



**The
Laban
Art of
Movement
Guild
Magazine**

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EDITORIAL

This issue provides the opportunity to thank Elizabeth Smith for her sterling work in editing the Guild's magazine for the past thirteen years. It has been through her skill as editor that a growing body of informed writing on movement and dance has been made available in print. She took on the post of editor part way through Gordon Curl's seminal articles on "Philosophic foundations", she hands on the post following Carole Hamby's articles on "Dance in education: is it an adventure into the world of art". The indication is that the Magazine has continued to be a major forum for the discussion of dance. The intervening years have seen articles on a whole range of topics covering dance and movement in the theatre, in education, in recreation and in therapy to name but a few.

Perhaps it is worth recalling that the first ever Guild magazine, *Movement*, with its two issues of 1948, was subtitled *an international magazine*. The articles reflected this both in their interests and their contributors. The subsequent Magazine, the one with which we are all familiar, took a different name but many of the articles of the last decade echo the breadth of interest shown in that first publication.

It has often been said in the pages of this magazine that the Guild is changing. In 1982 the constitutional changes agreed at this year's A.G.M. will be made manifest in a change of name. *The Laban Guild* will require a new title for its magazine too. In considering whether such a change of name implied a change of editorial policy I returned once again to that first issue of *Movement* in 1948. George Duckmann, the then editor, proposed to publish a survey of Laban's past activities and wrote to Laban for details. The latter wrote back as follows:

I think you would do better to fill your space with articles telling about the present and pointing to the future of our movement. (p.3)

However, looking to the future, he added:

I hope that during the growth of your paper, you will be able to collect a history of our movement which far from being only retrospective will be constantly linked with the actual progress which I so wholeheartedly wish to this new venture. (ibid)

Such aims seem to have been reflected in the best of the Magazine's past writing and serve as eminently sensible guidelines for its continuing development.

I am pleased to report that Sheila McGivering, our new Chairman has been busily spreading word of the Guild's activities and her report on the *Mind and Body '81 Exhibition* shows how the work of Guild members can be publicised. Margaret Longley's article provides a very useful profile of the published work of our past Chairman, Joan Russell. I hope that this will set a precedent for future profiles of prominent Guild members and their work. Members will, of course, be pleased to find that this issue includes the first publication of some of Laban's writings from the fifties and once again it is hoped to continue with these occasional publications.



Sigurd Leeder with Kurt Jooss
Herisau, 1975

Errata

In the May 1981 Magazine a number of errors occurred to Janet Adshead's and Carole Hamby's articles.

For "The Dance Artist in Education":

p.10 line 10

... need for a new relationship between the dance profession and the education profession, each drawing upon the other as a resource¹."

footnote omitted

1. Gulbenkian Report p.7.

p.11 line 8

Sentence beginning "However, despite initial claims ..." should read: "However, despite initial claims to inquire into the whole spectrum of dance provision, disco-dancing and other forms of popular, folk and 'community' dancing ..."

p.11 footnotes.

Should be in the following order:

1. Professional Artists in Schools: a discussion document, p.1.
2. Dance Artists in Education: Project Report, p.15.
3. Dance Artists in Education: Project Report, p. 26.
4. Dance Artists in Education: Project Report, p.27.

p.12 line 11

"wheras" should read "whereas".

p.12 line 41

Should read: "The opposite is, however, also the case."

p.16 line 18/19.

Should read: "Since if it is *not* accepted ..."

p.19 line 20.

Should read: "... to attend dance performances independently as a result of interest in dance ..."

p.20 Bibliography: Nacdonald should read Macdonald.

For "Dance in the B.Ed. Degree":

p.22 line 3:

*footnote omitted — Best, D. A policy for the study of physical education and human movement. *B.J.E.S.* 1979 vol. 28 no. 2 pp.124-135.

p.22 para. 2:

* footnote omitted for A.T.C.D.E./N.A.T.F.H.E. — should read:
Dance section conference papers Vol. 1 1970-73

p.23 line 3:

* footnote omitted — should be: Redfern, H. B. The justification of dance as a curriculum activity, social and aesthetic aspects. Dunfermline College of P.E., *Journal of Psycho-social aspects* April 1975 pp.14-19.

p.23 para.2:

** footnote omitted — should be: Schools Council 1975 *Arts and the adolescent. Working Paper 54.* London: Evans/Methuen.

p.24 para 2:

* footnote omitted — should be: Adshead, J. Dance in the B.Ed. degree — a preparation to teach. *Physical Education Review*, Spring 1981.

p.22 para 3:

* footnote omitted — should be: Adshead, J. Dance as a discipline. Ph.D. thesis. University of Leeds 1980. This footnote actually appears on page 28 and should not be read as a footnote to that page.

About the Contributors.

The note on Carole Hamby should be deleted in full and replaced by the following:

Carole Hamby, after courses at Anstey College of P.E. and the Art of Movement Studio, taught in a grammar school and at Chelsea and Lady Mabel Colleges of Education. She obtained her M.A. at Leeds University. Her M.Phil research area is "An analysis of Laban's notion of 'body awareness' and Hawkins' notion of 'sensuous intelligence' in terms of their relevance to dance as art in education."

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expression while gaining technique and mastering movement, rather than working on a series of exercises and short phrases? It was all of these and more. Leeder's movement ideas always seemed new, fresh, brought to life at that moment, and his genius lay in his imagery, in the accompanying verbal explanations which poured forth from his inventive mind, usually laced with unexpected humour. Leeder loved movement, and he loved to teach, to impart and share with others his concepts, his ideas of what lay behind, what gave birth to a particular movement.

I first met Sigurd Leeder when in 1936 I enrolled in the three-year course at the Jooss-Leeder Dance School at Dartington Hall in Devonshire, England. Though called the "Jooss-Leeder" school, Jooss, in fact, did little teaching being chiefly concerned with his company, The Ballets Jooss, and hence frequently abroad. The success of the school was thus obviously the result of Leeder's contribution and his influence on the other teachers. School performances featured his choreography which evolved around the particular gifts of the advanced students. One such work, "Danse Macabre" to the Saint-Saëns music, proved a great success, and, weathering the decades when the style was considered 'old hat', it has emerged as a work which present day modern dance students enjoy performing. "Macabre" was the first dance score to which I contributed by dance notation abilities, and it was the beginning of the common interest which Leeder and I shared, and which changed a teacher-student relationship to respected colleagues and later to warm friends.

Leeder's contribution to the development of Labanotation is not generally known mainly because he never published a textbook. From the early days he became fascinated with the subject and contributed many ideas to the development of the system. His strength lay in imaginative thinking and creative ideas in devising symbols. Not for him was the codification of rules, his emphasis was practical usage, the capturing of different movement aspects on paper. As the notation spread and began to be used by people with very different backgrounds, Leeder's notation usages were often regarded as useful, but as personal shorthand devices for his own style of movement. Now the need for shorthand devices is recognized and his ideas are being put to wider use.

When Laban officially withdrew from involvement in the future development of the notation system he originated, Leeder was one of the four on whom Laban bestowed the mantle of responsibility. It was around this core of four that the International Council of Kinetography Laban (ICKL) was formed, and Leeder's inventive mind and lively ideas provided a healthy balance to Albrecht Knust's careful, methodical and academic approach.

World War II caused the closure of the Jooss-Leeder Dance School at Dartington. Subsequently Leeder opened his own school in London which became a mecca for students from the continent plus a few from the U.K. Britain was still ballet dominated and interest in modern dance developed too late for Leeder's teaching to be given the recognition and support it deserved. Leeder accepted an invitation to teach in Chile and enriched the dance in Santiago for several years before settling in Switzerland at Herisau

where, together with his associate, Gretli (Margaret) Mueller, he established the Sigurd Leeder School of Dance and again became a focal point for European dance students.

Leeder's love for notation never waned. He not only wrote meticulously in selecting the most appropriate description for each movement in a dance study or piece of choreography, he was also painstaking in his final neat ink drafting of the score. The artist in him demanded that the symbols be visually attractive, and to this end he acquired sophisticated draughting equipment. His scores were indeed a work of art, and he "printed" them himself with painstaking care on a special copying machine.

Use of notation in Leeder's school focussed on the students writing the classroom dance material. Learning movement sequences from notation was an untried procedure since he was doubtful as to how well movement could be learned from the notation alone. At the 1973 ICKL Conference during which Leeder taught daily classes, three members undertook the experiment of learning a Leeder study only from the score. The result was so successful that Leeder delightedly exclaimed "Now I feel that I have 'children', these studies will live on!" Gradually he prepared specific works for publication. With the revival of interest in Laban-originated modern dance during the 1979 Laban centenary year, he witnessed two of the three revivals of "Dance Macabre" rehearsed from the notated score. Despite certain variations in interpretation, he was immensely pleased. What he saw led him to a careful reworking of the score prior to general publication.

Leeder has left a unique collection of notation materials which will provide a source for research scholarship in the future, not only into the development of the Laban notation system, but into Leeder's own style of movement and how this evolved over the years. Just as pilgrimages are now made to Salzburg to the splendid archives left to the University there by Friderica Derra de Moroda, so, let us hope, Leeder's collection may become the tangible heritage which he has left the dance world. The intangible heritage lies within each of us who had the good fortune, the privilege of having studied or worked with this artist of dance.

IRMGARD BARTENIEFF 1900-1981

Lisa Ullmann has just returned from the U.S.A. and brought the sad news of the death of Irmgard Bartenieff on 27th August. She was 81 years old. Lisa writes:

Many movement people in this country will remember Irmgard's visits to the Art of Movement Studio and the Modern Dance Holiday Courses in the 1950s when she presented her very fine application of Laban's principles to the physical therapy of foremost polio victims.

She had studied with Laban in Berlin in the late twenties and fled from Germany in the mid thirties to the U.S.A. There, together with Otte Betz, she introduced Kinetography Laban (later also called Labanotation). During her ten years work as a dance therapist at the Day Hospital of the Albert Einstein Medical School she researched into the nonverbal behaviour of patients using Laban's movement observation techniques and effort notation. She contributed greatly to Alan Lomax's well known *Project of Choreometrics*, an ethnological study of the correlation between economic structures and cultural patterns. She developed rating scales by which cross-cultural movement styles could be helped to be differentiated.

Up to the last she was deeply engaged in research and the establishment of training programmes. Her latest book, co-authored with Dori Lewis, *Body movement: coping with the environment*, was published by Gordon and Breach in 1980. It is an important contribution to the field of movement research and a vivid account of its application with many photographs. In 1978 she founded the Laban Institute of Movement Studies in New York, a training centre based on Laban's work and enriched by her wide experience as a dancer, therapist, research worker and writer. Her personal contributions and unique personality will be greatly missed, but with characteristic foresight she has brought up a most capable younger generation. I have no doubt that they will effectively carry on her spirit and her sincere belief in Laban's concepts and that they will continue to probe into their validity and expand their scope.

JOAN RUSSELL AS AUTHOR AND TEACHER:

A review of her work for dance in education as seen through her publications

MARGARET LONGLEY

Part I: An outline biography

Joan Russell trained as a teacher at St. Mary's College, Cheltenham, where, as a final year student, she was taught by Diana Jordan, the first person to write a book concerning the new 'free dance' in education. This was entitled 'The Dance as Education' (1938). Through her contact with Jordan, and later with Louise Soelberg, a dancer with Ballets Jooss, Miss Russell became deeply involved in the work and ideas of Rudolf Laban. His work had made a major impact on education in the post-war period, his ideas on the teaching of movement and its aims corresponding with the educational climate at the time. General educational concerns were the development of the child's potential and the encouragement of expression and creativity. It was during Miss Russell's further training on the Special course at the Art of Movement Studio, Manchester, in 1949-50, that she came into contact with Laban personally, performing in a dance which was choreographed by him.

Miss Russell first taught in Birmingham and then at Halesowen Technical College. In January 1948 she became a lecturer at Worcester College of Education and is still there in her present capacity as Head of the Dance Division. She is also Senior Tutor to the College. Dance as a subject of study in its own right was pioneered at Worcester by Joan Russell, and in 1952 it was introduced as a principal subject. All diploma and degree courses involving dance, and the one-term course for serving teachers entitled 'Creative Dance', are under her direction. She also teaches at in-service courses organised by Local Education Authorities and directs the annual Summer School held at Worcester College.

Outside her immediate teaching commitment, Joan Russell has been involved in the direction of dance courses organised by various associations, both here and abroad. She first taught at the Modern Dance Holiday course at Dartington in 1951, and subsequently in 1958, 1959, 1960, and in the final course of its kind at Eastbourne in 1961. These courses were directed by Lisa Ullmann, Sylvia Bodmer and Diana Jordan. As a result of a challenge from Diana Jordan, the first of the Worcester Summer School courses was launched by Miss Russell in 1965. In the summer of 1956 she directed a course on 'Modern Educational Ballet' at the Canford Summer School of Music in Wimborne, Dorset. In 1951 she introduced modern educational dance into the programme of the Blackpool Easter School organised by the North West Counties Physical Education Association. She continued to lead dance courses annually at Blackpool until 1965. At the Laban Art of Movement Centre Summer courses in 1964 and 1965, Miss Russell directed two recreative dances for movement choir.

Her work has taken her to Canada, the United States, Africa and Australia where she has been engaged as both speaker and teacher at conferences and courses. In 1962 she taught at the Ontario Summer School in Physical Education, and then in Connecticut and Colorado. She gave lectures, took practical classes, and had the opportunity to see some American modern dance. In 1970 Miss Russell taught at the University of Greensboro in North Carolina and in 1978 at Wheelock College, Boston. In 1972 the British Council invited her to teach in East Africa. In January 1976 she was a guest lecturer with Sir Alec Clegg at a conference of the Australian Society for Education through the Arts held in Tasmania. In July 1978 she spoke at the International Conference on Dance and the Child held at Edmonton, Canada. She was a 'key-note' lecturer which indicates the esteem in which she is held. There is evidence, from sources such as Logan's report of the Conference in Dance Magazine, that her writings and teaching are well respected in the United States too.

Joan Russell's experience as a choreographer has been varied and includes directing her College students, performances in Worcester Cathedral and work for B.B.C. television.

In January 1960 she proposed that a Modern Educational Dance section be formed as part of the Association of Teachers in Colleges and Departments of Education (A.T.C.D.E.). Her proposal was accepted and she was Chairman of the Dance section for its first ten years. She taught at many of the Association's Spring Study Courses.

A sub-committee of the A.T.C.D.E. formed in 1963 comprising Valerie Preston-Dunlop, Betty Redfern and Joan Russell, compiled the first draft of a suggested syllabus in Modern Educational Dance for the proposed degree of Bachelor of Education. It covered five main areas of study: movement principles in human behaviour and dance; kinetography; communication through dance; composition and history of dance. This was sent to the A.T.C.D.E. for consideration by the Universities and Colleges committee. According to information in the Guild Magazine (May 1977), the suggested syllabus has subsequently had a strong influence on syllabi constructed for many B.Ed. courses submitted to Universities and the Council for National Academic Awards (C.N.A.A.).

Perhaps readers will be more familiar with Joan Russell's Guild connections. It would be reasonable to assume that her influence on the world of modern educational dance has been reinforced through her long involvement with the Laban Art of Movement Guild. As Margaret Dunn stated in the May issue, Joan Russell has been Chairman of the Guild and Council for most of the last fourteen years, and before that she was a member of the Council for over ten years (1981 pp. 7-8). Her involvement began in 1950 when she became a member of the Guild, five years after its formation. Since then she has been a Graduate and Master member of the Guild and a Professional member on the Council. In 1961 and 1963, Miss Russell was elected to represent the Graduates, Masters and Fellows on the Guild Council. In 1964 she became a Fellow of the Guild. She chaired the Membership Advisory Committee at the time of the twenty-fifth Anniversary Celebration, 'Kaleidoscopia Viva', planned for 1970. In 1968 Joan Russell

was elected Chairman of the Guild for the first time, and in March 1979 she was offered Honorary membership which is the highest tribute possible within the Guild. In May this year she resigned as Chairman due to pressure of work. Recognition of her contribution to the field of dance in education was bestowed upon her in the New Year's Honours List this year when she was awarded the M.B.E.

Joan Russell has been actively involved in the organisation and direction of Guild courses and conferences since her initial membership. Her leadership and teaching has put emphasis on dance in education, the movement choir, and dance composition. In 1955 she started, and still leads, the Worcester Dance Group, a recreative group affiliated to the Guild which meets weekly in the Autumn and Spring terms. Until the abolition of the Graduate and Master membership categories of the Guild, she was a tutor on the respective examination preparatory courses, and also an examiner. It was largely due to Joan Russell's concern at the divisive nature of the categories that the membership structure was changed. In the Guild magazine of May 1976 she is listed as a 'Tutorial Group leader offering advice or courses on Dance in Education, Dance in Recreation and The Movement Choir'.

For 'Kaleidoscopia Viva' in May 1970, Miss Russell acted as Regional Producer for the West Midlands' contribution to the event entitled 'Forces of Nature'. In her capacity as Chairman of the Guild at that time she wrote in the 'Kaleidoscopia Viva' programme about Guild activities and the development of dance throughout the country. For the centenary celebrations of Laban's birth held in 1979, Miss Russell led a 'Day of Dance' at Coventry Leisure Centre. Seven hundred people, young and old, took part in three cantos under her leadership, possibly the largest task she has ever undertaken.

Joan Russell's work for the Guild has also included lecturing and leading discussions. In 1950 she was asked to speak at the Guild Conference along with Sheila Aste on the subject of 'The need for Movement experience and Dance in present education'. In 1974 she had the honour of being invited to give the Laban Lecture at the Guild Conference. This took the form of an informal talk entitled 'Dance in Education — Artefact or Expression?' which was supported by films of Infant school children and College students under her direction. Again in 1980, she chaired the Laban Lecture which comprised a dialogue of questions and answers between her and the panel of Sylvia Bodmer, Lisa Ullmann and Gerard Bagley. Miss Russell's main questions concerned the nature of Laban's 'new' ideas and the extent of his influence, particularly in the theatre. It proved to be a lively and illuminating afternoon, particularly when the discussion was extended to the Guild members.

Part II: A review of Joan Russell's publications

Though not great in number, her written accounts cover a span of thirty years and reflect the development and growth of dance in education. Miss Russell has written three books, one of which has a second edition in print, and ten articles making a total of fourteen publications. The second edition of *Creative Dance in the Secondary School* was scheduled for publication in May 1980 but is still in press.

Part II of this article aims to summarize the content of each work, indicating emphases and significant features in order to identify strong beliefs and changes of opinion over the period of writing.

"The Need for Movement experience and Dance in Present Education" (1950)

Miss Russell's article begins with a bold statement.

Movement is fundamental to life since we are continually moving to carry out our daily tasks. (p.8)

She then reviews the 'modern' post-war theories of education and applies them to dance, focusing on the development of the child's 'whole' personality. The content of movement, that is basic effort actions with their corresponding movement qualities, is given prominence in the article. Teaching method in dance, which is considered in relation to educational methodology in general, is of secondary importance.

"Movement: A Comprehensive Education" (1957)

This was first delivered as a lecture on behalf of the Guild at the Conference of Educational Associations in January 1957. The main concern here is with the notion of the universality of movement, its importance in everyday life and in education. Again, reference is made to the fundamental nature of movement, and the notion of the 'whole' person. Miss Russell gives an interesting historical overview of the English as a dancing people who have gradually changed their attitude towards participation in this activity due to religious and industrial pressures. The notion of spontaneity seems to form a link between movement in everyday life and movement in education as the writer refers to the 'spontaneous expression of joy' displayed by a child when moving unselfconsciously. She believes that this spontaneity should be catered for in any scheme of education. Reference is made to the intrinsic value of movement when she writes of 'movement for its own sake'. Movement, behaviour and personality are linked and, together with effort qualities, are of major importance in the article. The content of this account can be traced in the text of the following publication.

Modern Dance in Education (1958a)

Joan Russell's first book used the term 'Modern Dance' and it is significant that she chose this title rather than 'Modern Educational Dance in Education'. Layson (1970) suggests that the title may have been forced

upon the author to avoid repetition. Presumably Ms. Layson is referring to the title of Laban's book *Modern Educational Dance* which was first published by Macdonald and Evans in 1948.

The book has the distinction of a foreword by Laban which could be seen to add weight to the worth of the book. It also highlights the close links between the two authors' ideas and indeed the respect for each other's work.

According to the preface, Miss Russell declares that the aim in writing the book is to provide help for those beginning to teach dance in schools.

An overview of dance in its historical perspective is given in the first chapter. The nature of movement is also referred to and described as an activity of the 'whole' person. The remaining eight chapters are concerned with the content of movement, the nature of group dance, dance drama, and approaches to the teaching of dance with different age groups. Laban's effort elements are outlined when discussing the content of the work. It is interesting to note that Miss Russell devotes a separate chapter to 'Dance for Boys and Men' and the careful selection of movement material for them. Origins of stimuli and suggestions for the development of movement themes are given throughout. But there is emphasis on the importance of the *experience* of dance itself, the final result not being the most important aspect, although she acknowledges that dance is an art form. Again, a link is made between the activity of 'expressive' movement and personality within the context of dance drama, which is seen as an activity distinct from that of dance. Help in the task of assessment is given by indicating, in broad terms, the progress a child should have made by the end of the Junior and Secondary School stages.

"The Importance of Movement in the Education of girls with particular reference to Housecraft Activities" (1958b)

This is a transcript of a lecture given by Joan Russell in October 1957 to the Worcestershire, Herefordshire and Gloucestershire branch of the Association of Teachers of Domestic Science. There is a common link indicated between modern dance and housecraft activities, that of effort. This follows Laban's notion of movement in everyday life. Emphasis was placed on the observation and recognition of different movement qualities apparent in carrying out various domestic tasks. Again, the notion of the 'whole' person is included.

Modern Educational Dance in the Secondary School (1961)

This article gives the first temporal perspective on modern educational dance. Miss Russell indicates the growth of interest in dance as revealed in the development of courses offered by the Guild, the Art of Movement Studio, Education Authorities and others, and the inclusion of dance in the curriculum of schools and colleges. However, Miss Russell argues that there is still very little dance taught in the secondary school and considers that the problem and its solution lies in the grammar schools. (The tripartite system was still widely operative in 1961). She believes that the teaching of dance should be within the scope of the 'average' teacher but notes the hesitation of new teachers to introduce dance into their schools. This is

traced back to a possible lack of clarification of ideas by dance specialists in colleges which results in students' inadequate preparation for teaching. The nature of gymnastics is compared and contrasted with that of dance, the expressive movement in dance being a significant difference.

More than three-fifths of the article is devoted to the consideration of suitable material for dance, the use of sound, and teaching method. Four main aspects of 'action' are examined which are based on Laban's classification of movement. Miss Russell suggests how 'movement training' can be developed to become 'dance' by using aspects of musical structure such as rhythm and phrasing. At the end of the article, reference is made to Martha Graham's film, 'A Dancer's World', in which Graham advocates intense hard work in order to discipline and master the body as a means of achieving freedom. Miss Russell suggests that dance teachers could well adopt Graham's philosophy in their work.

"Visit to America 1962" (1963)

This is a report of Joan Russell's teaching experience and observations of dance in Connecticut and Colorado.

In Connecticut she found a great difference in emphasis between American dance and modern educational dance in Britain. The former was mainly concerned with dance technique which Miss Russell saw as a reflection of the influence of the American stage. Movement was used as training to discipline the body, rather than as a 'creative' activity in an educational context. In the author's view, the students were rarely given a 'dance' experience.

In Colorado, Miss Russell was a guest at a dance seminar for teachers where she lectured on Laban's work in England and took three 'master' classes. Great interest was shown in the underlying principles and theories behind her work. In the classes concerned with dance training in colleges, Miss Russell found the approach similar to that in England: movement as a universal language, the use of the body as a tool, and kinaesthetic awareness of the body.

When taking practical sessions herself, Miss Russell faced some problems with work on group relationships as this was totally alien to the students. The visit served to heighten her convictions about Laban's work, but is also enabled her to look critically at her own capacities and those of her students.

"The Place of Modern Educational Dance in the Curriculum" (1963/64)

This account could be regarded as a personal response to two articles and a letter which appeared in the *Times Educational Supplement*.

It begins dramatically with a question, immediately involving the reader in the argument.

What do we expect of dance teaching in schools? (p.21)

Then Miss Russell questions the need for yet another article about dance in the curriculum as the increasing number of colleges offering dance as a main subject is viewed as evidence of the acceptance of dance as a discipline in its own right. She rejects the suggestion in one of the articles that 'all

forms of dancing' should be included in the curriculum, stating that this reveals a lack of understanding of the aims of education and the approach to the art of movement in colleges. According to Miss Russell, the reason for the development of dance courses in colleges is because of the 'sound educational basis of the work'. The learning process is an important concern, and kinaesthetic awareness and personal mastery of movement are again mentioned. Yet there should not be a desire to create outstanding works of art. Miss Russell is convinced that modern educational dance is the only valid activity for the achievement of 'education through movement' and supports her arguments with quotations from Laban's book. She refutes the suggestion that dance can only be taught by the 'most able' teachers.

Creative Dance in the Primary School (1965)

The reason for the change in title from 'Modern' to 'Creative' dance was mainly a pragmatic one, according to the author (1980).

In the preface, Miss Russell states that she wrote the book

... in response to many requests for more detailed help for students and teachers concerned with the teaching of dance in the primary school. (p.5)

There are six chapters, three of which are concerned with analysis of movement and syllabus content, and three with justifications for dance in the primary school, the nature of the activity and its relation to other arts subjects. Throughout the text there is repetition of ideas and beliefs already expressed in previous articles, for example, the *fundamental* nature of movement and the major concern of *expressive* movement.

The analysis of movement is a new feature in her written accounts and is clearly based on Laban's study of movement. Laban's themes are used but expanded considerably and clear examples of appropriate activities for each theme are given. Miss Russell believes that

the dance lesson ... is a time for creative activity. (p.17)

She outlines a syllabus for each infant and junior age range which develops and builds upon previous knowledge and experience. A possible form of lesson structure with detailed and varied content is suggested.

Considerable importance is also given to the notion of dance as an art form and aspects of aesthetic education and creativity are emphasised. Dance in relation to the other arts is discussed, common elements of organisation, structure, dynamics and shape being highlighted.

In the final chapter, the author suggests how 'movement' may be transformed into 'dance'. This would necessitate experimentation in order to discover the full scope of any movement theme. Selection and development of motifs would be involved. In common with her 1961 publication, Miss Russell indicates the link between dance and music in terms of the similarity in the development of material.

Creative Dance in the Secondary School (1969)

According to the preface, this was intended as a companion to the primary school book and follows a similar format.

The core of the book is a suggested syllabus for each year group based on Laban's sixteen movement themes. This section required preparatory work undertaken over a period of three years.

Chapter 1, 'Dance, the primary art', is not included in the primary school book although the term 'primary art' was used. Joan Russell uses this in the sense of the emergence of dance early in the history of man, an art form rooted in

the first means of expression and communication of the human being (p.15)

It is significant that no differentiation of material is suggested for boys.

In the discussion on ways in which dance could play a vital role in the middle school, Miss Russell sees a need to use this activity as a balance to the academic demands of the curriculum. To help secondary school teachers with the problem of pupils from different schools with varying experience, she suggests two different methods of introducing dance, and discusses the advantages and disadvantages of each. The importance of the teacher's preparation, knowledge of movement aspects and teaching method are emphasised, and importance is placed on the aspects of exploration, mastery, and creativity.

"Dance in Education" (1970a)

This was given as an address at the Dance and the Arts conference in Madeley the previous year.

The article begins with an historical perspective, tracing the developments of dance in education over the previous twenty-five years. The major part of the account is concerned with the notions of dance as a language, as an art, and as a vehicle of expression. It is interesting that the idea of dance involving the 'whole' person reappears. Having stated that the future growth in dance depends upon the recognition of dance as an art, the concluding paragraph appears to contradict this by indicating the intrinsic value of movement experience to the child.

"Dance for Joy" (1970b)

This follows a similar format to the previous article and part of the text can be traced in chapter 1 of *Modern Dance in Education* (1958).

Claims for the place of dance in education are placed on many different levels but the foci are directed towards dance as the primary means of expression, benefits derived by the child, and the importance of educating the 'whole' child. The process of creating dance is seen as a vital element of the dance lesson but there is no emphasis on the element of performance.

"Dance in Education — Artefact or Expression?" (1974)

In this, Joan Russell postulates some of her personal views on dance in education based on her teaching experience and, in particular, the role of the teacher.

Firstly, the development of modern educational dance in England is outlined, its significant link with child-centred ideas of the 1940's being established. Then Miss Russell considers approaches to the teaching of dance and the child's response. This is treated differently from that of her previous accounts. She attempts to examine the nature of modern educational dance by establishing two contrasting models called the 'artefact' model

and the 'experiential' model. The former focuses on the achievement of the end product with emphasis on technical skill. In the 'experiential' model the experience is more important than the end product and the role of the teacher is reduced to merely providing a stimulus. Inherent assumptions made about the child in each model are also discussed. In her consideration of the scope of human actions and knowledge of self, Miss Russell cites Bronowski. On the teaching of dance, she refers to Bejart and, like him, she claims to work

. . . . with real bodies not abstract ideas. (p.31)

Creative Dance in the Primary School (2nd edit. 1975)

The preface indicates the need partially to rewrite and extend the book as a result of nine years' experience in training students and directing in-service courses for teachers. There is also an extra chapter entitled 'The Role of the Teacher'.

Fundamentally, the text is the same as that of the first edition, with additional quotations, inclusion of a section on aims and objectives, indications of changes of opinion on minor issues and slight rearrangement of the order of material. However, none of the changes is detrimental to meaning and can be seen as an effect of her further teaching experience leading to clarification of some of her ideas. Again, Laban is quoted extensively.

The section relating to music and dance is quite different from the first edition and focuses on the use of percussive sounds made by children as accompaniment to their own dances, thus extending the creative process beyond the activity of dance. Problems and difficulties encountered in dance teaching are acknowledged, but emphasis on leading the child to an understanding of the body as a medium of expression is maintained. Miss Russell repeats that the 'average' teacher should be able to teach dance along with the specialist or 'more able' teacher. A method of assessment is suggested in the form of a check list of expected achievement according to age.

"Developments in Dance" (1977)

This is the most recent article by Joan Russell and, as the title suggests, is an historical overview with a comprehensive discussion on the current situation. The changes and development are highlighted by contrasting dance in schools of the contemporary period with the formal drill of the physical education lesson in the 1940's. Miss Russell sees the development of dance as the acceptance of the subject as being 'relevant' to the curriculum, but the relevance is not made explicit. She is aware of a stronger emphasis on dance as an art form which has necessitated revision of the dance syllabus. More interest in the performing aspect of dance is indicated, and the part played by touring companies in creating future audiences. Although Miss Russell regards dance as a discrete art form, she notes that there is now an emphasis on the integration of the art forms in both primary and secondary schools.

A new aspect to be considered is that of examinations in dance in the secondary school which the author views as a motivating factor and an insurance that timetable space is secured.

In conclusion, Miss Russell points out that success in dance, as in all areas of the curriculum, is dependent upon the teacher's commitment and ability. The training of specialist teachers appears to be vital and Miss Russell suggests that there will be changes in dance syllabi as colleges 'bias their training to one style or another, depending upon their particular aims, rationale and expertise'. (p.72).

The second edition of *Creative Dance in Secondary School* will include a number of changes. According to Joan Russell (1980), the fundamental 'philosophy' remains the same but there are sections on the evaluation of dance and the place and nature of technique. There is an additional chapter which is devoted to lesson planning and includes four lesson plans for different age groups.

Part III: Summary

There is a similarity in the format of many of Joan Russell's articles and a restatement of ideas and beliefs throughout her writings. Claims for the inclusion of dance in the curriculum appear on several different levels, and, for the most part, cover social and psychological needs of the child. But changes in attitude are apparent over the total period of writing, and some claims have disappeared in her most recent accounts.

The influence of Laban's work is evident throughout the publications, but a common problem must also be highlighted. Adshead and Layson (1976) discussed Laban's terminology and the same arguments apply here. Confusion arises because of the use of several terms, which all refer, ultimately, to the same activity, that of modern (educational) dance. 'Modern' dance, 'modern educational' dance, 'free' dance, 'creative' dance, 'movement', the 'art of movement', and 'movement education' are generally used synonymously.

Many of Miss Russell's comments and claims in her earlier accounts disappear in keeping with changes in educational thought. As education is a developmental process, one would expect changes of opinion. Although Miss Russell considers the needs of pupils and teachers to be basically the same, she is aware of the changes in focus of dance within an educational context. Recurrent themes such as the 'fundamental' nature of movement, the education of the 'whole' child and personality development, the activity of dance as a balance to 'academic' studies, and conceptual problems arising from confusion in terminology and other factors, are fully discussed in the dissertation upon which this article is based (1980).

On a topical note, Joan Russell's recent accounts indicate equality of treatment for boys and girls in terms of dance material presented to them.

For a long time Miss Russell insisted that the 'average' teacher could satisfactorily teach dance, but one wonders what constituted the 'average' teacher. As the significance of dance as a discipline in its own right

becomes more apparent in her writing, the author's opinion changes and emphasis is placed on the training of specialist teachers.

The intrinsic value of dance to the child as a means to an end comes to be seen in terms of understanding the nature of dance. However, this is one of the later changes in Joan Russell's accounts although dance is allied to art education rather than to the area of physical education in all her work. It is therefore significant that there is no analysis or clarification of the concept of dance as an art form in any of her writings. This would appear to be a rather grave omission as a clear definition would lend more credibility to some of her claims and would assist in the problem of assessment of dance. Knowledge to be gained is not specified although the emphasis is still placed on movement content and the activity of dancing with some consideration given to the aspect of performance. Methods of assessment become more important and there is an acceptance of the place of technique in the development of kinaesthetic awareness of the body.

The 'spectatorial perspective' of dance as discussed by Carole Hamby (1979) is seen by Miss Russell in terms of touring dance companies creating a possible future audience. There is no suggestion that the watching of dance performances may provide the basis for the study of analysis of dance composition and experience in criticism and evaluation. But if pupils are to recognise the activity of dance as an art form, then knowledge of the participatory and spectatorial perspectives is essential and would provide a balance of 'know how' and 'know that' types of knowledge. Perhaps the additions in Miss Russell's forthcoming publication are indicative of a change in focus and a reconciliation of dance as an art form with dance in education. If the former constituted the main justification for the place of dance in the curriculum this would be indisputable, as by definition dance as an art form implies a body of knowledge to be learned and objective criteria for evaluation of results.

Joan Russell is primarily a practitioner, promoting dance both in this country and abroad and generating great enthusiasm for her work. Her role as a writer, in the context of her work as a whole, is of secondary importance. However, from a study of dance courses in nineteen institutions of higher education, Adshead (1980) established that *Creative Dance in the Primary School* was, in 1976, still the most widely used textbook for the professional preparation of teachers of dance. Miss Russell's books for both primary and secondary school teaching are still selling — an indication of their value to teachers and the need for such material in the practical situation. There is much to be recommended in the advice and help given on the planning, structuring and content of dance syllabi and lessons, this guidance being presented both methodically and coherently. When the second edition of *Creative Dance in the Secondary School* is published, it should provide another source of useful information for the dance teacher.

The author wishes to thank Joan Russell for providing additional information for this article.

Appendix

Current details of publications and reprints of Joan Russell's books.
Supplied by Macdonald and Evans (Publications) Ltd.

In each case the number of books printed follows the year of publication.
Sales figures are available for only one book.

Modern Dance in Education

First published in 1958. No figures available before 1961. Reprinted 1961 (5350); 1963 (5000); 1965 (5400); 1966 (7500). Went out of print in 1975.
Total copies printed: 23,250.
No sales figures available.

Creative Dance in the Primary School

First published in 1965 (2750). Reprinted 1966 (twice: 5000, 7700); 1967 (twice: 7700, 5200); 1968 (7700); 1969 (10,000); 1970 (15,000); 1972 (5000).
No sales figures available.
Second edition published in 1975 (7500). Reprinted 1979 (4300).
Total copies printed to date: 77,850.
Available sales figures are as follows: 1975 (5228); 1976 (1672); 1977 (1209); 1978 (1191); 1979 (1702).
Total sales (1975-79): 11,002.

Creative Dance in the Secondary School

First published in 1969 (5000). Reprinted 1970 (3000); 1972 (3000). Went out of print in 1976.
Total copies printed: 11,000.
No sales figures available.
New edition in preparation.

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ABOUT THE AUTHORS

Ann Hutchinson Guest is an internationally recognised authority on Labanotation and has been a member of the Guild since its inception. She studied with Kurt Jooss and Sigurd Leeder at Dartington Hall before going to America as a dancer. She was co-founder of the New York Dance Notation Bureau in 1940 and of the International Council of Kinetography Laban in 1961. Her publications include *Labanotation* (1954) and *Labanotation or Kinetography Laban* (1970). She returned to London and established the Language of Dance Centre which is acknowledged as an international centre for the teaching and research of notation.

Margaret Longley trained at Bretton Hall College in music and dance and went on to become Head of Music in a middle school. Her early interest in dance led her to join the Yorkshire Movement Study Group in 1970 and she has been a member ever since as well as a performing member of Choreos. In her pursuit of dance she took an in-service B.Ed. (Hons.) degree at Trinity and All Saints' College, Leeds, in Education and Human Movement Studies. She specialised in aspects of dance and her final dissertation on the work of Joan Russell forms the basis for her article.

It is some time since the Magazine last published any of Laban's writings. Lisa Ullmann has kindly provided the following which she tells us is a summary of material studied by students at the Studio in Addlestone during the mid 1950s. Agogics may be a new term to some readers but the subject matter, movement observation, is a familiar one. It is hoped that more of Laban's writings, from various stages of his career and based on the diversity of his experience, will be published in future issues. This article is published verbatim.

MAN AGOG

The Science of the Agogic of Movement

RUDOLF LABAN

Agogic is the key to the psychological implications of movement. A person is agog not only when he is on the move but when he is at the same time eager or in a state of expectation. (Oxford Dictionary). What he expects can be gay or sad, that means it can lie in different directions of agogic excitement.

Agogic is known in music, the sister art of dance, as the basis of expression. The shades of expression in music are related to the modifications of the rate of the motion in a composition. The increase or decrease of speed, of intensity and of the flexible variations of pitch of human expression in music and movement, constitute the building material.

The art depending most intimately on agogic shades is dance, the art of movement. The dancer speaks to the spectator almost exclusively by means of the modifications of the rate of his motions. The increases and decreases of his speed, of his intensity and of his flexibility, are the carriers of the expression of his inner attitudes, feelings and thoughts.

The study of Agogics helps us to become aware of definite patterns within the flow of movement and of their relationships to definite inner states and emotions.

The technique of agogic investigation is based on movement observation. The watching of a moving person reveals something more than only the displacement of the body and its limbs, or eventually the purpose of handling an object. On top of this we see the mood and mentality which accompanies locomotion and action, but generally we do not pay much attention to the expression of the inner states though they accompany every movement. Why do we so often disregard what movement most clearly says to us? Mainly because a great number of bodily functions and actions are done fairly in a more or less neutral inner state, in which only small traits of expressiveness are detectable by an especially shrewd observer. But as soon as an emotion or thought stirs more visibly in the moving person we are apt to become aware of it. The moving person is now really agog. But it is not only eagerness or expectation which strikes us in the movement expression. Reluctance and hopelessness can also appear with the same clarity.

We take expressiveness of movement for granted without even noticing which agogic modifications of the rate of motion have evoked the image of an inner stir in our mind. But sometimes it dawns upon us that the gradual slowing down of a motion looks sad while an increase of agitation means something different.

When we see a really good dancer we are intrigued by the manifold changes of intensity and speed. We admire and enjoy the excitement of an increasing flexibility, the languor of the soft flow of gestures, the terrific explosions of forcefulness and other agogic modifications of the rate of motion. Our detached pleasure or interest will change into personal apprehension when we see a person exhibiting in everyday life such extraordinary antics. We may try to escape from the passionate atmosphere, or we may attempt to tune these agogic waves down in starting to reason with our supermobile visions. If we succeed in our attempt to extinguish the fire, the exaggerated agogic symptoms will die down into a neutral behaviour.

The extraordinary depression which follows such an outbreak has, however, still an agogic character. The languor and the sadness which a dancer sometimes conveys in his art is of this kind. The rate of motion is modified negatively as it were below an agogic zero point. The process of freezing has as many shades as that of burning, and seeing either of them on the stage can give us an aesthetic pleasure without causing too much inner disturbance. But if we see a friend fade away into the mist of exaggerated impassivity and do not prefer to leave him alone we will try to cheer him up. The only thing which we can do is again modify his agogic exaggeration of extreme sustainment and weakness into quicker and livelier reactions.

It has perhaps been noticed that we have not queried here which limb of the body has moved and to where the movements were directed. Pleasure may be derived from seeing the well directed steps of a national dance neatly executed. Which limb and whereto it moves is here exactly prescribed and very important. But not unlike a working action such steps can be exactly performed without much inner participation. Such performances will look agogically indifferent, neutral, and virtually without expression. One should not think or presume that every movement is by itself expressive. It is not the movement but the modification of the rate of its motion which is the carrier of agogic characteristics. It has been stated earlier that we do not pay much attention to the agogics inherent in an ordinary neutral movement because many bodily functions and objective actions are executed with a bare minimum of inner participation.

Agogics root in the subconscious mind which is frequently half dormant though perhaps never entirely asleep. But if an observer is able to detect small traces of agogic modification he can penetrate along the narrow channel which such a trace opens into the subconscious layers of the moving person's mind. Such penetration requires, of course, a thorough study of agogic phenomena and of their significance in human expression. Practical skill in dealing with this factor of human nature can hardly be acquired without a certain gift and interest in human relationships. Such practical skill would embrace not only observation but also the right treatment of another person's expressiveness. This skill is needed by an art teacher,

producer, but also by a manager or supervisor, a teacher of children, and in a high degree, by a medical person, especially in the treatment of mental and emotional disturbances.

It has been said that agogic is a term referring to the factors connected with expression by means of modification of the rate of movement. Thus a delaying of the duration of a movement, or the tendency of stopping a movement are contrasted with the readiness to go on with it. These factors as well as, for instance, the speeding up of a movement, belong to the agogic details of the stress or accent in movement.

The agogic accent belongs more to the nature of the motif or phrase of movement than to the stress put on a single motion. The slight lingering on a certain part of a motif — which can be also expressed as "ritarando" or "sustainment" — or the increasing quickening or the tendency towards quickness, "accelerando", constitute agogic shades of movement which are expressive of definite inner attitudes. The flow of movement, which is independent from its velocity and its regular pulsation in time, is another agogic quality consisting of two opposites:—

- a. bound flow which shows the readiness to stop, to break up, to pause in the midst of a movement, no matter whether it is pulsatorily quick or slow.
- b. free flow, which shows the readiness to go on. A free flow movement lacks any tendency to break up at a particular moment. Free flow is expressive of an urge of mobility which can have either a passionate or a dreamlike non-stop character according to the mixture of other agogic elements.

One of these additional elements is that of the pattern of a motif as a whole, which can be either straight and concentrated in opposition to such directness: it may be dispersed and flexible. In its agogic sense the pattern creating tendency is either ready to deviate (to become flexible) and is then comparable to an unfocussed attention, or it is ready to remain focussed upon one definite goal, not unlike a direct attention.

These two pattern tendencies of directness and flexibility can be concurrently present in all four of the afore — mentioned agogic shades, i.e. in accents on sustainment as well as on quickness and in accents on free flow as well as on bound flow.

We are used to considering the stress on the weight of a movement as dynamic when a single movement is performed with a stronger or lighter exertion of force. There is, however, often a tendency to become gradually stronger (crescendo) which is opposite to the tendency to become gradually lighter (diminuendo), both of them showing a definite agogic character. That means that the increase and decrease of intensity can happen within motifs, no matter whether they are to the whole extent fundamentally strong or light. These waves of accentuated weight constitute a fourth kind of agogic characteristic of definite inner attitudes.

There is something of the character of twilight in agogics which is intimately connected with the subconscious regions of the mind. We can, however, clearly discern the various media of time, flow, space and weight

in which the agogic tendencies find their most pronounced expression. We can also discern the opposite directions within each of these media which can be called the elements of agogics. Elements of one or more media frequently blend with one another and we can discern certain compounds having a definite character. Some of these characters are expressible in one of the many action-words of everyday language.

The practical result of an agogic tendency as designated by an action word is no more a pure expression of an inner attitude but the name of a deed, especially if the movement exertion aims at a real object in the surrounding world of the moving person. Hitting, pressing, wringing, pushing a thing can become a more or less mechanical action. In doing the same actions to a living thing it is more probable that an inner attitude will be involved. In gesturing in a similar way without touching a thing or a person it is almost sure that an inner attitude is expressed or at least mimed by the movement.

Significant inner attitudes become best visible in whole series of changing agogic compounds and mainly in the transitions between them which are frequently of an elementary character. In such a series there may arise some action-like gestures, but the bulk of the chain will be an agogic factor which has no other name in our language than that of a psychological state.

Inner attitudes can rarely be adequately expressed in single words indicating emotional or mental states, but they can always be revealed as relatively simple and nevertheless definite combinations of agogic movement characteristics. These characteristics always come on top of the externalised shapes and rhythms of a movement and so also on top of ordinary, more or less mechanical, actions.

Say a dancer describes with his body a definite spirallike shape in the air which he is able, together with the inherent rhythm of this body exertion, to repeat exactly. It is, however, in no way sure that his inner agogic tendency will be in each repetition exactly the same. By some inner cause eventually mixed with a reaction to outer circumstances certain waves of agogic excitation will travel, as it were, along the spirallike gesture and its rhythm. To the superficial observer the main movements will remain the same although perhaps his contentment or displeasure with the performance might unaccountably increase or decrease. The schooled observer will be able to note — and even to record with exactitude — the almost microscopic changes in each single case.

In the performance of a repetitive working action the movement which the workman does will appear to be always exactly the same and a very sharp eye and mind is needed to discern the agogic admixture which might differ in each repetition of the operation.

Now it would seem that if a person does not dance and does not work, and if his or her body remains apparently immobile, there is no pattern or rhythm along which the changing agogic shades can travel. Let us first of all state that such total immobility is very rare in a living being except in a fainting fit or in sleep. It is rather that in a person who is not preoccupied by a definite action the agogic changes have more opportunity of being freely displayed, except in cases when caution or convention impose restrictions.

The observer, not being distracted by the pattern and rhythm of the actions, is enabled to see the whole garment of freely streaming agogic qualities with utmost clarity. Provided, of course, that he has learnt to see these qualities in their almost microscopical smallness!

The result of such an observation can be put down in a record of agogic changes. A further step would be to analyse the recorded tensions of agogic states. A repeated observation of the same person might be useful in order to control the findings or to get supplementary data. In this way a picture of the individual man agog would be gained.

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REVIEWS

BODY CODE: THE MEANING IN MOVEMENT

by Warren Lamb and Elizabeth Watson, published 1979 by Routledge and Kegan Paul at £5.95.

The observation and recording of human movement has a long history. In the nineteenth century it fascinated both anthropologists and movement theorists: Charles Darwin published *The expression of emotions in man and animals* in 1879 and Francois Delsarte's system was expounded by Genevieve Stebbins in 1886. Delsarte's work emphasised features that are common to both dance and everyday movement and this approach has been taken up by many Twentieth Century movement theorists, notably Rudolf Laban. One aspect of this work is illustrated in the article by Laban published in this issue.

Warren Lamb worked closely with Laban in the 1940s, applying the latter's theories to movement observation in industry in particular. In 1952 Lamb founded a management consultancy, Warren Lamb Associates, to develop this work and to train people in what came to be known as Action Profiling. He has published two previous books on the subject: *Posture and gesture* (1965), and *Management behaviour* (1969), which he wrote with David Turner. The co-author of this new book, Elizabeth Watson, has a social science background and she has worked as a teacher and a social worker.

Movement observation has become increasingly well known in recent years through the work of Irmgard Bartenieff in particular. In England the popular view of *Manwatching* typifies the approach taken by Desmond Morris. The authors acknowledge the increasing volume of research in this area but complain that a great deal of what purports to be movement research misses the point by describing and analysing the end result of a movement rather than the movement itself:

When a man puts his finger to his nose, it is not the final position of his finger which is the proper object of study, but the process by which it got there. (p.6)

Lamb and Watson's book begins by elaborating on this distinction, showing how gestures must be seen in terms of their context and, moreover, in relation to the body as a whole. This leads to a consideration of posture itself and the way in which people make postural adjustments in adapting to conventional norms. The argument is developed to show how the study of posture is concerned with men and women in motion in space. Description of these complex "blends" of postures is made easier by the authors' use of diagrams. Having established the ways in which posture and gesture may be observed they go on to describe how equal importance should be given to the way postural and gestural movements are made in terms of Effort. Thus body movement is shown in terms of posturing-gesturing in relation to Effort and shape with appropriate diagrams.

The second half of the book concerns itself with achievement of desired body behaviour either on the part of the reader or the subject under observation.

We can and do continually integrate or merge our posture and gesture movements throughout our everyday life. This process of posture-gesture merging, or PGM, is the norm of movement behaviour . . . PGM is the key to the secret language of movement. (p.90)

Each individual, it is proposed, has a distinctive PGM pattern which has particular characteristics regardless of the activity being engaged in. Further, this distinctive PGM is said to express "the self".

The ramifications of PGM are explored in terms of assessing other people's behaviour and altering one's own. Particularly, a person's actions are examined in terms of his/her inclination to behaviour that exhibits "attention", "intention" or "commitment". It is suggested that the way in which some people will act in a given situation can be predicted by a study of their individual PGM patterns. Finally, having considered the individual's PGM and how to draw up an "action profile" the authors consider the process of interaction between individuals.

The authors of *Body code* should be congratulated on their clearly presented exposition. Having stated that "body language" is a complex matter they gradually develop their observations from those concerning simple gestures to those of complex interactions. The use of descriptive language that avoids jargon, and clearly laid out diagrams, does much to help the reader. Having disclaimed the view of "Body language experts" who read gestures in terms of their end-product they lay emphasis on describing particular actions in terms of general characteristics. The crux of the argument would seem to be the attribution of motivations to individuals on the basis of their observed "action profile". Whilst the connection between, say, "assertive" bodily behaviour and PGM is clearly made the connection between such behaviour and intellectual activities would seem to require further elaboration, as in the case of assertions such as the following:

If we assert attention, then we are motivated to search, probe, get more information, analyse, dissect, and generally pursue a detective-style procedure. (p.143)

Given that Action Profiling is used in management training and job selection it is pleasing to note that the authors, whilst encouraging readers to watch and interpret others' actions, insist that the "observation of behaviour" depends on a "rigorous discipline and a clear understanding of what can be properly understood from it". (p.81).

One small complaint: the book, admirably, concerns itself with individuals' movement characteristics. It is unfortunate then that the impression is occasionally given that a predominantly male readership is assumed. For instance, there is a section on "feminine posture and clothes" concerned with attempts to adapt to notions of the "ideal woman" but no comparable section on male posture and clothes.

Readers familiar with *Posture and gesture* will find *Body code* a clear development of the ideas first stated there. The former makes much greater reference to Laban himself and is more overt in the use of familiar Effort notation. However, this is not to say that these fundamentals have been laid aside in this new book. On the contrary, the authors have further developed a particular language for describing body language and the book's clarity of presentation is evidence of how far movement observation has come since the early part of this century.

The application of Action Profiling to management is given in a concise book by Carol-Lynne Rose (1978) in *Action Profiling: movement awareness for better management*, published by Macdonald and Evans and priced at £1.50.

MICHAEL R. HUXLEY

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GULBENKIAN 1981

The 1981 report of the Gulbenkian Foundation's activities reviews projects started in 1980 and outlines policies for 1981 in the U.K., the Commonwealth and the Republic of Ireland. During 1980 a sum of £7½ million was offered by the Foundation in grants for work in the arts, in education and in social welfare.

The Gulbenkian Foundation finds itself under increasing pressure of applications for awards and, therefore, has spent some time on determining priorities for the future so that initiatives which it supports might have long term benefits. One of the main concerns is in the area of community arts and communications, particularly in relation to educationally disadvantaged young people.

The role of the foundation is described as that of a catalyst; as a fact finding and disseminating body; and as a provider of an independent voice through commissioned studies. A strong interest in dance is manifest through a number of awards made in the last year. In general terms any community arts project may have relevance for dance and several inner city projects have been set in motion under the heading of Social Welfare. The educational use of archives is a new priority which aims to make fuller use of valuable resources.

Specifically for dance the year 1980 saw the publication of the long-awaited report *Dance education and training in Britain 1980* and some grants have already been made in consequence of its recommendations. It is the latest in a series of Gulbenkian Foundation reports, the previous ones being concerned with drama and music, and with provision for the arts in general. Three further studies are due to be published, one of which is about the arts and the curriculum.

In 1980 the Gulbenkian Foundation allocated funds under the heading of 'courses, conferences and follow-up to reports' for the publication of the dance report, for further conferences and information gathering of particular kinds, and for academic and research developments recommended in the report, at the Universities of Cardiff, Leeds and Surrey.

Under the brief of 'arts for all' The Academy of Indian Dance, Ludus Dance in Education and the National Youth Dance Festival and Summer School received funds. 'Artist awards' were made for new works for London Contemporary Dance Theatre and for Cunningham and Cage to direct the summer school at the Laban Centre for Movement and Dance. The 'self help' scheme in the arts supported the Arnolfini, in Bristol, in an audience-building programme for dance and music, while the 'commissioning fund' gave awards to EMMA and to Ballet Rambert for new works. The 'commonwealth' fund supported the Fiji High Commission in a project to document the traditional performing arts.

Detailed advice to applicants and a list of publications concludes this interesting report. In times of such economic hardship it is heartening to know that dance is receiving a major share of support from the Gulbenkian Foundation in fields ranging over the performance of new dance works in the theatre; ethnic dance; the work of dance companies in education; the

promotion of summer schools and research in dance. Perhaps one of the most exciting developments is the establishment of undergraduate and postgraduate courses in dance, a professorial appointment, and funds for a national resource centre for teaching and learning in the performing arts, all at the University of Surrey.

It is obvious from this one report of a single year that the measure and diversity of support for dance from the foundation exceeds that of any other funding body. Perhaps when the history of dance of the 1970s and 1980s is written a more substantial acknowledgement will be made of the contribution of the Gulbenkian Foundation and, in particular, of its current Director, Peter Brinson.

JANET ADSHEAD PH.D.

*Fellow in Dance and Movement
Workshop Theatre
University of Leeds*

Gulbenkian 1981 is available from:

Calouste Gulbenkian Foundation, Lisbon,
United Kingdom and Commonwealth Branch,
98 Portland Place,
London W1N 4ET.

MIND AND BODY '81

Report of the Exhibition at Olympia

SHEILA M. MCGIVERING

Audrey Pocock, Guild Secretary, telephoned the new Guild Chairman with the information that the organisers of the *Mind and Body Exhibition* had offered the Central Council for Physical Recreation (C.C.P.R.) a free stand for use by a dance organisation. It was thought that an exhibition of *Mind — Body — Spirit* is where the Guild ought to be represented.

The Chairman did some telephoning. Treasurer Christopher Lunn suggested we should go ahead as it was free. Sam Thornton responded at once and he and Susi not only thought it a good idea but also offered to help in any way they could. Thus encouraged the Guild embarked on its first venture of this kind by committing itself to nine days at the biggest exhibition of this type in the country.

The Guild is very grateful to Mr. Lawrie Thomas for lending his attractive display stands which he erected for us. Central to the display was a photograph of Rudolf Laban and a selection of his drawings which were lent by Lisa Ullmann. The *Language of Dance Centre* sent pictures of Ann Hutchinson Guest preparing and reading Labanotation scores with choreographers. The *Royal Opera House* provided some photographs to illustrate the choreographic work of Geraldine Stephenson. *Sesame* publicity material and a collection of photographs was mounted by Chloë Gardner to illustrate the application of movement in therapy. Work in industry was represented by books by Warren Lamb. Dance theatre in education was represented by photographs of Gerard Bagley's company, including one showing children working in an ordinary school dance class. Recreative community dance was illustrated by the programmes of *Kaleidoscope Viva* and the *Laban Centenary Celebrations* that took place in Coventry; handouts listing affiliated groups were available. Hettie Loman and Sally Archbutt brought photographs and leaflets on the work of the *Centre for Creative Arts* in Croydon. Marion North contributed a display of photographs of the work of the *Laban Centre for Movement and Dance* and supplied books, published by the centre, at cost price.

From June 20th–28th the Guild stand was manned throughout the Exhibitions opening hours (11.00 a.m.–9.00 p.m. during the week and 11.00 a.m.–7.00 p.m. during both weekends) and attracted attention almost the entire time.

Guild President Margaret Dunn visited and worked on the stand. Lisa Ullmann visited and more than a dozen Guild members¹ worked at the stand where they talked to visitors about Laban's work and indicated the ways in which his ideas were carried out in the present day.

There were many enquiries from people who wanted to know where they could dance. In some cases it was possible to give details of dance groups affiliated to the Guild and to provide names of Guild members who might help to form a group. Enquiries came not only from all parts of Britain but



Sheila McGivering and Chloë Gardner at the Laban Guild stand

also from other parts of the world. There are many people who are engaged in furthering Laban's work who unfortunately do not at present belong to the Guild and it was therefore regrettable that their current activities were not known and could not be brought to the attention of the public. The therapeutic use of movement was of considerable interest to visitors to this exhibition where there were many exhibitors who were concerned with health and personal well-being.

It was a great pleasure to meet several people who had worked with Laban in Europe in the 1930s and one lady who had worked with Lisa Ullmann in the early 1940s. These people were delighted to see that Laban's name is still recognised.

The organisers of the Exhibition would like the Guild to take part again next year and to contribute to a practical demonstration. It is an excellent opportunity for publicising dance groups, classes and other Guild activities.

Taking part in this year's Exhibition was an exciting and worthwhile experience which may well be repeated.

1. Sally Archbutt, Jan Brett, Chloë Gardner, Anna Haynes, Hettie Loman, Janet Lunn, Jenny Nicholson, Audrey Pocock, Maggie Semple, Audrey Wethered and Chris Willits with Sam and Susi Thornton putting in many hours and the Chairman filling in daily.

NEWS OF GUILD EVENTS

FORTHCOMING EVENTS

Annual Conference

Next year's Annual General Meeting weekend will take place on the 6th/7th March. Members will be notified of full details in the near future when arrangements for the venue have been finalised. It is hoped that activities for this weekend will be linked to the forthcoming National Celebration Day of Dance in May.

National Celebration Day of Dance

To be held at New Century House, Corporation Street, Manchester on May 8th 1982.

Many members will recall the enjoyable day spent at Coventry in 1979 in honour of the centenary of Laban's birth. Seven hundred people took part in a choric dance choreographed and directed by Joan Russell.

A similar event is planned for next year in honour of Sylvia Bodmer and Lisa Ullmann, two founder members of the Guild. The event will take place in Manchester, an appropriate venue that recalls the early days of the Guild, the Studio in Oxford Road and, of course, the Manchester Dance Circle.

It is hoped that as many members as possible, and their friends, children or pupils, will be able to take part in this celebration. Members will receive full details of the event soon and news of the preparations will appear in the Newsletter. Susi and Sam Thornton have been invited to choreograph the celebration.

Leaders' Training Scheme

The training scheme is now under way with its first weekend course on 14th/15th November. It is still possible to join the scheme. Details can be had from:

Janet Whettam, Chairman, Leaders Training Scheme, Chapel House, Market Place, Ingatestone, Essex CM4 0BY.

The committee running the scheme have produced an extensive syllabus and this can be obtained by sending 46 pence worth of stamps to:

Janet Lunn, Leaders' Training Scheme Secretary, The Brown House, 20 Garden Road, Tunbridge Wells, Kent, TN1 2NL.

REPORTS

Regional Day of Dance — West Midlands

Sixty dancers, from Shrewsbury, Telford, Walsall, Coventry, Worcester and Birmingham gathered at the Midlands Arts Centre, Cannon Hill Park in Birmingham on Saturday 9th May 1981 for a very successful Day of Dance.

The theme for the day was "Birmingham, an Industrial City", and incorporated three dances to music by Sky and Debussy. The first dance, of meeting, greeting and night-life was followed by an industrial theme showing the making of sheet metal. In the final dance the major landmarks of the Rotunda and Spaghetti Junction were depicted.

The day was also a financial success. Our thanks to the organisers for an enjoyable day.

Subscriptions

Would members please note that the Guild's bank is now as follows and Bankers Orders should be changed accordingly:

Barclays Bank Ltd.,
Mount Ephraim,
Tunbridge Wells

Account number 50557781
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PUBLICATION NEWS

Laban Guild Newsletter

In response to the increasing demand for regular news the Guild will be publishing a small newsletter in addition to the Magazine. It will contain news items of immediate interest, listings of local classes and events, reports of events, letters to the editor and any other items of specific interest to Guild members.

The first issue will be in January 1982 and thereafter in May, Summer and November. There are no copy deadlines at present and appropriate items that miss one issue will be published in the next one.

News, information, letters and short articles are wanted now. Everyone is welcome to contribute and the newsletter will have a content that depends on members writing it. If you have something to say please write to the editor and indicate that your contribution is for the Newsletter.

May 1982 Magazine

Copy deadline for the May issue is February 28th 1982. Please contact the editor as soon as possible if you wish to submit an article for this issue. Reports and notices are welcome as usual.

The May issue will coincide with the Birthday Celebration for Sylvia and Lisa. It is hoped that the content of the magazine will be appropriate for the occasion and suitable articles are most welcome.

Laban Guild Directory of Members

The Guild is compiling a directory of the activities of its members. This directory will be available to all Guild members and will provide a comprehensive listing of members' activities. When you renew your membership, due January 1st 1982, would you also send the *Treasurer* details of your movement and dance activities and where and when they take place. The more details you send the more comprehensive the directory will be.

An apology

The editor wishes to apologise to Carole Hamby and Janet Adshead for the errors in the printing of their articles that led to the large number of errata included in this magazine. Apologies are also extended to Carole for the error in the *About the Contributors* section which incorrectly described her research topic and qualifications. It should be emphasised that this was not Carole's fault.

LABAN GUILD PUBLICATIONS

The Guild has various publications for sale including a *Magazine Index*, a booklet on space harmony by Lisa Ullmann, and a selection of back issues of the *Magazine*.

Magazine Index

(£1.00)

This index, compiled by Joan Russell, gives locations of articles published in the Guild Magazine. It includes, for instance, a listing of Laban's writings published between issues no. 6 and 52.

Some preparatory stages for the study of space harmony in art of movement

(50p)

A collection of articles by Lisa Ullmann first published in the Guild Magazine between 1952 and 1955 and republished in 1971. This introduction to such topics as the three-dimensional scale, peripheral movements and the kinesphere provides a useful preface to the more detailed study of space harmony to be found in Laban's book *Choreutics*.

Back issues:

(£1.00)

Recent members and those who have mislaid copies of the magazine will be pleased to know that a number of back issues are available: nos. 47, 49, 50-55, 57, 58, 59, 61-65. Future issues of the magazine will carry reminders of the contents of these issues. Full details are available, of course, in the *Index*.

Issue no. 53, November 1974.

"Oskar Schlemmer — Bauhaus dancer and choreographer"

(the first part of a two part examination of the work of one of Germany's experimental artists and choreographers by Elizabeth Mauldon. The second part, in the following issue, considers the similarities between Schlemmer and his contemporary Laban.)

"Reminiscences" by Kay Tansley and "Studio '49-'50" by Sheila Hargreaves.

(Two articles that recall the Studio in Manchester and the work of Laban, Lisa Ullmann, Sylvia Bodmer and others who taught there.)

"The Skilful — A major sector of the aesthetic"

(Gordon Curl's carefully argued, and timely, paper on the wider aspects of the aesthetic in aesthetic education.)

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mention "Laban Art of Movement
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LABAN GUILD SALES

Thanks to Ann Scott we now have a considerable range of Laban Guild merchandise for sale. T shirts and sweat shirts carry the Guild's logo and the wording **LABAN DANCE**. They are made from good quality cotton and come in a range of sizes and colours for adults and children. Smaller items, which make useful presents, include badges, ballpoint pens and fibretip pens: all these carry the logo and the words **LABAN GUILD**. Finally, we have a number of durable canvas carrier bags, once again decorated with the Guild symbol.



LABAN DANCE T SHIRTS White only s/m/l sizes adult £2.50
child £2.25

LABAN DANCE SWEAT SHIRT range of s/m/l sizes adult £6.50
colours child £4.95

LABAN GUILD BADGES 25p

LABAN GUILD PENS Ballpoint 25p
Fibretip 95p

LABAN DANCE BAGS £2.45

These products were all on display at the Guild stand at the Mind and Body Exhibition where they proved to be very popular and can be seen in the photograph accompanying Sheila's article.

All these shirts, bags, pens and badges will be available at selected Guild events as long as stocks last. They can all be obtained by post:-

Prices as above + postage and packing	
shirts and bag	75p per item
pens and badge	15p per item

Please send money with order, cheques to be made out to *Laban Art of Movement Guild*

to Laban Guild Sales,
Christopher Lunn,
The Brown House,
20 Garden Road,
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Kent TN1 2XL.

(If you are ordering a sweat shirt please state first, second and third choice of colour).

NEWS IN BRIEF

Professorial appointment

June Layson, who has been a member of the Guild for many years, takes up a new post this October. She will be leaving the University of Leeds to begin work at the University of Surrey. Her new appointment as Director of Dance is at professorial level and involves the establishing of both undergraduate and postgraduate dance degrees. This will be the first such appointment in Britain.

In addition June will be Director of the proposed National Resource Centre which is to be based at Surrey and which has been funded by the Gulbenkian Foundation. The centre is being established to produce materials for teaching and learning in the performing arts. Such a centre will be of particular interest and importance for everyone concerned in dance.

Laban International Symposium

The second International Laban Conference is being organised for July 19-23, 1982 at the Laban Centre for Movement and Dance. Discussions, seminars, papers and practical demonstrations will concentrate on five areas of Laban's work:- education, research, dance and allied arts, therapy and non-verbal communication.

Esmé Lawrence

Guild members will be sad to hear of the death of Esmé Lawrence on September 12th. Through the warmth of her friendship Mrs. Lawrence encouraged, by her presence, many Guild activities in Manchester and at national events. We extend our sympathy to her husband, Mr. Frederick C. Lawrence and to their family.

Dance in Action

Gerard Bagley is conducting a number of courses this winter. These will be of particular interest to members living in the London area: Teachers' courses are being held in collaboration with Sutton, Merton and Brent LEAs with further in-service courses in Croydon. Stop Press news is that additional courses have been arranged (taken by Gerard and Anna Haynes) in the London Borough of Brent. These Saturday courses will run from 7th November to 16th January and will cover topics that include: Dance-Drama, Movement and Rhythm Logic. The courses are intended for Brent teachers but applications from a limited number of Guild members will also be considered. Please write to:

Gerard Bagley, 28 Hillcrest Road, Purley, CR2 2JE.
Telephone 01-660 5119.

Dance books

The two books reviewed in this issue of the magazine — *Body code* and *Dance in education: a practical handbook* — are both available from Dance Books Ltd., 9 Cecil Court, London WC2. They stock a wide range of books on dance and movement including those by Laban and Guild members such as Joan Russell, as well as those referred to below.

The latest edition of *Dance studies* (volume 4) edited by Roderyk Lange is now available from: Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Islands.

An important new book on Laban analysis has recently been published. Irmgard Bartenieff and Dori Lewis's *Body movement coping with the environment* is published by Gordon and Breach. It considers the possibilities of the body in terms of space and effort and its wide ranging view of human behaviour marks an important development in Laban analysis.

Irmgard Bartenieff, an Honorary member of the Guild, was founder and President of the Laban Institute of Movement Studies in America.

A new book on the study and teaching of dance in education is due for publication this autumn. Janet Adshead's *The study of dance* is being published by Dance Books Ltd. The book will contain an examination of arguments about the purpose and value of theoretical structures in relation to the nature of dance and the requirements of an educational system. This is followed by an examination of factual evidence. Central concepts for the study of dance are identified and suggestions are made for a coherent approach to dance study with examples of the ways in which curriculum proposals may be made. Dr. Adshead is a regular contributor to the Guild magazine.

News items

The editor welcomes all news items concerning Guild members, those working in areas concerned with Laban's work and anything which might be of interest to readers.

GUIDE TO AUTHORS OF ARTICLES

The following is an updated version of the guide published in issue no. 49, November 1972, p.38.

- Manuscripts on all aspects of movement and dance are welcomed for submission. The editor is willing to give advice on the presentation of articles where appropriate. Completed manuscripts should be submitted to the editor, whose address can be found in the most recent issue of the magazine. Authors are advised to retain a copy of their manuscript as these cannot be returned.
- It is assumed that all articles are original and have not been submitted elsewhere. Consideration will be given to republication of certain articles where appropriate.
- All decisions concerning selection and editing of articles rest with the editor. Authors who do not wish their work to be edited should state this clearly in an accompanying letter.
- All published material is copyrighted in the name of the Laban Guild unless the author specifically requests otherwise. Permission to quote or reprint articles *must* be obtained from the Guild.
- Payment for articles is not made, but the author will receive complimentary copies of the relevant magazine.
- Articles are normally between 3,000 and 5,000 words but these limits are not binding: longer works may be considered for serialisation.
- Manuscripts should be typewritten, on one side of the paper only, with double spacing and liberal margins. All references should be placed at the end of the article and particulars arranged in the following order: author, date of publication, title of work, place of publication, publisher. References should be listed in alphabetical order according to author. Further details on referencing may be obtained from the editor.
- Photographs may be reproduced where appropriate and are very welcome. Prints for reproduction should be glossy and at least half as large again as the intended size for publication. Responsibility for copyright and acknowledgement of photographers rests with the author.
- Diagrams should be drawn in black ink on white card and should be sufficiently large to allow reduction in printing.

The above details apply to articles for the magazine. News items for both the Magazine and Newsletter are welcome in any form but typed copy makes the editor's job a great deal easier.

Errata

In the May 1981 Magazine a number of errors occurred to Janet Adshead's and Carole Hamby's articles.

For "The Dance Artist in Education":

p.10 line 10

... need for a new relationship between the dance profession and the education profession, each drawing upon the other as a resource."

footnote omitted

1. Gulbenkian Report p.7.

p.11 line 8

Sentence beginning "However, despite initial claims ..." should read: "However, despite initial claims to inquire into the whole spectrum of dance provision, disco-dancing and other forms of popular, folk and 'community' dancing ..."

p.11 footnotes.

Should be in the following order:

1. Professional Artists in Schools: a discussion document, p.1.
2. Dance Artists in Education: Project Report, p.15.
3. Dance Artists in Education: Project Report, p. 26.
4. Dance Artists in Education: Project Report, p.27.

p.12 line 11

"wheras" should read "whereas".

p.12 line 41

Should read: "The opposite is, however, also the case."

p.16 line 18/19.

Should read: "Since if it is *not* accepted ..."

p.19 line 20.

Should read: "... to attend dance performances independently as a result of interest in dance ..."

p.20 Bibliography: Nacdonald should read Macdonald.

For "Dance in the B.Ed. Degree":

p.22 line 3:

*footnote omitted — Best, D. A policy for the study of physical education and human movement. *B.J.E.S.* 1979 vol. 28 no. 2 pp.124-135.

p.22 para. 2:

* footnote omitted for A.T.C.D.E./N.A.T.F.H.E. — should read:
Dance section conference papers Vol. 1 1970-73

p.23 line 3:

* footnote omitted — should be: Redfern, H. B. The justification of dance as a curriculum activity, social and aesthetic aspects. Dunfermline College of P.E., *Journal of Psycho-social aspects* April 1975 pp.14-19.

p.23 para.2:

** footnote omitted — should be: Schools Council 1975 *Arts and the adolescent. Working Paper 54*. London: Evans/Methuen.

p.24 para 2:

* footnote omitted — should be: Adshead, J. Dance in the B.Ed. degree — a preparation to teach. *Physical Education Review*, Spring 1981.

p.22 para 3:

* footnote omitted — should be: Adshead, J. Dance as a discipline. Ph.D. thesis. University of Leeds 1980. This footnote actually appears on page 28 and should not be read as a footnote to that page.

About the Contributors.

The note on Carole Hamby should be deleted in full and replaced by the following:

Carole Hamby, after courses at Anstey College of P.E. and the Art of Movement Studio, taught in a grammar school and at Chelsea and Lady Mabel Colleges of Education. She obtained her M.A. at Leeds University. Her M.Phil research area is "An analysis of Laban's notion of 'body awareness' and Hawkins' notion of 'sensuous intelligence' in terms of their relevance to dance as art in education."

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