



**The
Laban
Art of
Movement
Guild
Magazine**

Sixty-fourth number

May, 1980

THE TREASURER HAS BEEN THINKING! OR SO IT SEEMS

The A.G.M. heard my thoughts regarding the financial stability of the Guild which could be summarised as follows:

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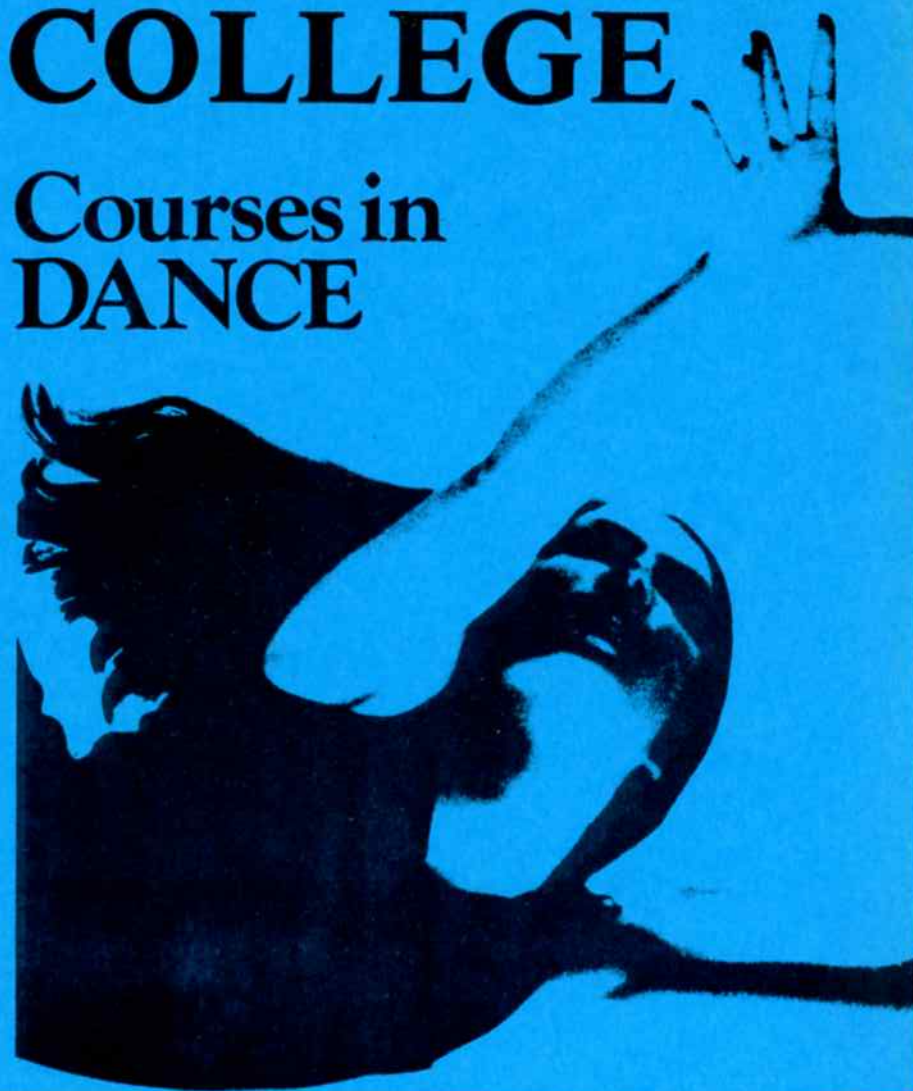
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EDITORIAL

For some years now the editorial policy has been to compile a magazine which, in accordance with the Guild's aim to spread Laban's work as widely as possible, would be of interest to many people outside, as well as to Guild members. There is a slight change of approach in this edition. In addition to the two major articles, there is a series of reports reflecting the activities of the Guild and of its members.

Since we stopped printing the News Sheet it has always been our intention to report what was happening in the regions as soon as a suitable network could be organised. With the representatives on Regional Sports Councils and Sue Harrison as the Liaison Officer we have an ideal solution to the problem. We hope that this news from the regions will be a regular item.

Amongst the other reports is that of the Recreative Leaders Training Scheme. This venture, which came from the need for leaders in the movement choir at the Centenary Celebrations, is a positive development.

We hope that Guild Members will feel that the inclusion of these reports is worthwhile and that this magazine is more appropriate to their wishes.

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DANCE IN EDUCATION: IS IT AN ADVENTURE INTO THE WORLD OF ART? PART FOUR

In an attempt to draw together points raised in the previous articles and, in particular, to address attention to questions asked in Part Three of the series, some initial recapping of ideas may be helpful to the reader.

Article I was intended to outline the problems which currently exist in locating precise meanings of the terminology derived from Laban's analysis of movement. In particular this first article involved an investigation into the relationship between three accepted interpretations of the term 'modern educational dance' and four possible interpretations of the term 'art of movement.'

Article II reduced the issues appropriate for subsequent consideration by:

- i) classification of the stance taken in relation to the concept of *education* and the nature of the educational engagement
- ii) examination of the concept of *art* and important questions regarding artistic processes and products.

In conclusion it was suggested, in this second article, that only dance teaching which involves the introduction of pupils to notions such as 'aesthetic significance', 'conceptional expression', 'artistic truth' has potential for affording perceptive-art-experience. Further, it was indicated that an approach of this kind might include not only the making of dance-artefacts but also the development of critical faculties.

Article III therefore commenced from a stated commitment to an educational engagement in which dance is taught as part of an overall initiation into art, as a form of knowledge. Here it was suggested that the study of practical dance is enhanced by acquaintance with dance from a spectator dimension, in conjunction perhaps with studies in aesthetics and theories of criticism, to a level concomitant with pupils' interests and abilities.

Consideration of the relevance of Laban's work within this context resulted in discussion of two aspects of the artistic discipline of dance, one concerning the dancer and the other the dance: dance-training and performance on the one hand and, on the other, composition and choreography. In this third article it was acknowledged that Laban's work provides access to a wide range of factors important in the making, doing and viewing of dance. However, it was further indicated that, in practice, there seems to be a discrepancy between claims concerning the artistic significance of dance (made by those who teach modern educational dance) and 'methodological sieving' (Sheets, 1966) which actually dilutes the artistic content of dance beyond recognition.

Following this point, the major question, "Is dance in education an adventure into the world of art?", must, it seems, be answered in the negative, or (more cautiously perhaps) in the positive but with the caveat, that this is so only rarely. Article IV is concerned with the question, 'Why?'. Why, when Laban's work has the potential to provide a framework for an

aesthetics of dance has this potential been denied? Why, when Laban himself seems to have understood so well the nature of dance as art, that of his own time at least, have his followers so completely deprived children of such knowledge and experience?

One reason, and indeed there are likely to be many, may relate to the present situation within the majority of schools as a result of the present, though admittedly changing, situation within the majority of colleges. While dance in school is allied to physical education the question of its being, or becoming, an adventure into the world of art is likely to remain an irrelevant one for many teachers. Similarly, while the training of teachers of dance in colleges continues, under the aegis of physical education, to be allied to a movement analysis approach, the possibility of viewing dance as an essentially artistic discipline with aesthetic requirements, is often restricted. Lack of an artistic perspective in the current practice of dance-teaching in schools may then be the outcome of two related causes:

- a) that it is taught primarily by physical educators
- b) that physical educators, in the majority of cases, have been introduced to dance through a movement analysis approach.

It would seem churlish not to add at this point that present discussion is far from intended as criticism of the very considerable amount of good work which a great many able and dedicated physical educators have undertaken in the past. Without their pioneer work there might have been no place for the present enquiry, dance might not yet have gained a foothold in education at all! With the aims and objectives which were theirs and in relation to the criteria which they established, the success of many physical educators is undeniable. It is evidenced in the fact that:

- 1) dance has become a regular inclusion in physical education curricula throughout the country — that is, something which is entitled 'dance' is taking place
- 2) dance is taught as an aspect of 'Movement' and, as a part of physical education, it is in most instances subjected to a movement analysis approach to teaching/learning.

However, at this time and with this degree of success achieved, it is the aims, objectives and criteria which are in question and, therefore, what is challenged is the concept of dance as it has existed in this context. What is it that is being taught as dance in schools today and what, in fact, is the relationship between movement and dance? For physical educators perhaps the crucial question is whether the art form of dance can ever arise from a movement analysis approach to teaching.

As Redfern reminded, as long ago as 1972 (at the N.A.T.F.H.E. Christmas Conference) what is necessary is that attention is turned to the nature of the activity being taught.

What sort of experience and understanding are involved here, and how is this different from (though not of course unrelated to) other distinctive forms of knowledge?

What then is important about dance as art that distinguishes it from all other activities commonly associated with physical education? What is important about art? There is of course no one answer since this is not a straightforward question. However, despite the obvious complexity of the issue, it may be valuable for the purpose of present discussion, to concentrate on two terms which few people would argue can be disregarded where talk of art is concerned, even though disagreement may arise over their relative importance. These are:—

- FORM** which invites (or does not invite) contemplation. The existence of artistic formulation and structuring of the medium; intricacy of relationships between formal features within the artefact . . . in this case dance.
- SIGNIFICANCE** which has (or has not) potentiality for interpretation. The presence of artistic meaning often related to perspectives on knowledge, ideas, feelings, images transformed or 'embodied' within the artefact . . . in this case dance.

For the teaching of dance to offer initiation into the world of art, emphasis on physical movement alone is patently inadequate and this is why a movement analysis approach is frequently unsuccessful. As Schaper (1961) points out

The conjunction of 'form' as the fully apparent 'how' and 'significance' as 'potentially meaningful' directs attention to something of importance in artistic configurations, which we overlook at our peril.

It is this **conjunction**, however, which the movement analysis approach to 'modern educational dance' or 'the art of movement' often fails to recognise. Educational concern with the fact that artistic perfection is not sought, has led even Laban's staunchest supporters to overlook his (1948) suggestion that

In the more complex forms of dancing, in which works of art are created and performed, the child learns to evaluate that higher synthesis of expression of which works of art consist.

In recent years a movement analysis approach to dance-teaching has resulted in process-oriented media explorations. This means that movement, as the medium of dance, has been explored and exploited in an educational situation which has placed greater value on processes than on products. In practical terms i.e. in the context of the dance studio (or more often the gymnasium or the games hall) what occurs is well known to all who are likely to be reading this series of articles. Pupils are engaged in process-oriented activities which seem to require almost endless playing with the medium — movement. Tasks such as the following represent but a few of the many:

1. Explore different ways of jumping off both feet with regard to
 - a) levels of standing
 - b) open or closed positions i.e. feet close together or with a distance between them
 - c) degree of energy
 - d) speed of action
2. Invent transference of weight on to various parts of the body
 - a) simultaneously
 - b) successively
3. Explore various possibilities of twists in arm gestures using different extensions of space and creating definite shapes.

(Laban, 1960, *Mastery of Movement*)

The result of such tasks has been the occurrence in schools of an enormous range of 'movement' masquerading as 'dance', but in most cases there has been little that approximates to an artistic activity and precious few artistic outcomes. The sad fact seems to be that this indefinite playing with the medium of dance has somehow missed the point of art learning. Whether intentionally or not, techniques, conventional knowledge and attitudes necessary to art have simply been ignored. Recourse to Laban's work, in an exclusively movement analysis sense, has failed even to acknowledge, much less to fulfil, the potential of valuable suggestions for 'dance training', for 'composition' and for 'looking at dances' where dance is conceived as art (see Article III and Redfern, 1976).

It is a requirement of dance, then, that physical movement is structured in a particular way, it is not movement as in the games or sports context, nor is it movement as in an every day occupational activity. Dance *is* movement but it is not merely movement. For this reason it seems very obvious that no amount of playing with and exploring the medium will turn movement into dance unless there is an underlying appreciation of what is involved in structuring movement for dance — an underlying concept of art. Line, shape, pattern and design (among other things) as aspects of form, are important in this particular context specifically for their aesthetic suitability in individual dances. Talk of 'line' here is, then, to be differentiated from, for example, the line of attacking play in a game of hockey; in this respect also, talk of dance being 'well formed' or having satisfactory 'form' is plainly not the same as talk of a long-jumper being 'on form' or a hurdler having good 'form'. A loose sort of connection may be suggested but may also lead to confusion if the similarity rather than the difference is given priority in the teaching situation.

Introduction to the art of dance must be concerned centrally with how the movement medium is being structured and, in this case, the 'how' is not a matter of movement quality but rather one of form, as a compositional requirement of dance. In relation to an artistic outcome it is *how* any particular dance is created, not just the fact that it is put together, which matters. Form in dance is important, then, in the general context of art (as opposed to sport for example) but more crucial is its specific suitability for a unique artefact — one particular dance. The point here is that the

significance of each dance is special to it existing in its very structure, and for this reason, medium-exploration must be underpinned by a sense of artistic purpose. What a dancer chooses to dance about, what a choreographer selects as the theme of a work is his own decision. However, whether in the case of Tetley's 'The Tempest' the subject is derived from a Shakespearean play or, in the case of a pupil in class, it arises from, for example, a 'three-ring', the choice and its treatment is important *in conjunction*. Formulation of dances without full acknowledgement of the demands of the dance idea is self defeating; and a dance-idea is more than a movement-idea.

It seems unfortunate that Laban's great insight into the fact that the dancer's movement is the very substance of the created dance, should become the downfall of dance teaching which stems from his work. But this seems to be the case since strict adherence to a movement analysis approach to teaching dance necessarily results in an emphasis on what is common to all movement contexts. A genuine movement analysis is analysis which applies to all movement *as* movement and, for this reason, it is unconcerned to distinguish movement in dance from movement in other contexts. However, if dance is art and art works are, as Shahn (1957) suggests, concerned with the 'shape of content' then, although the content of dance may result from a movement-idea, once composed as dance any movement-idea manifests sensitive manipulation within its artistic context. The work of Merce Cunningham exemplifies the idea of dance as a presentation of movement. What to dance 'about' is not a non-question. Rather it is a vital consideration in an approach to dance teaching which may provide pupils with art experience. Nonetheless, of extreme importance here is that the *what to dance* and the *how to compose dance* are seen as inseparables.

Consideration of the question of form to this point and only passing reference to significance is not intended to suggest priority. It is a self-evident fact, however, that profound themes do not inevitably result in great dances, nor do apparently slender starting points necessarily lead to trivial or inferior artefacts. Perhaps it is wise to acknowledge that almost any subject can provide inspiration for artistic articulation. The range may be seen to extend from construction in the medium itself to representative or narrative concerns; furthermore, at both ends of this scale, and anywhere in between, initial ideas may be more or less 'significant'. Indeed the whole area of subject matter is so enormously wide that in this context the least said the better, especially since further discussion may cloud an issue of particular importance to present argument. The point is that any choice of content, theme or subject-matter is possible, but if children are to experience dance as art, then it is essential that they come to realise that the very choice is artistically significant. It is in relation to and actually inseparable from this choice that suitable formulation of dance arises. Shahn (1957) expresses this process so aptly that it is worth quoting him at length.



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... Form is not just the intention of content; it is the embodiment of content. Form is based, first, upon a supposition, a theme. Form is, second, a marshalling of materials, the inert matter in which the theme is to be cast. Form is, third, a setting of boundaries, of limits, the whole extent of idea, *but no more*, an outer shape of idea. Form is, next, the relating of inner shapes to outer limits, the initial establishing of harmonies. Form is, further, the abolishing of excessive content, of content that falls outside the true limits of the theme. It is abolishing of excessive materials, whatever material is extraneous to inner harmony, to the order of shapes now established. Form is thus a discipline, an ordering, according to the needs of content.

It is evident then, that initiation of children into dance as art requires introduction not merely, nor even perhaps primarily, to physical movement and movement analysis. What it does require is an introduction to the broad perspective of the artworld which takes account of the process of art and its manifestations in the cultural life of the nation. What is important here is that pupils come to understand something of how meanings are articulated in art works; of how, in the case of dance, significance lies within completed and performed dances. For this to occur it is essential that pupils encounter the demands of form-in-the-making and form-made and performed, but, as has been indicated in a previous article, this encounter may be through dance seen, as well as, or even rather than, through personal participation. If children are to be introduced to choreographic techniques and examples of spatial configurations and dynamic nuances appropriate to specific dance-ideas, the sensible approach would seem to be the provision of opportunities for them to see dance professionally performed in its theatrical setting. Encounter with work of their contemporaries at school can rarely be adequate for extending pupils' artistic horizons. An additional advantage of exposing children to performances by professional companies in their staged setting is, of course, the opportunity to draw attention to the collaboration between the arts which is vital to the performed art of dance.

To this point the implication has been that if a movement analysis approach to dance-teaching could enable children to comprehend the intimate relationship between form and significance in art, this would be enough. However, this is surely to oversimplify what is necessary for appreciation of dance. Unless, of course, it is taken for granted that the process of form-in-the-making includes the way the total dance effect is achieved through the use of costume, lighting, decor and music. If Laban's notion of the "higher synthesis of expression", of which works of art consist, were interpreted as referring to the undeniably important form-content relationship and given due consideration in the teaching of dance, this would be progress indeed. Nevertheless, it would only be a beginning.

The next step may require a rethinking of the locus of dance in schools. Is it time to lift dance from its present context of physical education and set it alongside the other arts, where it seems to belong? (Hamby, 1980)

THE IMPORTANT DYNAMICS OF OUR DANCE GROUP: AND SOME OF THE ISSUES IT RAISES

Dance in education can afford an adventure into the world of art from which the provision of perceptive-art-experience is the outcome. In fact, it seems to be inappropriate to suggest that dance *can* do this, since the question of whether or not it *can* do so arises only whilst it is regarded as a relation (even a poor relation?) of physical education. Considered as an arts subject alongside, for example, drama, music and the visual arts, such a question would not arise in relation to dance. Laban derived work need be no exception here, and the sooner the now outdated and certainly misleading qualifications 'modern' and 'educational' are dropped, the sooner dance in schools and colleges may begin to profit from discriminating application of Laban's analysis of movement. It is to be hoped, then, that the "extraordinary thing Laban gave to dance" (Wigman, 1973) may soon be recognised and utilised in the full measure of its aesthetic and artistic potentiality. Certainly, the growth of scholarly interest in dance may preserve the wealth of ideas attributed to Laban, both from the naive and wholesale acceptance of his 'disciples' and also from the all-to-ready and sometimes unexamined criticism of his detractors.

However, for dance* to take its place in that educational engagement which strives to initiate individuals into public modes of thought and awareness, into what Oakeshott (1967) terms 'the world of human achievement', it must be acknowledged and taught as the artistic activity that it is. There is little doubt that this is possible nor that approaches to teaching derived from Laban's work have a valuable contribution to make in the accomplishment of this but, in the final analysis, it is the perspective of the teachers that will (or will not) make it so.

Carole Hamby

*It should be noted that this series of articles sets out only to consider the artistic potential of dance in education, and for this reason the focus is on dance as art. Consequently, this statement concerns the educational potential of dance so viewed. It is not denied however, that dance exists in many forms and that there is no *one* nature and purpose of dance. Consideration of the educational potential of other forms of dance is nonetheless subject for a different discussion.

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and omission of:
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Groups, their structures, patterns of behaviour, and the many variables affecting them, have long been a central theme of social psychology. The dynamics of a group — the factors which produce one type of group or another — have been of particular importance as they affect the way in which an individual leads his life: groups exist because of the interaction of individuals. Much has been written about the dynamics of small groups, for through a Micro situation/organisation, the processes involved in large groups such as communities, nations, races, can be understood more fully. Little, understandably, has been written about dance groups.

Why write about a dance group, anyway? Firstly, because I belong to one, though this possibly does promote a more subjective assessment of its dynamics. Secondly, through my reading and research I have discovered that it is a very complex group with the dynamics of many types of groups spilling into it: this dance group cannot be slotted into a single definition box. Neither, one might say, can any other group, small or large; but I hope it will become clear that more than any other, this group is somewhat unique.

There are now five female students comprising this B.Ed. Hons. dance group, all of whom take Modern Educational Dance as a major subject. Originally, 21 members formed this group three years ago, at the beginning of their course, though through the terms the group has lost members as they took up other courses. Left, now, are those who possibly had the greater interest in dance and it is obvious, therefore, I think, that common goals, from the beginning, were the factors that drew us together i.e. an enhancement in the quality of expression, a perfection in technique and the production of dances for assessment. These goals have remained central to the group throughout its lifespan.

Through the years as a dance group, I think we have successfully passed through Bales's four processes of development, forming, storming, norming, performing. I say successfully because of the extreme cohesiveness that has developed between all the individuals. It is, however, not the only reason, for as some social psychologists suggest, a greater cohesion arises if a group can survive a demanding risk (assessment!); but had we not had this success the cohesion would not have been as strong.

Cohesiveness is not the only factor that has developed over the years. In the following pages, I shall attempt to analyse what I feel to be the most important features of our dance group, i.e. the structure of it; the complex network of roles and relationship and some of the issues raised by the analysis.

What sort of group is our dance group? It may be beneficial firstly to look at Bierstedt's table of contrasting traits associated with formal and informal organisations.*

*Bierstedt Robert *The Social Order* McGraw-Hill Book Co.

FORMAL ORGANISATIONS INFORMAL ORGANISATIONS

Associational Norms	Communal Norms
Status [†]	Roles
Prestige	Esteem
Authority	Leadership
Superordination	Dominance
Subordination	Submission
Extrinsic Evaluation of Persons	Intrinsic Evaluation of Persons
Status Relations	Personal Relations
Positions	Personalities

I would suggest that our dance group is an informal organisation which takes into account personalities and the specific situation. Because of the nature of most of our tasks, i.e. pieces of group work, traits such as status, prestige, authority, and position would severely hamper and possibly even destroy the creative process and the group. Furthermore, it will become obvious that the dynamics I have selected as centrally important to the group appear in the informal organisation column e.g. roles, leadership, personal relations. What most evidently follows this classification as an informal group, I think, is that we are also a primary group.

A primary group (or a secondary group) refers to the type and quality of relationships within the group rather than its importance relative to other groups, and from my reading this description emerges. It is a group in which we come to know one another intimately; it involves many parts of a person's life. "Its members are interested in one another. They confide hopes and fears, share experiences, gossip agreeably and fill in the need for intimate human companionship".* A primary group is not judged on its efficiency but on the emotional satisfaction it brings to its members; it is judged by the satisfying human responses it supplies. It exhibits sympathy and a comfortable sharing of many interests and activities. Such a group is primarily concerned with its members, their feelings and emotions, and it is this in particular, along with the element of satisfaction, that provides the strongest link with our dance group.

Because of the subjective nature of our common interests, i.e. creative dance, emotions and feelings are important to us. Needs, drives, frustrations, pleasures, affections, solidarity, all of which constitute group emotions, are very much a feature of our particular group. It is suggested that this kind of nurturing atmosphere is more conducive to creativity than any other. Edith Cope[†] suggests this when she says; "Each person is spurred on in their pursuit of a goal by the fact that the others are pursuing it also, when his own energies and devotions flag . . . he is sustained by the energies and devotions of his fellows".

Too much emotion, however, can hamper our group growth or development, but this will be discussed later.

*Horton, P. B. and Hunt, C. L. *Sociology* McGraw-Hill Book Co. New York 1965 P.168.

† Cope, E. *Performances Dynamics of a Dance Group* Lepus Books 1976

Feelings of satisfaction and frustration resulting in actual group experience are also of fundamental importance to us as a dance group, and are closely connected to, and have a profound effect on, the movements we produce. Unless the movement is meaningful enough to the individuals or the group as a whole, they will not promote satisfaction, which in turn affects the quality of movement. Maximum satisfaction is essential.

Another feature central to a primary group is the social relations within it which, to begin with 3 years ago, ran very high in our group. We came straight from school into our unfamiliar college environment. We had already met once on interview and again on the first day of college life and we were thrown together and more or less forced to interact socially. We did so for quite a long time after. However, as we moved through college, we formed separate social groups, for various reasons, and now as a social group we do not interact. If social relations are not of major importance any more, then we are not a primary group in the complete sense of the word. What then is holding the group together? The task, I think, is the answer. We more or less only interact as a whole group now, when the completion of a task is the common goal, which suggests that in some respects we are also a secondary group.

Horton and Hunt suggests the following as being exhibited by a secondary group. In such a group, "the social contacts are impersonal, segmental and utilitarian. One is not concerned with the other person as a person but as a functionary who is filling a role. His personal qualities are not important: his performance — only that part or segment of his total personality involved in playing a role — is important."* From what I have suggested about us as a primary group, we cannot be, and are not, as impersonal as this definition suggests. However, our principal purpose is to fulfil a function: as a secondary group we are judged by our abilities to perform tasks or/and achieve goals: and as such we have found effective mechanisms for achieving them, often at the price of suppressing feelings and emotions.

This final point in itself may suggest that we are more of a secondary than a primary group. Occasionally, however, as has been the case recently, the emotions, feelings and the drive for satisfaction are very powerful and during such moments, the task function of the group is forgotten.

In concluding this section therefore, I would suggest that we strongly exhibit traits of both a primary and a secondary group. Furthermore, it is possible that in the early years the primary group traits were of great importance, as during this time the seeds of a stable group within which individuals feel, care for and understand one another emotionally, and experience the same satisfactions and frustrations, were sown. On to this solid base has been built the effective functioning secondary group — which itself is a form of satisfaction to us. Our task is very personal. All this suggests, I think, that the two types of group have almost fused and are now more or less inseparable, while one is dependent on the other. We can interact on a primary level and confide, but we can also interact on a

*Horton P. B. and Hunt C. L. *Sociology* McGraw-Hill Book Co. New York 68

secondary level and function effectively as a task group.

From the group as a whole I turn now to the individuals that make up the group. Of particular importance, in relation to this, is the network of relationships that occur within and around the group, the general roles and specific leadership roles that the individuals take on to ensure the growth of the dance group.

Relationships particularly, between members within the dance group, essentially need to be favourable. Creativity becomes a problem if harmony does not exist between them. When looking at the possibilities that might occur it seems that we interact on many different levels which in turn seems to constitute a very complex network of relationships, all of which need to be kept positive and under control to ensure maximum effectiveness and emotional stability. Table 1 shows some of the relationships that evolved during one hour while we were rehearsing for assessment.

TABLE ONE

PATTERNS OF RELATIONSHIP WITHIN THE GROUP	
<p>KAY (Directing the dance) → CHRIS B. → CHRIS D. → PAM K. → MYSELF</p>	<p>CHRIS D. ↔ PAM CHRIS D. ↔ CHRIS B. ↔ PAM KAY ↔ MYSELF</p>
TASK RELATIONSHIPS	SOCIAL RELATIONS
EACH MEMBER OF GROUP	REST OF GROUP
(OR ANY COMBINATION OF NUMBERS OF)	
TASK RELATIONSHIPS	
PATTERNS OF RELATIONSHIPS BETWEEN THE DANCE GROUP AND INDIVIDUALS OUTSIDE THE GROUP	
A GROUP LECTURER (Passively observing)	↔ WHOLE GROUP (Aware of him) (Possibly negative relationship)
DANCE LECTURER (Observing)	↔ WHOLE GROUP
KAY	↔ DANCE LECTURE
DANCE LECTURER (Assessing task)	↔ WHOLE GROUP
WHOLE GROUP (Performing)	→ GROUP LECTURER → DANCE LECTURER

A feature of this very complex network is the level and balance of awareness we have about it. What are we most aware of? I would suggest — all of the relationship possibilities, at some point. How much are we aware of our own ego-centred needs and of merged individuality into the group. As the situation proceeds all these questions are answered by the group several times over. Suffice to say that we deem to have a far *more* complex pattern of relationships than any other group in the college. Assessment does not often require group work to the same extent as ours does. Neither are the individuals exposed transparently to the majority of the relations as we are. Most of their work is submitted on paper — they are not present when their work is marked. I think this alone makes us a rather unique group.

The patterns of relationships that evolves around and within the group have a direct link with the distribution of roles within the group. Roles are demands and constraints imposed on individuals by society: they meet fundamental needs. Role-playing is as essential to a group as it is to the individual himself, and many factors affect it, such as the level of commitment (in the dances), the nature of the task, the differing interpretations of reality arrived at by the individuals, which involves such things as aesthetic judgement, opinions, attitudes. There are in a group constant transitions between instrumental and expressive roles in a problem-solving situation (Bales 1955) like dance. However, in our group more than any other feature, the leadership role is essential.

Over the years this particular role has been developed and refined in each of us to suit the situation. In the group there can be recognised task leaders, who assume responsibilities for the completion of the task. Under this category might fall she who commands the details of the dance; she who watches the time; she who is actually composing the dance; she who can be relied on to take decisions on any problems; she who makes coherent the ideas. Then there are expressive leaders who tend to the emotional needs of the group and who may be required to maintain the equal balance of the group. This particular type of leader is essential to the group and is always present, but the types of task-leader may vary according to the situation. We all become effective through the roles we take on. Chris D., for instance, is often the time-keeper and ensures that we keep to a schedule which can be essential: Chris B. often questions and clarifies the emotions involved in the dance: Pam is often the peace-maker and keeper when differences occur: I attempt to solve problems and Kay often involves herself in the composition and cohesion of ideas. The roles in our group always seem to be evenly distributed, which I think helps to account for its balance.

It is now relevant to discuss the 'various situations' which have been alluded to several times. One of our unique characteristics as a group, I think, arises from the varied forms our tasks can take. Basically they take three forms. 1) A task which involves the production of a dance to which all members of the group must contribute — a group dance. 2) A task which involves the production of a dance composed by an individual for the whole group. 3) Improvisation. A certain group structure is necessary for each type of task so we are, therefore, constantly adapting and changing our structure

and patterns of leadership/follower roles and relationships to fit these demands. We must respond appropriately.

When working as a whole group the situation appears to be very democratic. Those who take momentary authority relate all the time to the subordinates: we all take on specific roles, which could be our most favoured one. However, I think, that during such times, under such a structure, our group is most vulnerable, in so far as anything could happen. Various individuals dominate and then retreat because of emotions, attitudes, opinions, creative spurts, problems etc. But at the same time our group, through necessity, combines strength and flexibility, drive and democracy to satisfy itself and achieve the goals. This type of task seems to encourage high progress in terms of pooling creative ideas and finding the most effective criticism. We like working together as a fully integrated group, and from discussion it seems that we prefer to work like this. Does this suggest that we are basically a very democratic group?

These changing structures seem to have an interesting correlation with Bavelas's *Patterns of Communication* (1953)* which I think may be interesting to note at this point. The communication of ideas, emotions, satisfactions, frustrations, is important to us and can often influence the structure of the group. Bavelas suggests four main communication patterns. In the circular form it is found that communication is equal, satisfaction is very high and the group can adapt very quickly to a new task. This pattern certainly correlates very closely with the structure appropriate for the creation of a group dance; communication in our group is at a peak at this time and because of this, we are able to adapt and change feelings etc. as varying ideas pour in. The other patterns of communication that emerge, which are worth mentioning now, as they are relevant to the following paragraphs are the chain, the Y and the wheel. All of these have a centre-man who exhibits maximum communications and Bavelas suggests that the leadership role is closely related to the centrality of the position.

When an individual, therefore, is set a task of composing a dance for the whole group, she becomes its most influential member. The leadership becomes authoritarian: the rest of the group are in subordination. The group becomes more formal and secondary, exercising wheel patterns of communication. It is suggested that such a group, with an authoritarian leader, can become less effective and less creative. It is true that the less pooling of ideas there is the less creativity there is, but in circumstances, where an individual has inappropriate ideas or lacks ideas completely, those in subordination in our group take unhindered initiatives to produce ideas. I think that because we are such a cohesive group with well-rooted primary traits, because we are basically, and by choice, democratic and because the authority and subordination is so flexible, these problems of creativity do not arise to any great extent. Of course, there is another problem when the whole group cannot be creative but this shall not be discussed here. When a group can work almost as effectively and still be as emotionally stable under an authoritarian leader, as we proved last term

*Horton P. B. and Hunt C. L. *Sociology* McGraw-Hill Book Co. New York 1968

while working on dances for production, I think then, surely it is cohesive and well balanced.

An improvisation is, however, different — never directly being connected with assessment. Improvisation is spontaneous and relies on total sensitivity between all group members. It can either be satisfying or frustrating and can therefore strongly be related to the primary group structure. An understanding of each other in improvisational circumstances is essential: a group must belong sentimentally before improvisation can be successful. Within such a situation many different group structures can be presented: for example, an individual might take the lead completely, then another take over; or the group might react democratically as a whole, possibly to some external stimulus. All this is communicated not by one but by the non-verbal signals which often are an unconscious part of group activity. As we move through the sequence we consciously experience the power, subordination and equalness presented in different groups. Possibly this consciousness of latent emotions and role-playing is unsettling and brings uncertainty, for given the choice we are very much a "sit down and discuss the possibilities", group, rather than a "get up and improvise (try things out) group". Possibly it upsets our cohesion and security.

To conclude this section, it seems that in our dance group, roles and relationships are very fluid and interchangeable, which I think partly accounts for our satisfaction and effectiveness. (Roles and relationships are closely connected to the question of decision making — who decides? Through the course of our group interaction many decisions are taken and their outcome often decides factors of group course and structure). Belongingness is also of utmost importance to us for the same reason, for as Kaing (1967)* puts it, if we can only say "me and the others", rather than "we" when the nature of the task demands it, then who knows what the consequences are.

In our group we have aggregation, individual contribution, interplay and co-ordination within the relationship patterns and through the roles we take on. We have feelings towards all members of the group. "Thus the dance where individuals are dependent on the sensitivity, support and interreaction of others, will experience "we" more powerfully than, for example, a work group which is meeting requirements by the summation of individual output."* Edith Cope also suggests that "we-ness" is particularly important in improvisation and I would go further and suggest that unless we belong, unless we feel secure with the other members and in the roles we take, then "we-ness" does not exist.

An interesting issue raised by discussion on the dynamics of our dance group is the problem of survival or growth. Are we a survival group or a group that grows? In the structural-functional model* it is suggested that groups are goal-seeking and boundary-maintaining. It holds the assumption that the group members will be satisfied as it progresses towards its goals.

*Cope E. *Performances and Dynamics of a Dance Group* Lepus Books 1976

*Stein M. G. *Stimulating Creativity* London Academic Press Vol. I 1975

Within such a group, their agents ensure this survival by redirecting, reinforcing and counteracting procedures, therefore maintaining the boundaries. Members learn to achieve collective goals. Survival is conservative. A growing group on the other hand can expand and extend its boundaries and is very dependent on the individual's capabilities for personal growth and commitment to group development. In such a group there are constant interchanges of roles, leaderships, subordination and authority etc.

With regard to the survival group, if the requirements are clear but the group cannot fulfil them, then disintegration occurs. To a certain extent this happens to us. If we cannot reach our goal then the group does disintegrate — literally. This happened recently with a dance Kay was directing for assessment, a rehearsal for which ended in conversation, laughing and finally disposal. However, soon after, the group reformed, once the agent (Kay) had reassessed the situation. For the purpose of each task as it presents itself we are, I think, a survival group; but over the years we have also extended our boundaries, expanding each task a little more. As I have already suggested, much of our success as a dance group stems from the ability to take on various roles as the situation requires — without this there is no growth potential. We are also, then, a growing group. T. M. Mills* supports what I have already suggested, "Growing groups are increasingly receptive to new signals, new possibilities, new responsibilities . . . They cross the boundaries of space and time by putting their experiences into communicable forms for others." This seems to sum up our dance group.

In concluding, therefore, we are, I think, a typical dance group in that our common interests are in the dance, in its personal nature and in the preciousness of self expression. We seem to have struck a balance between a primary and a secondary group. We can support one another and adapt and change according to the situation; can be satisfied; achieve goals effectively; and still develop and grow; are cohesive and integrated; and can communicate effectively in any given situation. These, for me, are the essence of our dance group, in spite of the stresses and strains they put upon it.

There are, of course, many areas of group dynamics which I have not included, for example, its ecology, its motivations, its involuntary tendencies and more information about the individuals, but I think I have included enough to suggest what sort of group we are and how complex we are. Lewin (1948) suggested that "A group is best defined as a dynamic whole based on interdependence rather than similarity". We are based on both, I think.

Deutsch (1949) said of a group, "It exists to the extent that the individuals comprising it are pursuing promotively interdependent goals and perceive themselves as doing so." Stein* states finally, that to encourage maximum creativity the environment must be psychologically and physically unthreatening and comfortable. The environment we foster in our group is conducive to creativity: creativity satisfies us: we make progress and we grow.

Brigitte Doyle

Stein M. G. Stimulating Creativity London Academic Press Vol. I 1975

With the recent validation by the University of Wales of a B.A.(Honours) degree in Human Movement Studies at the South Glamorgan Institute of Higher Education, Cardiff, my thoughts return to the beginnings of dance in Cardiff, as I recall them. Perhaps this is so because it is highly exciting, to us, movement practitioners, teachers and researchers, that the first honours degree awarded outside the University sector by the University of Wales, should be a degree in Human Movement Studies. Personally, I have been concerned with the art of movement in special education of all kinds, and the art of dance in education, for the last twenty five years. Much of it (as other movement teachers will know) has been a struggle. It often entailed the art of teaching dance and movement "in the gaps", between College lectures, in special schools and hospitals, at odd times to movement-hungry children, and in the evening and lunch hour to the few interested in the community. As well as these teaching activities one showed and shared the art of dance occasionally on television and in various concert halls and eisteddfodau.

This new degree is particularly interesting to these youngsters who are interested in dance. Students will study movement in all its forms in the first year (including dance and Creative Arts) and can gradually increase their dance options until by the third year their practical work can be entirely concerned with dance if they so wish. In the same way there are exciting developments for youngsters interested in work with the handicapped. Yet again students can follow a trail of options in their second and third years which can lead to a strong specialism in adaptive movement education taking them into career prospects with the handicapped in schools and other institutions in physical education, creative and remedial movement teaching and therapy.

But to return to the beginnings of dance in Cardiff, as far as I can recollect, the first Children's Day of Dance in the Cardiff area was held in what was then the Cardiff College of Education in 1970. It was run jointly by Cardiff Dance Circle and the staff of that College, and was the first of many that were held there and at Barry College of Education until 1977, when the Creative Arts Centre took over the organising of the functions. It is interesting that in 1972 five simultaneous Days of Dance were held during May in Scotland, Wales, London, the North and the Welsh Border and that two hundred children came to Cardiff to participate in this day.

The Cardiff Dance Circle was affiliated to the Laban Art of Movement Guild and was formed by three dance teachers who lived and taught locally and had all been taught by Laban, Eira Moore, Dorothy Jones and myself. I had just been appointed to Cardiff College of Education as Physical Education lecturer and was delighted to find even one or two others who wanted to start a dance production group. This was as early as 1964. In those early days, we were so thin on the ground that a fully fledged production group would have been impossible to achieve. We decided instead, to gather others around us by beginning with recreative and creative dance classes. As we had to abandon the idea of a production group, there was determination that dance experience should continue and prosper. The dance group thrived for many years concentrating on evening classes,

children's classes and days of dance. On occasions, we invited such notabilities in the field as Lisa Ullmann, Geraldine Stephenson and David Henshaw to our groups.

After some sessions at Cardiff College of Education we moved in 1971-72 to Chapter Arts Centre which had recently been founded in Canton. We thought it constructive to be part of that new venture in furthering the arts, and part of that pioneering effort. We danced in very primitive situations there but felt it well worthwhile, even expanding to run successful children's classes on Saturday mornings.

With the arrival of Moving Being at Chapter, there was less space for a recreative group such as ours at the Centre, and we moved back to our original locale at the College. We continued there until 1976, when we felt that with the welcome addition of Molly Kenny as Community Dance Tutor in the Sherman Theatre, our task of providing a centre of modern and recreative dance had been achieved, and we disbanded. Since then we have linked with the Community Dance Centre at the Sherman joining their classes and only helping if asked. In the last year two more significant developments must be mentioned.

In May 1978, the new Welsh Dance Association was formed by Faith Wilson, Dance Officer of the Welsh Arts Council. And in November, it held its very first conference on "Many Ways of Moving", a highly successful weekend at Theatre Clwyd.

In October 1978, a new small dance company (Jumpers) was formed under the artistic direction of Iain Ferguson. This was sponsored by the Welsh Arts Council and the Welsh Dance Theatre Trust and is part of the Dance Community project at the Sherman (for which they are also responsible). This company has made an auspicious start and I think is likely to continue to develop and make a significant contribution to dance in education and the theatre in Wales. In fact, during these last few years we have forged closer links again with the Community Dance project at the Sherman Theatre; links which I think point the way to future developments in dance in Wales. Molly Kenny and Iain Ferguson give us invaluable help by lecturing and helping in College activities while we have the opportunity to attend workshops, lectures and performances at the Sherman.

Perhaps the links can best be exemplified by giving a brief summary of my external commitments. I was Chairman of the Dance Section of the University Creative Arts Centre at the Sherman Theatre; I am a member of the Dance Committee of the Welsh Arts Council; a Trustee of the Welsh Dance Theatre Trust, and a member of the Welsh Dance Association working party. These links led in January 1979 to our College, in association with the University of Wales, organising a highly successful conference with the Jumpers Company on "Dance Theatre in Education". It looks as if after twenty-five years (that I know) of struggle for the recognition of the art of movement and educational, community and theatre dance in Cardiff, at last these strands of dance activity are not only thriving, but coming together in an exciting, invigorating and challenging way.

Dilys Price

Report on the Leaders Course 1st and 2nd December, 1979

An early start and a long journey faced many of us who were to take part in the Leaders Course held at Eaton Hall, Retford, on December 1st and 2nd, 1979.

On arrival we were shown our rooms, changed and then assembled for coffee. Joan Russell welcomed us and outlined the aims of the course; these were to unite experienced leaders of Recreative Dance Groups and individuals interested in becoming leaders and starting new groups, and to share and explore the role of the Recreative Dance Group Leader.

The theme selected was Dance Rhythms, and the three practical sessions were led by Ena Eades, Joan Russell and Anne Scott (who kindly took the place of Dilys Price who unfortunately was ill).

Ena Eades began by exploring action and effort contrasts within the Polka Rhythm. She made use of expansive gesture, clapping and travelling in a variety of group relationships. This proved to be a lively and exhausting opening session.

In contrast Joan Russell added an historical flavour with the courtly Basse Dance to allow us to experience stepping rhythms, where levels, leg gesture and line group formations were important. Here freedom was given to build our own stepping phrase and for group stepping patterns.

Her second dance, the Pavane, was based on arm gesture. A set motif, 'a figure of eight' within three planes, was taught and developed giving little room for individual creativity. These dances gave us two different approaches which could be used in a recreative dance session.

Anne Scott provided us with a wealth of dance rhythms carrying potential for many movement ideas. The slinky 'soft shoe shuffle', a teasing Tarantango and a rousing military march, to name but a few, gave us a contrast of moods and experiences. A Dance-Drama based on stepping, using direct and flexible pathways, and simple gesture ended the session. Her duplicated sheet of accompanying notes was much appreciated.

The evening discussion on the role of the Recreative Dance Group Leader was both informative and instructive. Aspects of the dance leader's role with the snags and possible solutions to administrative and organisational problems were discussed. Individual contributions came from course members who lead groups in many parts of the country. A friendly drink together brought us to the end of a very tiring but enjoyable day.

Sunday morning saw the emergence of three groups each armed with contrasting pieces of music and a tape recorder. We had the task of creating a group dance of our own which we later taught to the others. By the end of the course we had six dances which we could adapt and use with a recreative group of our own.

Our thanks go to Sheila McGivering, the Course Manager, for her kindness and hospitality and to the catering staff at the college for the wonderful food.

A strong feeling of group unity and resolve came from excellent leadership, a stimulating selection of ideas, and working together sharing many movement experiences.

Margaret Bray, Daphne Brooke

Information on Future Plans from the Chairman

It will be recalled that for the first Leaders group we invited those who had acted as leaders for the Coventry Centenary Celebrations. At the Leaders Course in 1980 we plan to have two groups, those who embarked on the scheme in 1979 and those who were unable to attend then, together with any who have heard of the scheme and wish to be involved. Anyone wishing to take part should write to me personally if they have not already done so.

The Council is still awaiting a reply from the Sports Council in response to the application for funding this scheme. In the meantime leaders and the Guild are sharing the expense of the courses.

Dates to note

6-7 November, 1980	Leaders Weekend Course at Lilleshall Hall
7-8 March, 1981	Guild Weekend and Annual General Meeting
	Leaders meet
9 May, 1981	Days of Dance in the regions
28-29 November, 1981	Leaders Weekend Course
15 May, 1982	Birthday Celebration at Coventry for Lisa Ullmann and Sylvia Bodmer

Joan Russell, Chairman

Centre for Dance and Related Arts, Croydon

Technique	Dance Studies
Improvisation	Dramatic Dance
Choreography	Performance
Dance Analysis	Labanotation



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A.G.M. AND CONFERENCE, WORCESTER, MARCH 1980

The theme of the weekend was 'Laban and Performance'. Gerard Bagley led the four practical sessions spending much time trying to improve members' performance of technical exercises. He made us find unusual starting positions and from them move to meet with different contacts so that we avoided clichés and developed spontaneous sequences.

Everyone enjoyed the session on Sunday morning. The theme, slavery, had four set motifs using stylized working actions and, from these, group work was developed. There were so many possibilities that we all wished we had been able to spend more time on this work.

At the A.G.M. the President shared her experiences during the Centenary Year. She talked of her travels at home and abroad to see and take part in so much exciting work.

The treasurer's suggestion that Affiliated Group subscriptions should be increased to £10.00 caused much discussion. The meeting was sympathetic to the fears of members that some smaller groups would have difficulty in paying, but the recommended increases were, eventually, accepted.

Miss Ullmann retired as President and the Chairman, Joan Russell, presented her with a Worcester porcelain jar as a token of our appreciation. Miss Margaret Dunn, the new President, added her thanks.

The Laban Lecture

Lisa Ullmann, Sylvia Bodmer and Gerard Bagley formed a panel to answer questions on various aspects of Laban and his work. There were questions about the ideas which Laban gave to the theatre, about his influence on people, his teaching, his method of choreography and the difference between movement and dance. Sylvia Bodmer was able to talk about the Laban school in Germany — the performing group of which she was a member and Gerard Bagley was taught by Laban when the Studio was in Manchester. Some important points from the answers were that the group worked as a team and all contributed to the creation of dances; that Laban observed three clearly defined, characteristic, types of dancer — high, medium and deep; he said that dancers do not move through the space, they create it. Laban wanted the movement of the body and the involvement of the person. He did not build a series of exercises, but sequences developed from concepts.

Lisa Ullmann summed up by quoting from Fritz Bohme, art historian, critic and dance writer who was a contemporary of Laban's. "Laban cannot be imitated or reached through technique or training. He is the carrier of an idea which needs to be comprehended spiritually and out of which the individual must make the dance which is in himself, live and grow".

On Saturday evening, after a delicious buffet supper, we watched films of Gerard Bagley's company and a video recording of the Centenary Movement Choir at Coventry.

A successful weekend.

Elizabeth Robertson and Elizabeth Smith

THE MASTERY OF MOVEMENT



RUDOLF LABAN

Laban's *Mastery of Movement on the Stage*, first published in 1950, quickly came to be accepted as the standard work on his conception of human movement. When he died, Laban was in the process of preparing a new edition of the book, and so for some time after his death it was out of print. That a second edition appeared was solely due to the efforts of Lisa Ullmann, who, better than any other person, was aware of the changes that Laban had intended to make. The rather broader treatment of the subject made advisable the change of title, for it was recognised that the book would appeal to all who seek to understand movement as a force in life.

In this fourth edition Lisa Ullmann has taken the opportunity to make margin annotations to indicate the subject matter referred to in a particular section of the text, so that specified topics may be easily found. Kinetograms have been added to most of the examples of Chapters 2 and 3, as Laban originally intended, for the growing number of people who

read and write movement notation. Lisa Ullmann has also compiled an Appendix on the structure of effort, drawing largely on material from an unpublished book by Laban.

The relationship between the inner motivation of movement and the outer functioning of the body is explored. Acting and dancing are shown as activities deeply concerned with man's urge to establish values and meanings. The student is introduced to the basic principles underlying movement expression and experience and the numerous exercises are intended to challenge his or her intellectual, emotional and physical responses. The many descriptions of movement scenes and mine-dances are designed to stimulate penetration into man's inner life from where movement and action originate.

216 pages Illustrated £4.95

Macdonald & Evans Ltd

Independent publishing in Plymouth



FOURTH EDITION REVISED BY

LISA ULLMANN

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LIAISON OFFICERS REPORT FROM THE REGIONS

This year saw the first National Conference of Movement and Dance Association hosted by the West Midlands Area. Eight of the nine regions were represented. There was discussion of policies and programmes run by each area and agreement was reached on the topics for discussion at the second National Conference which is to be hosted by the Eastern Region.

The topics are:—

Movement and Dance for the retired.

The gap between the school and the adult club.

The development of Movement and Dance in Industry.

There are now Movement and Dance Associations or Liaison groups in all areas and twelve to fourteen different organisations are represented on them. Most areas have been busy holding 'Taster' or 'Come and Try' days.

The following are reports I have received from the representatives in some of the regions. Unfortunately I did not take up the post until early February this year and there was a gap of eleven months between Diana Steer's retiring and my appointment to the post so liaison has been brief. It is hoped we can develop the liaison work much further and develop greater contact between Laban groups in each area feeding information to the representatives attending their local Movement and Dance Association or Groups.

Beneath each report is the name and address of each area representative. If you have a dance group, belong to one, or know of the existence of one working with Laban principles then let your representative know and she can pass on any relevant information, put dance groups in touch with each other and help new members to be put in touch with dance groups.

West Midland Region

Miss Mary Crump 196 Reservoir Rd., Selly Oak, Birmingham B29.

1. Hosted the first National Conference of Movement and Dance Associations or Liaison Groups. The theme was 'Movement in the Community'. Priority areas of action were discussed.
2. 'Regional Development Plans', a publication issued in August 1979 which included a directory of members.
3. A 'Taster' day at Madeley Court Sports Centre 4th November 1979. Five organisations were represented. The day was not as successful as hoped.
4. Annual General Meeting and Participation Day on 25th November at Dudley College. This was extremely successful. Eleven different classes programmed in which members could take part.
5. Future plans are to introduce movement and dance classes in schools and colleges of Further Education where it is not timetabled and to hold a residential teacher training course.

Eastern Region

Mr John Rockett, 41 Sweeting Avenue, Little Paston, St Neots, Cambs.

1. An Annual Eastern Region Day of Dance was held at Bedford College of H.E. on 8th September.

LIAISON OFFICER'S REPORT FROM THE REGIONS

2. Eastern Region 2nd Annual Joint Movement and Dance Weekend Training School to be held at the same venue as above during the Easter Weekend.
3. Second National Conference of Movement and Dance Association Liaison groups is to be held here.
4. Consideration has been given to the Sports Council Research Working Paper 16. Providing for Movement and Dance Activities and facilities in the Bedford Area. Action is yet to be taken.
5. Cambridge Dance Workshop and the Bedford Dance Group combined to produce a Day of Dance at Homerton College, Cambridge in October. Seventy nine people took part. The session was led by Sam Thornton. A further session is to be organised for 18th March. The leader is Sue Dobson, Director of East Anglian Dance Theatre.

North Western Region

Miss H. A. Kamberian, 29 Heaton Moor Rd., Heaton Moor, Stockport SK4 4LT

1. This is a Liaison group not an association. Twelve organisations are involved.
2. There have been interviews with members on Radio Manchester.
3. Articles and notices in local "Sports Special Magazine" and invitations to attend the Regional Council for Sport and Recreation Meetings.
4. 'Come and Try' sessions were held by various groups.
5. 'National Folk Day' in June 1979 was attended by 3,000 people.
6. Recreative work with older people has been discussed and a working party set up to discuss ways and means more fully. It is proposed to hold a seminar of Movement and Dance for older people in May 1980.
7. Members of the Liaison group have been asked to present a report for the Regional Recreation Strategy in two parts:—
 - (a) the Sport at present — details of existing clubs, membership facilities.
 - (b) the Sport in the future — development, facility needs, problems restricting development.
8. The Manchester Dance Circle continue their hard work with Childrens Day of Dance in Manchester on March 8th, Production Group performance on March 14th. A weekend Course March 21st and 22nd and a Summer Term Course April 22nd, 29th, May 6th, 13th. If you wish more information concerning courses with 'the circle' contact their secretary — Miss Kamberian.

South Western Region

Miss O. Wood, The Pound House, Lower Willowrey, Lustleigh, Devon

1. A successful Day of Movement and Dance for teachers was held in October 1979. Another to be held in October 1980 at Portishead, Near Bristol.

Yorkshire and Humberside

Miss M. Dunn, Green Close, Green Hammerton, Yorks YO5 8BQ

1. A 'Taster' day was held in the area and they hope to hold a further one this year.

LIAISON OFFICER'S REPORT FROM THE REGIONS

2. The area is to host the Third National Conference for Movement and Dance Associations, 1981.

East Midlands Region

Mrs June Strange, 37 Vicarage Close, Kirby Muxloe, Leicestershire

1. A practical day of dance is being organised for 13th April 1980 at Leicester Polytechnic. Choice of 4 activities from 8 for £3.00.

North Eastern Region

Miss Jo Buckle, 241 Darlington Lane, Stockton-on-Tees, Cleveland TS19 8AA.

No report at date of going to press.

London and South East

Mrs Janet Lunn, The Brown House, 20 Garden Rd., Tunbridge Wells, Kent TN1 2XL

Is the new representative.

Southern Region (Reading Area)

No representative — any volunteers should contact Sue Harrison, 60 Fecknam Way, Lichfield, Staffs.

Sue Harrison

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INTERNATIONAL LABAN CENTENARY SYMPOSIUM 1979

The last issue of the Guild Magazine commemorates the Centenary of Laban's birth and included, amongst the reports of the many successful events, a paper read by Garard Bagley at the Laban Centenary Symposium held in July at the Laban Centre. As the Symposium was another of the major celebrations of the Centenary year, a report of it should perhaps be added to those other events already recorded.

The Centenary Symposium was held at the Laban Centre, at Goldsmith's College from 23rd to 27th July. It was preceded by a two weeks Summer School when Murray Louis and his Company were the guest teachers and performers and many of the participants in the course stayed on to enjoy the climax which the Symposium offered. Preparations for the Symposium began more than two years previously. Invitations to contribute as sponsors, teachers, lecturers, listeners or practitioners were sent to those many people all over the world who had known Laban or who had learned of him and his ideas and who were putting them into practice and developing them. The response was heartening and when, at last, all met together on 23rd July to be welcomed by Marion North and Bonnie Bird, it was a truly international gathering of nearly 200 members.

It has been decided by the Symposium Committee that as many as possible should present their work as teachers or lecturers or performers. This meant that the time table of classes and lectures offered, sometimes, as many as three or four choices. Frustrating as this was, at times, it was done intentionally for it was hoped that each presenter would regard his contribution mainly, as an offering to Laban rather than an offering of knowledge to a large gathering of listeners. An interesting outcome of this was the exchange of notes and comments between the different audiences which followed each session. Each day began with practical classes taken by different well-known teachers. Groups of lectures and discussions followed throughout the day and the evenings were given up to special events. It was good to listen to the opening survey given by Lisa Ullmann and this was followed by a splendid team of 'historians' — Lisa, Sylvia Bodmer, Irmgard Bartenieff and Sigurd Leeder, who told us of the man Laban whom they had known and with whom they had been fortunate enough to work.

To comment on each contribution would be impossible and indeed they had to be heard to be fully appreciated, but the lectures seemed to group themselves into those concerned with Laban the man and those concerned with the many facets of his personality and work. Then there were those which confined themselves to more details of one facet — Laban as a man of his time, influenced but not dependent on the modes of culture with which he came in contact; to Laban as an educator; to Laban as a recorder through his development of notation, to Laban as a dancer and teacher of dance; to Laban in industry, and in therapy. There were, of course, also, many papers which were devoted to the extension of knowledge and understanding which came from the study of and investigation into the principles of movement which Laban analysed and clarified.

The special events of the evenings began on the first day with meeting

INTERNATIONAL LABAN CENTENARY SYMPOSIUM

together for wine, refreshment and conversation. On the second evening there was a banquet, a memorable occasion, and during the proceedings presentations of bronze sculptures made by Willi Soukop were given to eight people who have been or who are outstanding in their contribution to the understanding and development of Laban's ideas. The Thursday evening gave a tribute to Kurt Jooss who, it had been hoped, would join the Symposium but who died so tragically earlier in the year. It was impossible not to feel some nostalgia but one sensed also, the excitement of the continuation and growth of his work, particularly as described by his daughter, Anna Markard.

The one free evening allowed an exodus from Laban to Martha Graham whose Company was performing at Coven Garden, though there were those who preferred a meal out or just to chat or watch television.

The Symposium ended with a desire for more. A meeting was held and although it was felt that the time was not appropriate for the formation of a Laban International Association there was a unanimous wish for a Laban International Conference in 3 years' time with a request that it should be held once again at the Laban Centre. This alone was proof, if proof were needed, of the success of the Symposium and, of the fact that, as one member put it, "Laban matters".

Margaret Dunn

Lilian Harmel

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DANCE AND THE CHILD: INTERNATIONAL

Dance and The Child: International has officially been invited and has joined the Conseil International de la Danse, as an autonomous, fully constituted branch of the independent, Non-Governmental Organization which is affiliated with U.N.E.S.C.O.

Dance and The Child: International was founded in Edmonton, Alberta, Canada, in July, 1978, during the Dance and The Child Conference. It was initiated to promote the growth and development of dance for children on an international basis.

C.I.D.D. was set up in 1973 and was confirmed in its status as a Non-Governmental Organization, agreeing to collaborate with U.N.E.S.C.O. in respect of reciprocal exchange of information, consultations and study contracts, research and other activities.

The objectives of C.I.D.D. are to protect the heritage of dancing throughout the world; record and classify this heritage; encourage the creation of information centres; promote creation and research; encourage the formation of national groups whose aim is to promote dancing in all its forms; set up, co-ordinate and encourage the organization of congresses, festivals, dance competitions and any other form of expression; facilitate the creation and diffusion of choreographic works and the distribution of the necessary equipment; promote the inclusion of dancing in general education and encourage training of performers and creators; and work closely with U.N.E.S.C.O.

Bengt Hager, President of C.I.D.D., stated in correspondence from Sweden after a recent C.I.D.D. Executive Committee meeting, that, "We are happy to have you as an autonomous, fully constituted branch of our organization... It is a great advantage to C.I.D.D. to have amongst us such an important group of specialists in this most important field, who are competent to deal with questions and problems within this realm." He also invited D.A.C.I. to name a representative to enter the C.I.D.D. Executive Committee as a member, and to take part in the regular meetings at U.N.E.S.C.O. in Paris, twice a year.

Rose Hill, Chairperson of D.A.C.I., in her reply to Hager's invitation, confirmed the D.A.C.I. would be honoured to join C.I.D.D., saying, "The news that Dance and The Child: International has been accepted as an autonomous, fully constituted branch of C.I.D.D. is very exciting and a landmark in the development of our association. We look forward to a close and fruitful collaboration with C.I.D.D. as the parent body. I know that our mutual association will benefit children's dance in many countries throughout the world."

Further, regarding C.I.D.D.'s request for a representative from D.A.C.I., Ms. Hill nominated Peggy Woodeson of Edinburgh, Scotland, as the official representative, naming Joan Russell of Worcester, England, as D.A.C.I.'s alternate representative.

After two years of learning to walk, D.A.C.I. is now "up and running" to quote Ms. Hill. Two years of planning, intensive research, correspondence, communication and meetings in Edmonton and England, have enabled the organization to begin implementation of its objectives: to promote every-

DANCE AND THE CHILD INTERNATIONAL

thing that can benefit dance and the child, irrespective of race, colour, sex, religion, national or social origin; and that this promotion be carried out in a spirit of peace and universal brotherhood.

It is the purpose of D.A.C.I. to recognize the right of every child, including those with special needs, to dance; to promote more opportunities for children throughout the world to experience dance as creators, performers and spectators; to reveal and respect the views and dance interests of the child; to preserve a cultural heritage of all forms of dance for children; to promote the inclusion of dance in general education and to stimulate the exchange of ideas on dance programmes in schools and in communities; to encourage research in movement and in dance which will benefit the child in all aspects of development; to establish an information centre related to children's dance; to establish a directory of teachers and other resource people experienced in various aspects of dance for children; and to organize conferences at least once every four years.

For further information, please contact Robert Greenwood, Communications Officer, Dance and The Child: International, (403) 264-4621, #2205: 700-9th Street, S.W., Calgary, Alberta, Canada, T2P 2B5, or Joan Russell, Worcester College of Higher Education, Henwick Grove, Worcester.

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