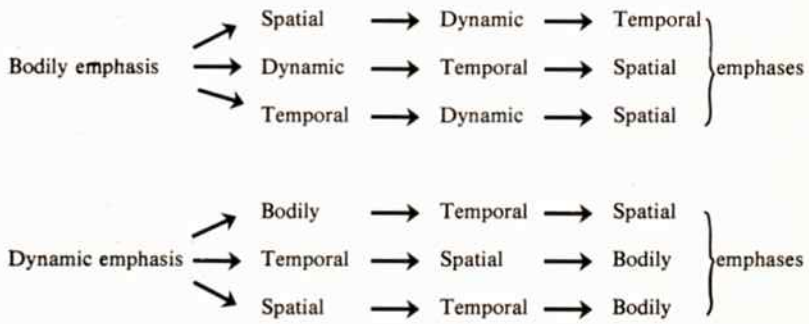
(b) in planned combinations of several different aspects of bodily, spatial, temporal and dynamic elements.

In this connection Preston-Dunlop (1963) points out that,

> Bodily skill is increased by the practice of sequences consisting of transitions from one body activity to another. The ability to change from one to the other in a skilful manner constitutes body technique. (p.42)

'Body activity' refers here mainly to actions which involve the whole body, such as jumping and travelling through space; turning is also included, although it need not always involve the whole body (as, for example, in turning the head); and stepping; and non-weight-bearing movement in space i.e. gesture, in addition. (see Laban's Theme 6: the five body activities). Stillness is included also in relation to checking or controlling motion and, in its own right, with reference to technical requirements of body position. However, as it is a feature of comparatively recent developments in dance that interest is focussed on flow, transition and motion rather than on stillness and position, Laban-based work places greater emphasis on sequences of activities than on isolated action. In this context of 'action phrases' or 'sequences', regarded as dances-in-miniature, attention may be given to bodily, spatial, temporal and dynamic elements *in combination.*

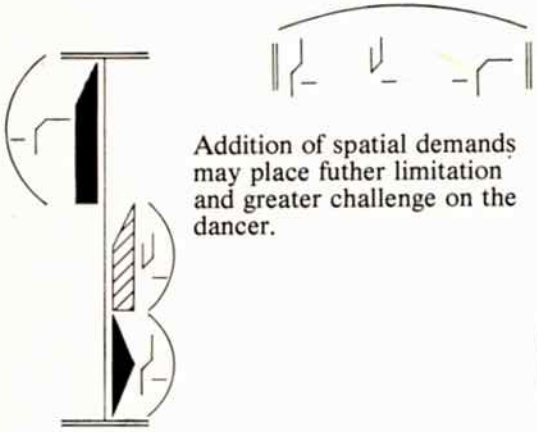
It is evident that Laban's most detailed consideration of the dance-medium, human movement, provides a framework for body training of unprecedented thoroughness. A single sequence of bodily activities may be devised, or indeed composed, in such a way as to extend a dancer's movement vocabulary and degree of mastery in all the dimensions previously mentioned. In addition to which initial introduction to such sequences may utilise a variety of entrées and alternative stages of development. In practice of course, some would be preferable to others and examples below are merely indicative of possibilities:



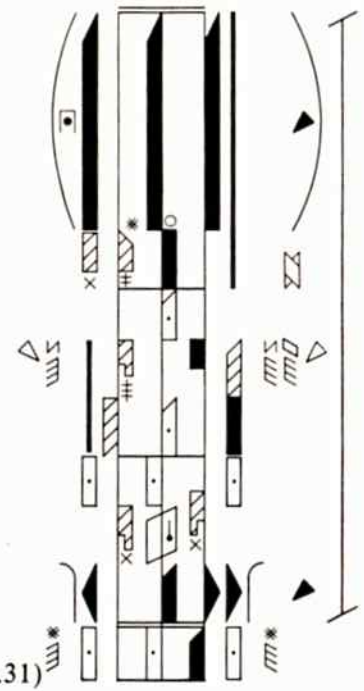
Ideas drawn from and based upon the movement material of dance offer the potential for a range of approaches to dance training i.e. technique. As illustration of this point see Table 4 below. From an initial 'effort phrase' addition of spatial demands places further limitation and greater challenge on the dancer. The greater the amount of detail required from within a structured training phrase the more the degree of difficulty for the performer. Where sequences are specific, not only in body activity requirements e.g. stepping, hopping, gesture, but also in the use of time/speed, space/direction and degrees of force/energy to be used, the resultant dance motif can extend technical ability in a comprehensive way.

TABLE IV

From an initial 'effort phrase' (Ref. Laban's eight basic effort actions; see also Preston-Dunlop, 1963 pp. 44-59 and 70-77 and 103-111) as, for example:



Addition of spatial demands may place futher limitation and greater challenge on the dancer.



The greater the amount of detail demanded within a training phrase or study the more the degree of difficulty for the performer.
Where sequences are specific, not only in the body activity requirements, e.g. stepping, hopping, gesture, but also in the use of time, space and degrees of force to be used, the resultant dance motif can extend technical ability in a comprehensive way.

(Notation from Preston-Dunlop (1966a) p.31)

These observations will come as no surprise to those familiar with Laban's theories of movement, and indeed the preceding description is not intended to surprise. It states nothing new, nothing unknown. It is included merely to exemplify, by reference to a representative section of it, that Laban's analysis of movement is thorough in respect of its relevance to body

training. However since, in practice, the aesthetic potential of training sequences is frequently unrealised and discipline of an artistic kind goes unaccomplished, unanswered questions remain: is a movement analysis approach of this kind (no matter how thorough) significant to dance as art? How does mastery of *movement* equip an individual for *dance* performance? These questions cannot be ignored. They are of fundamental importance. Indeed, it would seem that Laban's contribution to dance is valuable only to the extent that a movement analysis approach has aesthetic potential which in turn gives rise to the possibility of providing perceptive art-experience.

Before considering these crucial issues it will be useful to draw attention to another aspect of Laban's work. It has been observed that his analysis of movement is minutely detailed in relation to *body* movement and that this, in turn, has relevance for body training. Similarly, however, it is evident that his analysis is precise in relation to the three-dimensional structuring of motion in *space.* This, then, has relevance in connection with dance composition. An examination of Laban's (1966) *Choreutics* reveals a fertile supply of ideas which are of interest for choreography. Laban's insight into the possibility of 'ordering and structuring intelligible relations between movements in space' (Redfern, 1976) displays a clarity of understanding as keen as any comparable exercise in relation to sound in music, for example, or colour in painting. In the latter case Munsell's (1926) colour system provides an orderly arrangement of equally spaced dimensions with reference to the three attributes of colour: hue, value and chroma, and, although there is acknowledgement among artists that dogmatic rules of colour relation are of limited relevance to a painter, there is practical usefulness in guidelines for colour selection and combination. Perhaps the most sophisticated example of stepwise ordered arrangements in 'subject matter' exists in the case of sound scales which, despite innumerable 'artificial scales', remain as the basis of most Western music.*

In Laban's view it is, then, possible to establish and to utilise 'proportional relationship between movements', in space and these, in turn, have a bearing upon one aspect of dance training and upon choreography in general. There is an undeniable appeal to this notion of Laban's, and, beyond its initial fascination, there is sound good sense, valuable to theorist and practitioner alike.

Laban's detailed and correlated consideration of dance in terms of *dancing* i.e. body training and performance, and *dance-making* i.e. composition and choreography places emphasis on the fact that a dancer must possess clear orientation in space without loss of bodily awareness and control. For this reason a practical study of dance, which utilises a Laban-

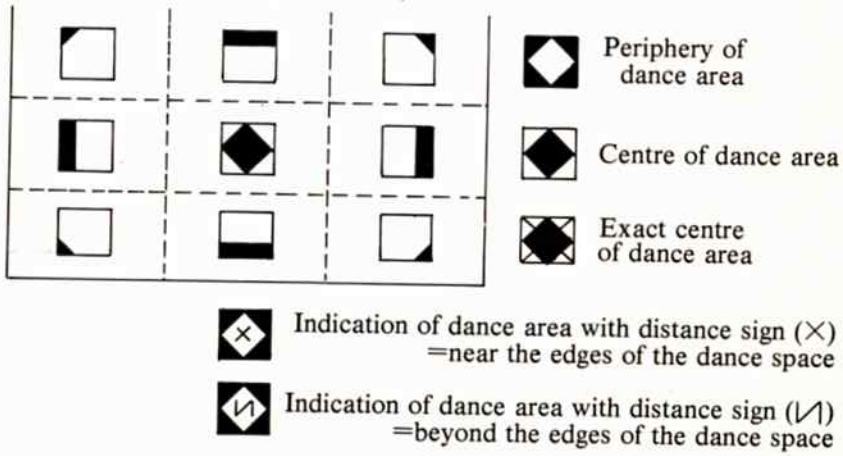
*According to Scholes (1955) the term 'artificial scales' may be used for convenience to refer correctly to those scales 'that have not "grown up" but have been deliberately invented by individuals'. Various theories have come into being in attempts to systematise the relationships between conventional Western Scales, artificial scales and conventional Eastern scales. The notion is interesting but beyond the scope of present discussion.

based approach, provides opportunities for relating particular body emphases to elements of importance in establishing spatial orientation. Complex configurations arising from dimensional and diagonal work, when combined with temporal and dynamic components, require a high degree of technical discipline from the dancer. Laban's 'scales' and 'rings' of movement (see Laban, 1966; Preston-Dunlop, 1963, pp.78-102) are, then, suitable material both for training studies and for choreographic starting points. In the latter case relationships between individual dancers one to another, or as groups to each other and the defined dance area create yet further situations for structuring the material of dance as it is formed within and through human movement.

The main dance area can thus provide the 'map' (see below, Table V) and the dance scale or ring the 'compass' for intricately formed compositions.

TABLE V

Main dance areas (stage divisions)



However, this is not to suggest that an automatic formula for successful choreography exists in Laban's analysis of movement any more than it does, for the painter in, for example, Munsell's analysis of colour. Indeed it is probably in the wholesale and uncritical acceptance of Laban's ideas that their very considerable aesthetic potential and artistic relevance has been denied.

As the process of form-in-the-making there seems little doubt that choreography requires sensitive manipulation of the materials of dance,* the most central component of which is movement. But (with reference to

*It is usually understood that the 'materials' of dance include reference to costume, lighting, set, and accompaniment as well as the centrally important movement material.

Humphrey, 1959) the question 'what to dance about?' is also a factor of importance; its answer brings a return to the sometimes conflicting views of different theories of art. Delsarte (in Shawn, 1963), by way of analogy, which it is worth quoting in full, comments on art in general in a way which is directly pertinent to the question. He asks,

> If you own a telescope, what may I ask interests you in it? Why do you value it? Is it not because of the property it possesses of showing to your surprised eyes vast and profound perspectives, invisible without its aid?

and answers his own question by suggesting that,

> It is, then, the astounding views brought within the range of your vision that you love the instrument for, and certainly you would not dare to say that you loved the telescope for the telescope.

Further he points out,

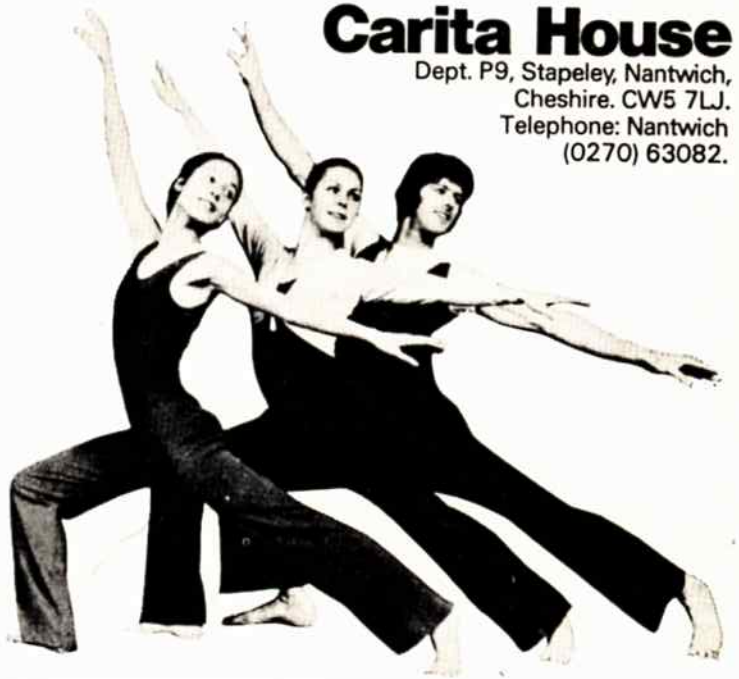
> Art is the telescope of a supernatural world. In art one must love something besides art if one would know how to love art,
>
> (p.22)

The notion of a 'supernatural world' speaks for views personal to Delsarte and also for the metaphysical inclinations of certain thinkers in a particular historical period. These may not be consistent, it is true, with the majority of expressionistic theories of art but nonetheless, the idea that art 'expresses' and/or 'communicates' more than its own formal merit is a familiar one. Wigman (1966) claims, for example, that:

> The dance is a living language which speaks of man — an artistic message soaring above the ground of reality in order to speak, on a higher level, in images and allegories of man's innermost emotions and need for communication.
>
> (p.10)

Here, then, is a very different conception of dance than, for example, that of Nikolais in which a fusion of sound, colour, light and dance may be designed to create an effect simply of shapes in motion. However returning to Delsarte's 'telescope-analogy' in each case the choreographer somehow 'looks through' his art. In the latter case, where formalist criteria take priority, the autonomy of art may be the extreme result and Delsarte's 'something besides art' would then lose its significance not only with reference to 'love of art' but also with reference to satisfying art. (The idea that 'art for aesthetic's sake' is misconceived has, however, been mentioned already. Part II).

What Shahn (1967) refers to as the 'shape of content' is the rendering of content accessible to others in a process which acknowledges the inseparability of 'formed-content'. It is obvious that in the case of formalism a profound perception of lines, shapes, patterns and designs etc. prevails and is predominant in composition; however, in the case of expressionism there can be no less concern for lines, shapes, patterns and designs in the formulation process since formal interest is necessary to give a work



durability. As Kavanagh* explains, formality in art, which Yeats has described as 'the fascination of what's difficult', is essential to the life of a work. Laban recognised this need in the case of dance in terms of the aesthetic relevance of graduated relationships of movement in logical sequence, and it seems reasonable to suppose that his detailed analysis of movement comes from this recognition. What a dancer chooses to dance 'about' or what a choreographer selects as the theme of a work is, then, his own choice but, in either case, the formulation of the dance is likely to achieve best results if it proceeds with precision and clarity. Laban's (1966) analysis of 'space-movement' can be helpful in this connection.

In Laban-based work then there is to be found a whole range of guidelines for purposeful utilisation of movement material in relation to both (i) body training-technique (ii) dance making-composition. In addition to which one vital aspect of the practical utility of these guidelines is their value as a means of enabling teachers and students, in their roles of choreographers, dancers and spectators, to operate within a shared framework. The most important thing, however, is that all alike should understand both the possibilities and the limitations of movement analysis in relation to dance as art. Only a thoroughly examined stance in relation to Laban's theories of movement, together with insight into the distinctive role of dance as art (as opposed to dance for socio-recreative or therapeutic purposes), can result in the situation where dance in education provides 'the development of perceptive art-experience' which Reid regards as being 'needful and urgent' in the present time. It is possible; the requirement for dance in schools and colleges, then, is that it becomes actual in a greater number of instances.

How is this to be accomplished? What are the limitations and possibilities of movement analysis in relation to dance as art? How does *dance* arise from *movement?* Can emphasis on bodily, spatial, temporal and dynamic factors maximise the aesthetic potential of movement to serve as a means to an end — dance?

In the final article of this series attempts will be made to offer answers to some of the questions posed to this point. Since, to quote Redfern (1976), perhaps Laban is not to be held responsible for:

> The dubious practice often to be found carried on in his name by inadequately trained teachers with little understanding either of the dance as an art or of his analysis of movement and how movement may be used for artistic purposes. (p.61)

Laban's understanding of the very wide range of factors important to the making, doing and viewing of dance is considerable; and, although there does indeed seem to be a discrepancy between the many claims to artistic concern for 'modern educational dance' and the methodological sieving of

*P. J. Kavanagh, novelist and poet, in his B.B.C. series 'Words . . .', reflects on some aspects of the raw material of things said and written — words. His observations are pertinent to the use to which the 'raw material' of other arts is put, in the case of dance-movement.

dance which actually dilutes its artistic content beyond recognition, this discrepancy is not a necessary feature of dance in education.

Carole Hamby

ACKNOWLEDGEMENT

We are grateful to the author and Messrs. Macdonald and Evans (Publications) Ltd. for giving their permission for us to reproduce the kinetograms in Table IV from 'A Handbook of Kinetography Laban' by Valerie Preston-Dunlop.

DEVELOPMENTAL POSSIBILITIES — PART 3
SOME DEVELOPMENTAL SUGGESTIONS

a) Analytical

"Nothing endures, nothing is precise and certain, (except the mind of a pedant), perfection is the mere repudiation of that ineluctable marginal inexactitude which is the mysterious inmost quality of Being."

"A Modern Utopia" H. G. Wells

This section is of necessity tentative. It would be arrogant of me to assume a complete accuracy in my suggestions considering the narrow limits of my present understanding of Laban's work. I do not wish to be pedantic but rather to instigate discussion. I hope that this will be acknowledged and that, where I appear assured of the facticity of my statements, it will be understood I am not saying "It is so," but, "Is it so?"

My basic assumption is that we agree upon the necessity for possessing objective conceptual models of the most important condition of life, movement. This does not necessarily mean to posit the possibility of an ideal absolute understanding of movement but rather a clarification through models of what we understand.

I will deal more fully with the notion of understanding in the section dealing with philosophical aspects. The importance of such models is that they avoid two of the major problems inherent in the analysis of movement in the dance context. These two problems are ethnocentricity and aesthetocentricity.

Ethnocentricity would insist upon "understanding" the Ghanaian Sokodae in terms of western European culture. For example missionaries thought that African dancing was lewd because, in Europe, pelvic movements tend to have powerful sexual connotations. The enforcement of western value systems steadily becomes ubiquitous, this can be understood in terms of the model of institutionalisation offered in section one. Bearing in mind that model, it may, no matter how wary we are, be impossible to completely avoid an element of ethnocentricity as the most basic assumptions upon which we build our knowledge of reality may not be accessible to introspection and therefore ineffable. However this is not to deny that an analytical system can be stripped of ethnocentric values and rendered, in so far as it is possible, objective.

The notion of aesthetocentricity may be directly relevant to Laban-analysis. Taking a holistic view of Laban's work and utilising Duvignaud's enumeration of aesthetic attitudes the underpinning aesthetic attitude seems to be one of "total communion". This is to say that Laban was of his time for in the early twentieth century we can trace the exponential growth of a hope inspired by a notion of a common humanity and fraternity. Therefore there exists an attempt to reconcile objectivity with the wholly laudable intention to educate towards this aesthetic. Here we must be aware of the inspirational role Laban's work has played in the development of this aesthetic in the dance. Where it might break down, in an analytical sense, is an application of the whole work to movement, or type of dance or style of "dance as performance" which is dominated by a different aesthetic. Such movement

would not readily respond to analysis grounded in a different aesthetic, and would not be "understood" in any real sense but rather be mystified by such an analysis. I believe that Laban's dedication to a truth greater than an analytical system led him to leave that analytical system in an unresolved state and that he was aware of that lack of resolution, (see the quote which opens this essay).

Labanotation exists as, in as much as it is possible, a value-free descriptive system of such intrinsic simplicity and logicality that it can be used with great accuracy and total ethnological and aesthetic flexibility. An example of the (almost) perfect tool. Because of this the notational systems rate of increasing usage is growing exponentially whilst the analytical concepts from which it was derived and which may have a far wider potential are largely taken to be important mainly in that they enable you to become a more capable notator. The discursive and objective qualities of Labanotation are the basis of its flexibility therefore it seems to me that it is these qualities, latent in Labananalysis, which must be developed to create a lingua franca for the study of movement. The first developmental step must be to strip the present structure of Labananalysis of subjective values or rather to extract those elements with the desirable qualities and to build upon them.

In an attempt to be more particular I would suggest that the sorting out referred to above be done bearing in mind this question: can one analytical system be applicable to all movement and even to all dance? I am not certain that one analytical system can be; however the fact that the notation system is thus applied suggests that it might be possible. It may be most useful to begin with the hypothesis that such a system is possible and see how investigation into the analysis proves or disproves such a hypothesis.

Drid Williams deals specifically with "dance", her notion of "dance" being weighted towards the type "dance as performance". She begins with "the hypothesis that there are, theoretically, only a finite number of perceptible configurations of movements available to the human body," which relies for its objectivity upon the "concept of the body-instrument and that of the body-object" because "One of the central problems with dance and other semasiologically based phenomena is that what is usually seen is the sensuous surfaces of the dancers and those are nearly always confused with the empirical 'surface' or form of the dance". This movement towards objectivity will allow us "to discover, if there is one, a rational cognitive basis for dance movements and gestures". Although the latter quote reveals, arguably, a philosophically simplistic attitude within the parameters of analysis the sentiment is capable of fulfilment. Williams' work is, to a large extent, clearly derivative of Laban's and can be seen as exemplary of the developmental work that could be done. She has also utilised ideas derived from Langer concerning the dynamics and form of dance. "The form space of a dance may be thought of as a pattern of relationships among the dancers: that is, a dynamic pattern of forces which, if it could be seen all at once instead of unfolding through time, would constitute the total shape or 'form'

of the dance", furthermore, "Intensity energy and force are not simply matters of metrical distances, but are dependent on, in the case of an electro-magnetic field, the nature of the particles involved." (Drid Wiliams p204). She logically develops the idea going on to say, "as a dance form space is not an empty, homogeneous space, but a live non-homogeneous space *inhabited and initiated by active agents,* the field notion is in all ways the best paramorphic model of it."

She continues to develop the analogy of her notion of a dance and the electro-magnetic field, making a connection between dance and physics, for she is postulating an initially physical analysis of the form of dance.

A purely physical analytical system for movement, of "lines and forms" might, as Laban said, "be understood and described using the terminology of mathematics and geometry." I would say the methodology also and add modern physics which is rich in the study of space and movement. This system might then become a major tool in the study of meaning in the types of movement, providing an objective basis from which to work. Experts in such a system would be of great use to researchers working in many fields. Psychology comes immediately to mind but there are other areas, for example how useful would the ethologist Hass have found such an expert in his research into instinctive human behaviour?

The development of an objective methodology for analysing movement may seem to be an esoteric undertaking. The initial discovering would not only be esoteric it would be extremely difficult despite the solid foundations already laid. The inter-disciplinary connections and plagiarisms necessary in such formulation have yet to be made. However I believe that the long term benefits of such a system outweigh the initial difficulties and doubts.

Hopefully it would provide a dynamically grounded discipline adding a further facet to our comprehension of our environment, which includes our fellow man.

The very first and most difficult steps have been taken. A path to a fuller understanding of human movement, and therefore of man, can be made. An objective system of movement analysis most probably can be developed from Laban's extant work if such a path is chosen.

b) Philosophical

"In the past we have clung too stubbornly to a static conception of our environment, and consequently to a misconception of life in general, as well as of our own personal lives."

"CHOREUTICS". Rudolf Laban.

Here, concisely and simply, Laban locates the fundamental fault of the major current of western thought upon which our institutional reality is founded. From reading "A Life for Dance" I believe that Laban had come to this profound insight early on and that his philosophy is a continuing formulation of this notion and an investigation of its implications. This is not to say that this notion is wholly original and peculiar to Laban; although, to a large extent, the manner in which he pursued it is; because it can be linked to

the concepts which underpin Taoism, and therefore Zen, and, closer to home, Existentialism. It can also be connected to the ideological stance of ecologists, conservationists, plus many modern psychologists and educationalists.

In this section I will attempt to give a clear idea of certain practical problems created by this dynamic insight through correlation and also to suggest possible developmental implications arising from such correlation.

Perhaps the first practical problem arises from the attempt to combine the philosophical underlying a dynamic and relativistic concept of reality with an analytical system attempting to discover the "true" fundamental "laws" which "govern human movement". As we shall see the key word is "discover". Accepting the model of reality creation and "universe maintenance" proposed by Luckman and Berger an Existentialist, or Zen, viewpoint begins to make sense. From such a viewpoint the world simply *is*. Reason, order, logic, causality are all human products created to enable humanity to survive in the world more easily. Therefore the order which we take to arise out of the universe is in fact a human artefact placed upon the universe. The analogy often used is that of a random shape with a grid drawn over it. The more places the shape touches the lines of the grid the more we take this to be proof of the veracity of the grid. All our notions of objective science can be seen like this, as fitting where they touch. When we posit the possibility of the discovery of absolutes, of immutable laws, we also posit stasis. This often leads to empirical data being rejected on the grounds that it does not conform to accepted theory.

Modern scientific theory tends to operate in terms of "mutable-absolutes" which have a contextual truth. The laws of Euclidean space may hold true within certain parameters. However this theory of space may have to be contradicted, utilising a theory of curved space for example, in order to solve other problems. In this instance both theories conform to certain sets of empirical data, both have empirical products, therefore both are true, yet they contradict each other.

It seems to me that a more accurate notion of "understanding the world" would be to say any objective analytical system is "really" a work of creation not of discovery. This would connect to a "games theory" which has an established correlation to serious scientific endeavour as well as to the disciplines of sociology and psychology. From this viewpoint the process of "ordering the universe" is analogous to a game whose rules can be altered, within limits, to suit the purposes of the players. This creative and dynamic attitude to human endeavour seems to conform most readily to Laban's ideological stance. The most important facet of adopting this stance, is the influential role it then plays concerning notions of education and adaptation.

In the manifesto of the 1968 Conference on Dance, as reported in 'Impulse' magazine, the notion of education used was that of "the full realization of the total man and his understanding and communication with others." Dance was, and rightly so, seen as an important part of such an

educational process. The problems of education, in the context of the above quote, are linked to notions of wholeness, self-discovery and self-expression. In "Choreutics' Laban says, "The wish to establish equilibrium through symmetric movements is the simplest manifestation of what we call harmony; the aim of this is not merely to hold the body in an upright position, but to achieve a unity of form, a wholeness a completeness."

The essential truth is that each individual is a body, not a mind in a body like a man in a car. I am a body, whole, unified, and part of a complex ecosystem which supports me. Yet, generally, our society seems to attempt to deny this. We are repeatedly informed of the divisive and destructive influence our style of living has between individuals, upon the community, the environment; but all this springs from the lack of "harmony" within the individual. An attitude which postulates the mind as being on a higher plane and therefore more important than the body, as if they were separate, can only result in a profound imbalance. Laban makes this highly pertinent comment in Choreutics;

"A certain rigidity of thinking arises which can be dispelled only by a more dynamic view of reality. Although in analysis we look at movement from the standpoint of an outside observer, we should try to feel it sympathetically from within. A mind trained to assist bodily perspective, instead of combating it, would give us a completely new outlook on movement and therefore on life."

We might then see Laban in terms of education towards wholeness, harmony in the individual, and this wholeness as a prerequisite of "the full realization of the total man . . ."

This notion of the "whole" individual functioning in harmony is bound up with concepts of self, of self-discovery, self-expression, self-realisation. Therefore it will be useful for me to define the notions of self from which I am working. Erving Goffman, in the collection of essays, "Interaction Ritual", arrives at the conclusion, through empirical data, that what we take to be "I", the "eternal" self is in fact a social construction, a collection of acquired modes of behaviour. Such modes of behaviour may have a basis in the phyletic memory (a term preferable to instinct being more exact in its recognition of the evolutionary nature of instinct). However in detail such modes of behaviour are acquired within the person's lifetime. (Insanity then becomes socially inappropriate response to environmental stimuli. The more grossly inappropriate the response the graver the condition of insanity; which neatly dove-tails with the Luckmann and Berger model.) Goffman notes that people classed as being severely mentally disturbed have no concept of self whilst robustly, healthily, sane people have a strong concept of self.

However such a reductionist view of the human being, although satisfactory within certain parameters, is too simple. It does not allow for the possibility of conscious decision, for free will. Theoretically, philosophically and psychologically the arguments denying free will outweigh those in favour, it is true. This may say more about the limits of theorising,

philosophy and psychology than about the complexity of the individual human being. As Watts argues it is very well to deny free will, yet the experiential evidence of our everyday living tends to confirm the validity of a belief in free will. It is crucial to realise that the development and implementation of the educational crux of Laban's work is dependent upon an acceptance of free will.

We can say then that throughout life the individual acquires, or is indoctrinated with, a total view of his universe, of his position within it, of the way he is to play his roles within it, and that this individual also has a will. In other words he is free "to make the best of what he is made of" (R.D. Laing). A thoroughgoing simplistic "scientific" reductionist viewpoint would see human beings as mere powerless automata.

The viewpoint encapsulated by Laban sees the individual as capable of modification within certain limits. This is a powerful and positive concept as it posits something more active than self discovery, self creation, the active, conscious attempt to build a "better" self within a certain notion of what a "better" self is. Within a dance context a body/personality analogy seems accurate. My body is a certain shape and size and tends to move with a certain quality. I must not only discover this but also extend my qualitative range and understand what developmental possibilities my shape and size allow me and pursue them. This is the same for the development of my personality especially as my movement is a decisive part of my personality.

It is an ancient and well respected idea (on a par with notions of craftmanship), conceptualised particularly in the east, that a discipline, or craft, can be conducive to self-development and even spontaneity. It makes intelligent use of habitualisation whilst preserving an awareness of its nature. Also it takes into account what so many western liberal thinkers seem to have forgotten, that; "To find one's true, unique individuality is a long process involving much discipline, effort and hard work." I quote Doshin So, an interesting man who has founded a religion based upon a movement form, a martial art in fact, Shorinji Kempo. The notion of disciplined spontaneity is central to the martial arts. An analogy might be drawn between free-fighting in a martial art and dance improvisation. You have to to go through the technical development in order to free yourself from being self-consciously technical, false, and to achieve a spontaneity which in reality is no more conditioned than a spontaneity decided by movement habits and notions of self-expression less consciously absorbed and evolved.

Such a philosophy of education with its emphasis upon self-development for the self, although with the expectation that this will develop empathy and facilitate communication through a more total awareness, may be at variance with the general current values of our society. Here I think it is worth quoting Edith Cope at length.

"In a school system which reflects the current values of society in its emphasis on competition, on language as the tool of manipulation, the introduction of modern educational dance is a subversive activity, a

deliberate offering of alternative experiences and values. That its original proponents in the United Kingdom were white middle class gentlewomen does not render it any less deviant. But subversion needs to acquire robust sources of nourishment from society at large if it is to flourish. It is possible to view Modern Educational Dance as a somewhat precious form of self-expression encapsulated safely within the educational system. I suggest that it is more perceptive to view it as an innocent and naive early manifestation of a developing counter-culture which is revolutionary in its implications. This counter-culture recognises the body's expressive and symbolic resources, is prepared to devote scholarly attention to their meaning, is anxious to experience the body as a medium of art and is ready to utilise the body through symbolic gesture as a means of political as well as artistic statement. In 'Sociology as a Skin Trade' O'Neill (1972) has illumined the ways in which the body has become 'the non-verbal rhetoric of political dissidents'. The proponents of Laban based modern educational dance, and of Modern dance in general, by taking cognisance of this movement and by becoming self-consciously aware of this counter-culture, could conceivably enable dancing to be once again linked more centrally to society's needs and concerns."

In "A Life For Dance" Laban talks of a "festive" society and states that he "considered a simple style of living one of the most important sources of human happiness." He organised "dance-forms" because he wanted the people working with him to be able "to get out of town and live a totally different life. Alongside the arts they must do a healthy job, preferably farming, gardening, or something of that kind, for in both form and content the artistic work must grow out of the community . . ."

This may sound like romantic atavistic idealism to most so-called realists. Yet these same "realists" have a naive faith in the ability of technology to maintain a rising standard of living, in the west that is, despite all the empirical evidence to the contrary and the common-sense fact that infinite growth cannot be maintained by finite resources. The ecological and social soundness of this practical aspect arising out of Laban's work is reflected by the fact that similar social configurations have been advocated by conservationists throughout the world and that there are a growing number of similar communities in Britain. This is symptomatic not only of an increasing disenchantment with the general consumeristic values of our society but also of an attempt to create a workable alternative.

Laban's vision is radical in its implications offering the qualitative alternative of a society based upon an "aesthetic of total communion". This may make better sense in the light of Marcuse's notion of "an 'aesthetic' reality — society as a work of art." This may seem distant or fanciful but perhaps we should take as a starting point Massingham's (a contemporary of Laban) view of the landscape which he saw "not merely in three dimensions, but in four-covering an extent of time as well as space. A region, viewed in this way, becomes analogous to a work of art. Or rather, to Massingham, it *is* a work of art, 'achieving its self-suffiency by both

accepting and transcending the limitations of its material, as all such works do that are worthy of the name. The human contribution is as integral a part of the landscape as is that of its flora and fauna."

From such ideas and upon the philosophical work of Laban which is extant a tight ideological structure could be formulated that might best serve a holistic counter-culture which "has the potential to redress the balance for the verbal, cognitive, technological human alienated from his own sensations and from his bodily potential."

Michael Skelly

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GUILD NEWS

No news has been sent for inclusion in this magazine, but a suggestion was given at Conference that Guild representatives on Sports Councils throughout the country may be persuaded to report on events in their area. This seems to be a good idea and we hope that, in future we can compile an informative section under this heading. It does not preclude interest in items sent by any Guild member and we would like to hear from you.

BOOKS RECEIVED

We hope to have these books reviewed in November:—
Dictionary of Kinetography Laban — 2 vols. Albrecht Knust pub. Macdonald and Evans — £18.50.
Laban: A Mirror of Movement Rudolf Laban (selected by Lisa Ullmann) pub. Macdonald and Evans
Community and Creativity in the Education and Training of Teachers — John F. Friend
A Study of Ballet Technique — Ann Hutchinson-Guest pub. Royal Academy of Dancing

SESAME LABAN CENTENARY FESTIVAL 1979

Sesame was founded about 15 years ago by Marian Lindkvist, to further the use of Drama to help the sick and handicapped. A demonstration group called "Kats" was formed, whose function is to visit hospitals, clubs and institutions and demonstrate to staff and others that sub-normal, elderly or mentally ill patients can be encouraged to participate with great enjoyment, in their mimes, gaining self-confidence and friendliness from the chance of expressing themselves without frustration.

Soon, Sesame was being asked to teach others how to use similar techniques, and several training courses were run during week-ends and evenings. Most of the students who came were people who were already qualified in their field of work. After a few years, other people became interested; Dancers, teachers and actors wanted to train to work with the sick or handicapped, and this posed a problem because the use of any activity as a therapeutic aid requires the practitioner to understand both the activity and the illnessess he is treating. Audrey Wethered and I joined the Sesame tutors about this time, and became involved in courses which included lectures in psychiatry and subnormality, and several hours of practice in psychiatric and other hospitals, with some valuable interdisciplinary contacts. These were Day Release courses to which most of the students were seconded by their Area Health Authority, who paid their fees. It has always been difficult to extract money and time for post-graduate courses from the D.H.S.S. so this was welcome recognition.

Sesame now had a two-sided course, teaching Drama and Movement on on the one side, and psychopathology on the other. The next problem was how to connect the two. Laban's movement principles provided a sound basis for a therapeutic theory.

The students soon found, when working in the psychiatric field, that it was not possible either to predict the mood of patients or their capacity to tolerate the demands made upon them by this treatment, which can be an attack upon their illness. A long term plan of treatment could be made, but working towards it, moment by moment, depended upon observation, anticipation of the response, and adaptation of the material offered. They found that it was usually disastrous to plan a session very clearly beforehand. We found that the best way to help them was to teach them how to prepare themselves by bringing to the front of their awareness many ways of developing a theme, thinking "in the round" so that the group could start wherever they were able, and be guided towards whatever achievements might be within their capacity on that day. This was a new approach to many of the students and rather frightening, as most people prefer to meet a group feeling that they have every moment planned. The kind of preparation we now try to encourage is on-going and never "done". It is an unending seeking and finding, a continuous experience through the joy of movement.

Sesame has carried out research projects in Movement and Drama in Goodmayes Hospital (psychiatric), Leavesden Hospital (sub-normal), and Smith Hospital (Autistic children). Films and reports of these projects have been made.

Sesame, in recognition of its debt to Laban, is holding a Centenary festival in London, on July 28th and 29th 1979. To which all are welcome.

The Programme will include:—

Active Sessions by

Lisa Ullmann, Kayla Kazahn-Zalk (American Dance Therapist), Enid Platt

Lectures & Films

"Work with the Elderly" Betty Meredith-Jones
"Work with Black Urbanised Schizophrenics, S.Africa Marian Lindkvist
"Work with E.S.N. Children" To be arranged
or "Autistic Children" Audrey Wethered

Performances by

Manchester Dance Circle Production Group, Producer: Sylvia Bodmer
"Kats" Sesame demonstration Group, Director Ursula Nichol

Application forms from Sesame, Christchurch, 27 Blackfriars Rd., London SE1 8NY or phone 01 633 9690.

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