

# **MOVEMENT AND DANCE**



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## MOVEMENT AND DANCE MAGAZINE OF THE LABAN GUILD

Number 71, November 1983

CONTENTS	page
Editorial	3
Letters	3
Articles	
Harmonics in space	Sylvia Bodmer 10
Notes on movement therapy	Rudolf Laban 19
Moving towards dance movement therapy	Helen Payne West 22
Birmingham Contemporary Dance Club: the first forty years	Kay Garvey 27
Dance Centres: Midlands Arts Centre dance activities	Alan Dilly 32
Reviews	
<i>Dance film and videotape catalogue</i> , published by National Resource Centre for Dance	Trevor Harper 35
<i>Your move: a new approach to movement and dance</i> by Ann Hutchinson Guest	Michael Huxley 36
<i>Dance Research</i> , published by the Society for Dance Research	Jennifer Holbrook 38
Reports	
Weekend course in Cardiff	Chlöe Gardner 39
LINC summer workshop	Sam Thornton 39
Study of Dance Conference 2	Valerie Briginshaw 40
1983 ICKL report	Lucy Venable 41
Guild events diary, events, books, news	42
Copy deadlines	
Officers of the Laban Guild	IBC



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## EDITORIAL

It is possible to be excited by past events and future possibilities at the same time. Dance has always drawn on its history when developing new initiatives and this issue reflects the fact in its contents.

It is most pleasing when articles stir people into writing to the Editor; especially when they contribute further to a discussion, as in Valerie Preston Dunlop's letter.

Sylvia Bodmer, when interviewed for *Movement and Dance* 68, suggested that her article "Harmonics in space" might be reprinted in our magazine to share with readers her interpretation and development of Laban's work. Laban himself was prolific in his uses of movement and dance. As early as 1949 he wrote on movement therapy. More recently, Helen Payne West has developed pioneering work in the North of England in "dance movement therapy".

John Rockett, Regional Liaison Officer, has helped to redevelop the Guild as a regionally-based organisation, hand in hand with the expansion of the Leaders Training Scheme from Cambridgeshire to Somerset and Nottinghamshire. In the early days of Laban's work in this country regional centres were most important, especially Manchester and, as we are reminded by Kay Garvey's article, Birmingham.

Birmingham is an exciting place for dancing and, continuing our series on regional dance centres, this issue focusses on the Midlands Arts Centre at Cannon Hill.

It is hoped that once again the Guild's magazine reflects the diversity of its work and a sense of the past as a firm basis for work in the future.

## LETTERS

Valerie Preston-Dunlop writes . . .













May I make some observations on the interesting article (in *Movement and Dance* no. 70) by Ann Hutchinson Guest entitled "The Language of Dance", in which she quotes my work.

She is certainly right (on page 12) that the action symbols grew out of Laban's work (although I am unclear what she can mean by 'people-related movement' . . . can movement be unrelated to people? Dance surely is people related and notation is for people, in the main, isn't it?) The list of mine which she quotes was one used by Beechmont Movement Study Centre during its brief ten year existence, probably in 1969.

Today, at the Laban Centre, we use another set of *actions*, amongst a plethora of other things, designed for work which is ballet and contemporary technique geared, and also theatrically orientated towards choreographic material. I enclose a copy for your interest which you may print if you think your readers would be interested. I still separate *twisting* and *turning*. *Turning* is in the category of action belonging to the body as a whole, with *elevation* and *travelling*. *Twisting*, like *bending*, *stretching* and *inclining* are possible variants of the basic category of *gesturing*, and are, in the main, for parts of the body.





VALERIE PRESTON-DUNLOP'S UNITS OF ACTION  
(As used at the Laban Centre)

1.  movement takes place, change occurs, a happening activity unspecified.
2.  no movement takes place, no change, holding still pausing, retaining a situation, a tension, an expression.
3.  travelling, locomotion, going; may be running, walking may be crawling, rolling, sliding.
4.  jumping, elevation, take-off — flight — landing; may be changement, leaping, *sissonne*, from feet to hands.
5.  turning, rotating, revolving around; may be spinning may be *fouetté*, rolling, turning to face a new direction.
6.  twisting, turning but one end holding still, parts rotating; may be twists in the torso, out turning legs, rotating arms.
7.  transferring the weight, supporting on, balancing on; may be stepping, kneeling, lying, handstand.
8.  gesturing, not transferring the weight, not stepping; may be nodding, inclining, *port de bras*, *ronde de jambe*.
9.  bending, curling in, contracting, closing, shrinking; may be crouching, making a fist, *retiré*, closing into a knot.
10.  stretching, extending, growing, lengthening, elongating; may be reaching out, extending the leg, opening a fist, stretching the spine.
11.  over balancing, falling, moving beyond the supporting leg, may be *tombé*.
12.  inclining, moving to another situation from one joint, not bending or stretching but leaning.

*Gathering* and *scattering* have long since been abandoned as primary material.



*Centring of weight* we do not use, but it sounds good, so we might. *Transferring the weight* we certainly use, as you can see from our list, and also *gesturing*, which I see Ann Hutchinson Guest does not include.

The historic development of *Motif Writing* is fascinating as it traces the gradual building of a complex group of concepts. You might like to look up the *Guild Magazine* No. 28 for May 1962. On page 3, the class which I gave at a Guild AGM weekend in which I introduced *Motif Writing*, is described.

On page 14 of Ann Hutchinson Guest's article, she mentions that we were both working on similar material independently. My beginnings of de-contextualising the brilliant conceptual synthesis which Laban had embodied in his notation was way back in Addlestone with Laban. He was working on his *Principles of Dance and Movement Notation* which he published in 1956, so it must have been during our work together in 1954, probably. He mentions my part in that book on page 19, where he kindly writes: 'One of the younger movement notators, Valerie Preston, to whom I am indebted for her help in arranging the examples in this book . . . . .'. We worked closely on it and I was influenced by its contents. In it, on page 24, are what we now call 'action strokes'; he calls them (bottom of page 22) 'duration lines' to signify the duration of 'the flow of the movement'. He mentions (Page 28), referring to his examples 29 & 30, the word 'actions' for  and  which he describes variously as 'concentration and extension', 'Narrowly', 'widely' and 'very short and very long' for steps. The word 'motif' also appears (midway page 22).

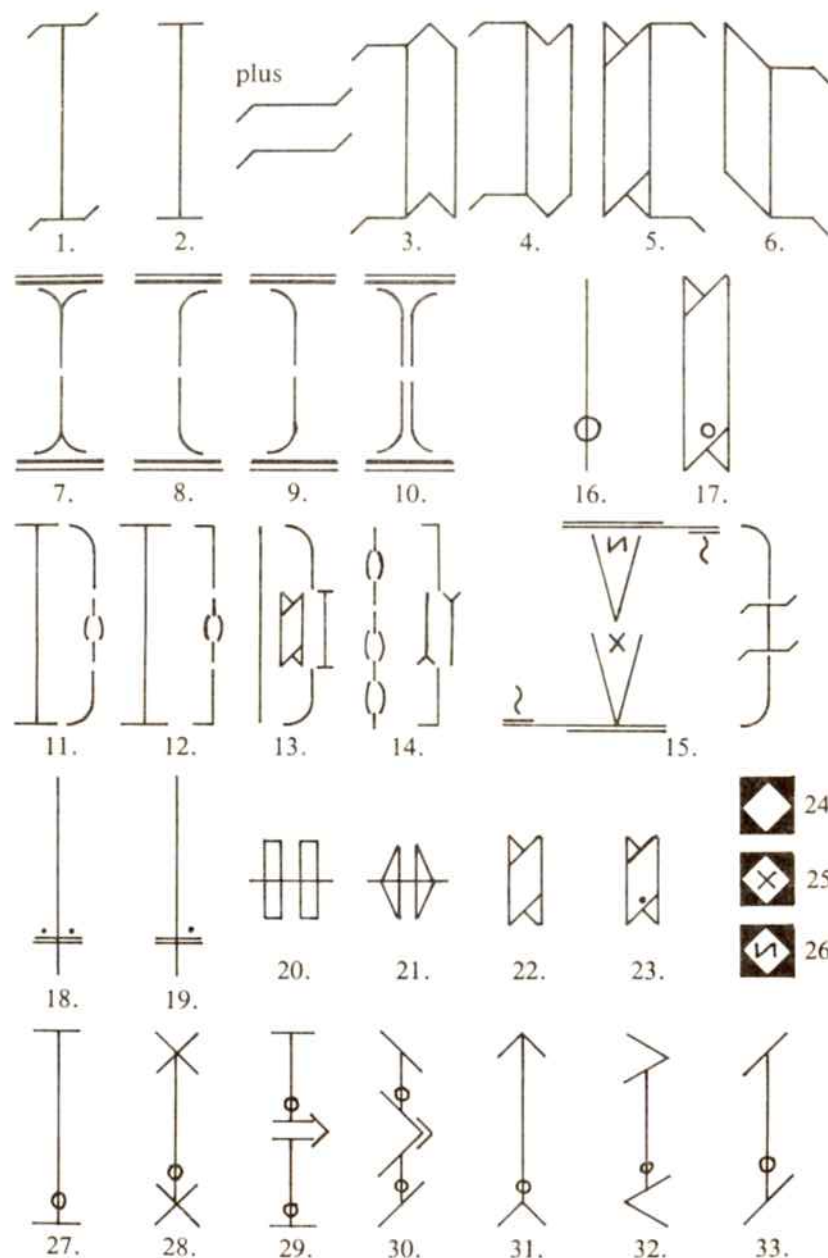
At that time I discussed with him the need to 'take the notation apart' to cope with the creative use of movement material so prevalent at that time. I suppose we would call it structured improvisation now. In his usual way he was very encouraging, so I pursued it. But not immediately because my first major book *Handbook for Modern Educational Dance* was taking all my time. (When I read that now, what aeons ago it seems: with what innocent dedication we were working and writing. Perhaps it is matched now by the refreshing spirit pervading 'New Dance' today).

The development of *Motif Writing*, which was indeed the version of decontextualisation developed by me, with the assistance of Paddy Macmaster, during the 1960s, is shown by the sheet enclosed entitled 'Motif Writing development 1967-69, B.M.S.C.' This was a paper given at the 1969 ICKL Conference. You will see that the sign for

gesture  and twist   
are proposed and others for rolling.

The sign which Ann Hutchinson Guest calls 'a spring' (her ex. 9) was







created by Paddy Macmaster in my sitting room at 31 White Hart Wood. Something had to be done to connect the two action strokes which, in the support columns, mean *jumping*, but without any columns at all look lost and unrelated. So the two vertical brackets were added, triumphantly, and I recall we had a celebratory drink on it!


The motion 'towards and away from' (Ann Hutchinson Guest ex. 13 and 14) were introduced by me after discussions in Essen with Knust in 1966 or 65, for relationships of people. Towards and away from a partner came first, and then towards and away from anything, and then towards and away from any state. The concept of 'destination' or 'arriving at' as distinct from 'towards and away' was a major clarification in the system as a whole, having many repercussions on Labanotation. I have a letter headed 'AH to Knust Oct. 21 '67 which is part of correspondence of the ICKL Research committee. On page 3 AHG writes, 'We are in definitive need of a movement (gesture) away from a person or object.'

She suggests  (or )

She suggests

My reply to her, with a copy to the other members of the Research committee, Knust and Maria Szentpal, reads, " "

 is a motion towards A,  away from A

 means relate to A. See Readers B Books II, III & IV."

I was referring to my newly published *Readers in Kinetography Laban Series B*, (1967).

Isn't history fascinating? I think your readers might be interested to see how ideas were born in that very rich period of notation thinking. Sincerely,

Valerie.

Ann Hutchinson Guest adds . . .

Valerie Preston Dunlop's observations on the development of Motif Writing provide welcome additional information and clarification; the whole history of the development of the Laban system has still to be written. I would like here to add a few points to VPD's observations.

My reference to Laban's work being concerned subjectively with people-related movement referred to his concentration on work study, on people functioning in their natural 'normal' life situations and not on the exaggerated, 'super-natural' use of movement required in theatrical presentations. Highly disturbed people may also use grossly exaggerated movements, but not with the same intention, the same focus or expressive aim.

It is interesting that VPD has now deleted 'direction' from her list, an essential element, surely, in movement awareness and education. Should travelling, as a basic activity, be indicated by the sign which is recognized by all our ICKL colleagues as meaning 'travelling on a straight path'? Surely the



form of the path should be left open — 'any path'. The basis indication for 'inclining' (also called 'taking a direction') for gestures is a comparatively new development, one which she and I agreed upon following a phone call in which I expressed the need for such an indication and we arrived at a solution. In the development of Motif Description, as in my recently published book *Your Move*, the sign for gesturing is introduced, but not as a basic, 'root' action, although, as VPD points out, it is the opposite of supporting as a mode of using parts of the body.

I had no idea that as early as 1956 VPD had been concerned with decontextual use of the notation symbols, with 'taking the notation apart' for, when at the 1963 ICKL conference I put forward my need to write symbols 'out of context', my colleagues dismissed the idea out of hand stating "We can't imagine what you are talking about!"

Our notation system is the most highly developed and flexible in the world, yet still much remains to be done in further clarification and practical application. Every contribution is valuable and each builds on what went before. The great surge in development of Motif Description (Writing) must definitely be credited to Valerie Preston Dunlop assisted by Paddy MacMaster. It was when she informed me that she no longer was interested in Motif Writing developments that I forged ahead with further clarifications and usages. It is good to know that she is still contributing of her knowledge and ideas to this important application of our system.

Ann Hutchinson Guest

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Sylvia Bodmer.

When I came to study movement and dance with Laban, I became fascinated by these ideas:

More and more, it becomes evident that the principle of "crystalline" structure is the basis for all growth in nature.; In chemistry, the building up of elements in atoms and molecules follows with mathematical precision the permutation of harmonic relatedness. In the study of the reactions of fluids to tone vibrations, called Kymatics, it has been found that the fluids are set into motion according to the structure of the five regular polyhedra. The fluids, when set into motion, form patterns in space which conform to these structures, and a flow from inside out, and vice versa, keeps the fluids in continuous motion.

Laban's ideas of *Harmony* and *Effort* in human movement are based on the same principle, that is, that movement takes place in patterns conforming to these regular structures in space, I should like to point out that I believe Laban's philosophy is based on the belief (with which I concur) that the human body and mind are one — that no dualism exists between them. Seen in these terms, the human being in all his aspects is a "Gestalt," a unity wherein body and mind are inseparably fused.

## The Mind is in our Movements, and the Movement is in our Minds

Laban's ideas on Harmonics in dance, and in all movement, are based on the concept of a "swinging sphere" which surrounds our bodies. Encased in these spheres are the five structures of the regular polyhedra. This means that the body is related to a structural space-form or space-frame, which emanates from the centre of the body and extends outward in ever-growing levels or spheres. It is well-known (e.g. in projective geometry) that these five crystalline forms are embedded in each other in enlarging structures, depending upon the number and relationship of their structural features: points, lines and planes.

These polyhedra, related in a concentric order, form harmonic structures in space. Through and around them, movements performed by the body can be seen to evolve in different ways. Each of the structures carries its own "harmonics," and gives to the accompanying movement its characteristic expression.

Looking more closely at such a structure, it can be seen that a whole group of associated and linked spatial patterns can be evolved from it. These patterns are based on the principles of polyhedral or crystal structure, i.e. vertices (points), edges (lines) and faces (planes or surfaces), as well as dimensionals, diagonals and transversals. + The whole configuration has both a central and a peripheral structure. Laban's idea of harmonics is based on the involvement of the whole body through movements related to these configurations — an idea which can be compared to the mathematical concept of groups. = The body becomes "tuned in" to such a whole system in space.

The centre of the body is identified with the central point of the group

of polyhedral forms. The movements of the trunk perform the central patterns, while the outer extremities, such as arms, hands, legs, feet and head, move in peripheral patterns. Our bodily actions *taken as a whole* relate to such a system. Harmonic movement is not to be thought of merely as "body postures," for these stress only specific points — postures which are related to but one movement stress. Harmonic movement is much more intricate. While the central movements of the trunk establish the "body stance," stressing either dimensional, diagonal or transversal direction, the outer peripheral movements of the extremities are more complex. Through the body stance, the central structure is strengthened and reinforced, and this enables us to counter-balance the peripheral movements. The whole action of the body is thus a three-dimensional network of poised, reciprocal and balanced movements. These movements can be still further differentiated: for example, the hands can be taken as a unit of polyhedral structure in themselves, the middle of the palm constituting the centre.

## The Five Regular Polyhedral Structures

If the crystalline structures are taken in the order of their size, the smaller being encased in the next larger, and so on, we can discern a spatial pattern of concentric structures.<sup>4</sup> The various degrees of size in the structures have as their correspondents (according to Laban's system) the movements of the body, thus: from very narrow to narrow to normal to slightly enlarged to large and very enlarged. (Notational signs have been devised to express these distinctions).

Before going on to describe the harmonic movements, I should like to interpolate a reference to the so-called "shadow movements." These are *unrelated* and *isolated* movements performed by specific parts of the body which are not in harmony with the whole body; they reveal through their lack of coordination the presence of emotional stress. If a person uses such movements in enlarged form, this often indicates disassociation of personality and unbalanced behaviour.

We shall now describe Laban's whole sequence of nested polyhedral structures, taken as a system of enlarging space-frames within and around the body. It is interesting to note that Kepler, believing that a mathematical order underlies the universe, also devised such a sequence by interlocking the five regular polyhedra (although in his case the sequence was a different one, since the polyhedra were inscribed in spheres related to the orbits of the six inner planets).



Kepler's application of the five regular solids.

Saturn's sphere is circumscribed about the cube, and Jupiter's sphere is inscribed in it.

The tetrahedron is inscribed in Jupiter's sphere and so on.

The first and smallest of the polyhedra is the tetrahedron, which can be understood as located in the centre of the body. The very smallest har-



monic movements of our bodies occur in this structure; these are *vibrations* which have no distinguishable Effort qualities.<sup>5</sup> But these movements create an intensive awareness of being alive; they are closely related to breathing, and give the whole body the ability to be responsive.

### The Cube

Next comes the *cube*. It can be considered as located around the trunk of the body, where the movements performed are small and *expressive*. According to Laban's concept of *inner effort*, the eight combinations of Weight, Space and Time correspond to the eight corners of a cube. These small movements or "inner efforts," characteristic of basic human expression, are divided into "aggressive" or "fighting," and "passive" or "indulging" efforts. We can observe these two opposing qualities in animal as well as in human behaviour; they indicate deep-rooted instinctive behaviour patterns representative of the most basic forms of expression. Accordingly, the study, observation and analysis of these small movements offer a means for the understanding of character and personality. Further, these inner efforts form sequences which transform them into "effort actions," that is, specific patterns of movement. The practice and study of such sequences of effort actions can help us toward understanding the complexities of human behaviour.

For example, when we become angry, something happens not only in our minds but also in our bodies. We contract our muscles, and our body becomes tense with an indrawing pressure. This tension may resolve itself after a while, or it may lead to outer, aggressive action. But such action is always preceded by the "inner effort" of tension.

In expressive art forms of movement, the inner effort (cubic) is enlarged, and symbolic actions replace the practical actions of everyday life (which, we shall see, correspond to the octahedron and icosahedron). It is my belief that the expressive, symbolic movements used in dance and dance-drama (and in any other form of art where movement is relevant) can be an important outlet for instinctive emotional states. Such an outlet can help to release the desire for aggressive behaviour and violence in play form.

In his book, *The Mastery of Movement*, Laban describes such play-forms in dance drama, using the eight effort actions as symbols for human behaviour patterns. The importance of the concept of "inner effort" becomes evident when we realise that all these behaviour patterns are stored in the unconscious, and emerge to a conscious level quite suddenly and unpredictably. Jung's concept of the collective unconscious, out of which the archetypal behaviour patterns emerge, offers an analogous principle. In this model, the "cubic" inner efforts would correspond to a stratum of the collective unconscious. On this basis, any form of artistic activity can be understood as offering an interplay between the conscious and unconscious levels of the psyche, and therefore has the greatest therapeutic importance.

### The Octahedron

The next step in the study of "harmonics in space" is concerned with the structure of the octahedron, which is closely related to the cube (the point or vertex in each being matched by a plane in the reciprocal figure). The medium range of our movements, the most "normal" way of moving, coincides with this structure, which surrounds our body at a medium reach of our extremities. In his upright position, man is able to move freely in all the directions of space around him. Thus, through his upright trunk position, the directional aim of upward-downward movement is strongly emphasized. The arms, on the other hand, stress the sideways movements of crossing over and opening out, in the directional aim of right-left. With the legs, the main movement ability lies in any form of progression, whether it be walking, running or retreating; here, the directional aim of forward-backward is primary. These six directional movement stresses in the body (up-down, right-left, forward-back), when placed in the octahedron, become the transversal directions connecting the six points or corners of this polyhedron.

These six transversals all meet in the centre of the octahedron, and form a "dimensional cross," wherein the respective directions are related to each other in angles of 90 degrees. because of this six-directional orientation in the structure, the central body position has great stability, and consequently all the movements of the body are well balanced. It is our conformity with the octahedron that gives us our freedom in space.

Taken as *action movements*, the six directions indicate a sequence of "protective gestures": (1) reaching with the right arm upwards to protect the face, (2) downwards on the right side of the body towards the ground to protect the right flank, (3) across the body to the left to protect the left flank, (4) to the right opening out, to protect the right jugular vein, (5) taking the right arm backwards across the upper body to protect the left jugular vein, and (6) reaching forward to protect the abdomen. This sequence of expressive movements indicates the way in which the most vulnerable parts of our body can be protected.

Laban also devised a sequence of movements along the six dimensional transversals which he called the "dimensional scale," an analogy to the musical scale. This scale is performed in movements which curve around the body centre, and aim at the six corners of the octahedron. This six dimensional scale conveys qualities of a more "universal" nature:

- The rising upward — the awareness of elevation as against the force of gravity;
- The downward movement — the power we acquire when coming near the earth;
- The crossing over — the narrowness or closing in towards our own self;
- The opening out — the widening of our movement range in relation to the space around us;
- The backward movement — the withdrawing;
- The forward movement — the reaching out toward something or someone.



If we compare the "dimensional scale" (based on the octahedron) with the "effort scale" (correlated with the icosahedron), we can discern in the former movements of a more "symbolic," universal expression, while in the latter the quality of movement is of a more personal kind of expression.

### The Icosahedron and the Dodecahedron

These two polyhedra are closely related; they are polar figures, each being the reciprocal of the other. The twelve corners (points or vertices) of the icosahedron correspond to twelve surfaces (faces) of a dodecahedron encased in the icosahedron; the twenty surfaces of the larger polyhedron correspond to the twenty corners of the smaller figure.

In the Laban system, the structure of the icosahedron relates to *enlarged movements of the body*, which reach further out into space and aim at the corners of the icosahedron. In contrast, the dodecahedron gives a slight "inward drawing" quality to the movement. If we select one of the triangular faces of an icosahedron and move as if we were pulling the centre of this triangle toward our body centre, we can experience the harmonics of the dodecahedron structure.

But both of these structures have in common a stress on "inclinations" — peripheral patterns of movement — which are neither purely dimensional (transversal) nor purely diagonal, but a "harmonic mean" between the two. An interplay between the *stability* of the dodecahedron and the *lability* of the icosahedron is greatly emphasized through these movement stresses.

According to Laban, the icosahedron relates most closely to the structure of the human body in its ability to move. If we stand "at ease," our stance will be with the feet slightly apart and positioned directly below our shoulders, and if we raise our arms "at ease" above our head, the hands will be positioned above the shoulders. In this posture, our feet and our hands aim at four corners of an icosahedron — the four points which form a rectangular shape called the "door plane." This plane divides the space around us in two halves, one half being the space in front of us, the other half being the space behind us. In this position, our body attitude shows a stress on planar movement, dividing the space in two halves. Metaphorically speaking, one could compare this division to the human power of dividing, or of erecting a wall.

In addition to incorporating the upward-downward stress of the octahedron (which accentuates the movement of the trunk as a *column*, like rising and sinking), the icosahedron also accentuates the dual aspect of right and left. If we extend our arms sideways at medium level of our body and slightly bend forward or backwards, we reach out towards four different corners of an icosahedron. These points also form a rectangular shape, but in a horizontal direction, which we call the "table plane." This also divides the space around us into two halves, but this time the division is between the upper half of the space (above the middle of our body) and the lower half. In this position, our body attitude shows a stress on planar movement, dividing the space into an upper and lower

half. Metaphorically speaking, one could compare this division with the human impulse toward smoothing or blessing.

In addition to the left-right stress in the octahedron, which accentuates closing and opening, the icosahedron also accentuates the outward reaching quality of movement. If we reach in front of us, one arm stretching forward, with the hand at the level of our face and our body extended forward, and the other arm reaching forward down at the level of our knee when slightly bent; and similarly, if we reach with one arm stretching backwards high and the other backwards down at the same level as in front, with our body slightly inclined backward, with these combined movements we reach out towards four different corners of an icosahedron. These four points again form a rectangular shape in a vertical plane which we call the "wheel plane." It divides the space around us into two halves, but this time the division is between the right and the left. If we stand in such a position, aiming at the four points of the "wheel plane," our body attitude shows again a stress on planar movement, dividing the space around us into a right and a left half. Metaphorically speaking, one could compare this division to the human ability of seeing forwards or backwards, of having a sense of progress. In addition, again, to the backward-forward movement stressed in the octahedron, which accentuates withdrawing and advancing, the icosahedron also accentuates the upward or downward aim in the movement stress.

These groups of points, related to the "door," the "table" and the "wheel" planes, establish the structure of the icosahedron in relation to the body, and give us a framework within which to study further its various harmonics.

Returning to the idea of concentric spheres, we find that the icosahedron is that polyhedron which is closest to the shape of a sphere. But while in a sphere we have no points of reference in space, in the icosahedron we have a whole system of interrelated points, planes and transversals. As mentioned before, the structure also divides the space around us into various areas, and therefore we are able to study our movements in a more differentiated way. The inclinations which transverse the octahedron are basic for the harmonics in this form.



Sequence of movement around an icosahedron.

Laban has given the names "flat," "steep" and "flowing" to specific movement stresses. "Scales of movement," which are analogous to musical scales, trace patterns which form circuits of two, three, four, five, six and seven rings inside and around the periphery of the icosahedron. Within these, spatial patterns which are linear, circular, curved, planar, plastic and lamniscatory (figure-eight) can be discerned.



### Harmonic Movement

A further comparison of harmonic movement with the study and practice of harmony in music can usefully be made. Just as one learns to sing or to play "in tune," so one learns to move in the harmonies of "crystalline" structure, and to be "in tune" with the whole movement of the body. In this way, the dancer learns to use the "harmonics in space," thereby gaining a much wider range of expressive movements.

The study and practice of harmonics in space opens out an infinite variety of possibilities in movement, which helps to stimulate the imagination and also helps to draw out from the unconscious a whole range of creative ideas. In dramatic movement, the inner efforts and effort sequences are the basis for expression. In abstract and lyrical dance forms, the harmonics of the icosahedron and the dodecahedron are the basis for dance sequences. Since the spatial structure of the dodecahedron has great affinity with that of the icosahedron, movement sequences in both are very similar. The relationship between the two structures in movement can be described as an inward drawing towards the centre of the body, and an outgoing towards an enlarged space. This form of expressive movement interplay can be compared to musical composition or poetry. Words are the basis of language and poetry, and sequences of words enable the writer to make his ideas clearer and more explicit. In the same way, the ability to build up movement sequences enables a dancer to express himself more fully and imaginatively.

In Laban's usage, the Keplerian sequence of nested polyhedra described above is in its turn enclosed within a larger pair of polyhedra — the cube and tetrahedron. Thus, going still farther out in the range of nesting structures, we next come to the *large cube*. Movements reaching out towards the most distant layers of space belong to this crystalline structure. If a dancer performs "flying leaps" and falls towards the ground in contrasting spatial directions, using great impetus, he moves in the structure of a cube. What Laban called the "diagonal scale" belongs to this structure. It consists of a sequence of leaps and falls performed in the directions of the four diagonal transversals which go through the centre of the cube and aim at the eight corners. The reaching out or leaping towards a corner, and the reversal in the same diagonal of going downwards or falling towards the opposite corner, give the characteristic movement expression. The most important aspect of the diagonal scale is the continuation of the movement impetus through the reversal of the directional aim in a *labile* movement stress. The word "*lability*" here stands for continuity of movement, in contrast to "stability," which stands for movement positioning. These two opposing spatial concepts are also basic for the study of harmonics in space.

The mastery of movement in the diagonal scale enables the dancer to perform leaps and falls and, as an expressive experience, to get the feeling of flying and falling. An exceptionally gifted dancer (like Nijinski) can acquire an amazing range in movement and perform the most out-reaching leaps and jumps. On the opposite scale, an exceptional dancer (like Pavlova) can master the very smallest vibrating movements, while

performing large rising and falling movements at the same time.

The very last and most extended structure in the space surrounding our body is again a *tetrahedron*. This is so large that it fills the whole space around us. Whirling and swaying movements, any form of ecstatic, ritualistic movements, as well as extreme contortions of the body performed in a trance (as in Dervish dances and Voodoo rituals) belong to this harmonic structure. Movement sequences in such a tetrahedron move along the edges, and the expressive quality can be described as "ecstatic" (Greek, "standing out"). Metaphorically, such movements can be thought of as expressive of giving oneself and merging into the universal flow.

In summary, I should like to re-emphasize that the concept of harmonics in space is based on the study, practice and observation of different modes of movement related to the set of five polyhedral structures. It is a basis for the use of expressive movement forms in the arts of dance, dance drama and other related art forms. The body is seen as enclosed in a series of nested crystalline structures in space, the centre of the body coinciding with the central point of each of the polyhedral forms. These nested polyhedra are of different sizes, growing from the very small to the greatly enlarged, gradually filling the space around us. Within this schema, our range of movement can be observed and studied as a form of harmonic progression. During the progression from one polyhedral structure to the next a transposition takes place, revealing different modes of movement expression. The "tuning in" of our body to these modes brings about an awareness of effort and spatial qualities, and a sense of the interrelatedness of all man's various movement expressions.

The unity of our being is but a mirror image of the universal harmony around us.

### Notes

1. The term "crystalline" was used by Laban in a very special way to refer to the five regular *polyhedra*: tetrahedron, cube, octahedron, icosahedron and dodecahedron, which are of course not confined to the structure of crystals.

2. Dimensionals, in Laban's usage, are inclinations which belong to a three-dimensional lattice, or three-dimensional cross. There is, respectively, an angle of 90° between the three dimensionals, and the perpendicular inclination is at a 90° angle in relation to the earth. This also accentuates the upward-downward axis in the human body stance, in contrast to animal posture. Stability in movement is achieved through various stresses in different parts of the body, related to such dimensional directions, many of which are found in the structure of the polyhedra, not only through the centre of the structure but also in peripheral edges and transversals. Thus in any movement sequence, these dimensionals will have a *stabilizing* influence, in contrast to the diagonally oriented inclinations mentioned in this article, which stress *lability* in movement.

3. Mathematical groups are based on systems of interrelated structures. The group systems related to crystalline structure are mainly based on concepts of *symmetry*. For example, in addition to the best-known bilateral symmetry group, there are other groups of rotational, of translatory and of inverted forms of symmetry. A crystal structure belongs to one or more of such groups.



4. Polyhedra are classified according to the number of their faces, vertices and edges. Thus the tetrahedron is first or smallest, with 4 faces, 4 vertices and 6 edges; next is the cube, with 6 faces, 8 vertices, 12 edges; then the octahedron, with 8 faces, 6 vertices and 12 edges; then the dodecahedron, with 12 faces, 20 vertices and 30 edges; and finally, the icosahedron with 20 faces, 12 vertices and 30 edges. This sequence leads to a natural "nesting" of the polyhedra within one another.

5. Effort, in Laban's sense, refers to the *qualities* of movement, particularly-manifest in the dimensions of weight, space, time and flow.

6. Effort actions consist of combinations of a weight factor, a time factor, a space factor and a flow factor; the set of eight includes thrusting, floating, dabbing, pressing, slashing, wringing, flicking and gliding.

This article illustrates many of the ideas touched on by Sylvia Bodmer in her recent interview in *Movement and Dance* 68, May 1982, pp 10-24. During the course of the interview Mrs. Bodmer drew my attention to the article, first published in *Main Currents in Modern Thought*, vol. 31, no.1, Sept-Oct 1974, pp 27-31, and suggested that *Movement and Dance* might reprint it as it had not been published in Britain. We do so with great pleasure, and with thanks to the Editor of *Main Currents* for granting permission.

EDITOR

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**"NOTES ON MOVEMENT THERAPY"**

RUDOLF LABAN

*I should like to contribute the following short article from the Laban Archives to this issue of the Guild Magazine, as, I think, the theme is very relevant at the present time.*

*Laban wrote this article around 1949 when he was much enwrapped in the problem of helping mentally disturbed people through creative movement. He worked then with patients of the Withymead Centre for Remedial Education through Psychotherapy and the Arts in Exeter. His central aim in the treatment of people was to establish effort balance and a normalising of their vital rhythm.*

*This was at the basis of all his teachings — whether applied to education, work, recreation or spiritual endeavours — namely the centering of the polar opposites of human effort through a dynamic balance between the active and fighting attitudes and the passive and receptive ones. When conflicting tensions become stagnant the natural flow of creativeness, inherent in everybody, is interrupted and a feeling of fear and frustration sets in. This, he found, can be atoned by helping people towards an awareness of the unity of movement in nature and being part of its large cyclic rhythm and constant change.*

Lisa Ullmann.

**Art and mental hygiene**

The development of artistic creativeness and especially of creative dancing and dramatic movement is an essential means of mental hygiene. Instinctively applied in the writings, scribbles, and in the so-called impulsive gestures of mentally disturbed persons, the use of this means of mental hygiene has been developed into art therapy.

It is interesting to observe how many gifted artists, writers, dramatists, painters, sculptors and also actors and dancers, show in their work a hyper-sensitivity to conflicts out of which their creativeness seems to flow, or by which this creativeness is, at least, highly stimulated. Several medical writers\* have investigated this problem from their own point of view. In their surveys dramatists and novelists are favoured, which is not surprising because conflicts are the very stuff of their professional interests. Creative dance and the personalities and works of choreographers are less well known by them because their forms of expression, as well as those of the creative actor and dancer, are but rarely fixed in a notation which is legible to everybody. Nevertheless, it is a fact that these artists of movement express their conflicts, or the conflicts of others of which they become aware, in their particular medium which is movement.

The investigations of therapists stress the point well known to everybody, that creative artists are frequently unbalanced in their private life. This does not, of course, mean that they are mentally ill. On the contrary, they find the balance between the conflicting tensions which fill their minds in a most sound process which is just their creativeness. They

\*Lombroso, Freud, Dr. Lange-Eichbaum, Professor Kretschmer, Sir Russell Brain etc.



do not rush to doctors, analysts or confessors; not even to friends in order to unburden their minds and to relieve their inner tensions, but project them in admirable work which is apt to give to the reader or spectator great relief in his inner attitude to the world and its happenings. The intensity of inspiration and moving emotion radiating from the work of a genius is often almost unbearable for the average public because too many and too powerful conflicts are stirred up in them.

The gift of being able to bring such terrific inner tensions before an audience can, of course, also be misused. In a gangster film the uncanny fascination of violence, cruelty and treachery is presented as a kind of heroism in which the natural repugnance against these inner attitudes is suppressed and made almost attractive to the undeveloped taste and mind. The fear of death and annihilation is often over-stressed without the redeeming vision of the inscrutable eternity and infinity to which man belongs. Passionate sentiments of revenge are extolled which lead to bad actions bordering on insanity.

The fact is that the tremendous tensions produced by inner conflicts and frustrations, especially when they remain subconscious, are not only, or always, destructive but can become most constructive in the creativeness of a more or less talented person. The stimulating side of the conflict differs greatly from the simple desire to seek release or perhaps expiation. Morbid and fantastic characters are not always artists but their almost involuntary scribbling and gesticulating can be led into channels where the productive process prevails over the destructive one.

This is one of many features of mental hygiene through artistic activity, a primitive rather than an exhaustive characterisation of it.

Emotional immaturity can be relieved through art therapy. Egocentric segregation is led into the channels of communication with or for others. The fright of contacting others and the state of melancholy connected with it is loosened through the attempt of communication which is found in all artistic expression and especially, or primarily, in movement expression. Preoccupation with feelings of guilt and with anything which is felt to be evil is smoothed away by mental hygiene, the most powerful of which is artistic creativeness. The heightened state of well-being produced by creative enthusiasm in the art of movement removes disorders of the organism physically expressed in disturbed rest and recovery, sleeplessness, obsessional moods and unhealthy functions of appetites.

Mental hygiene through artistic creativeness needs, of course, a certain guidance and planning if it is to exceed the instinctive scribbling and gesturing noticed in persons under the influence of inner conflicts. The study of the psychology of movement and its harmony (including its disharmonies) is a means of acquiring the capacity to give such guidance and the ability to plan progressive improvement in the effects of mental hygiene. The study of man as an integral psychosomatic unity is intimately connected with the study of the psychology of movement.

Mental hygiene has other branches than those applied in art therapy. There is, besides art, science (and especially medical science), philosophy and religion which offer rich approaches to mental hygiene. But the most

fundamental approach seems to reside in the psychosomatic function of dancing.

### **The study of the psychology of movement.**

*Psychology of movement* is a new discipline in which the various factors constituting mental life, as appearing in bodily expression and action, are studied. The practical aim of this study is to secure means of exercising and regulating movement expression in the service of *mental hygiene*.

The study of movement on which the investigation and practice of this branch of mental hygiene is based comprises the *observation and analysis* of the bodily behaviour of children, adolescents and adults in *everyday life, processes of work and school activities, work and occupation* and, finally, *recreation and artistic expression*. The analysis of the observations — either of individual or collective behaviour — gives guidance for a progressive insight into the nature of movement and the procedures by which the *balance and harmonisation* of the underlying mental processes are achieved.

Visible movement expression is associated with audible movement expression. The study of movement should be assisted by *films of movement and other recordings* (both graphic and audio) in which essential reference material of observation is kept stored. A special *shorthand movement notation system* facilitates the jotting down of the findings of students and observers. Valuable exercises and expressive movement sequences for groups and individuals deriving from the study, observation, analysis and practice of movement should be notated and sometimes filmed or otherwise recorded.

Mental hygiene is a necessity for everybody who lives under the stress of a complex civilisation such as ours. It is designed to create preventive measures against the danger of more serious breakdowns which would necessitate medical advice. People apply the principles of physical hygiene but only very few realise that incipient inner insecurity and debility demand hygienic precautions of a special kind. Much damage can be prevented through exercise and practice under the guidance of instructors trained in movement psychology.



I had no idea what the outcome would be when I applied to the Schools Council in September 1981 for funding for a project that was still only a germ of an idea. However my thoughts expanded as I wrote the ideas down. The project I had in mind was to develop teachers and other colleagues awareness in the use of movement and dance for growth, change and communication with special needs groups. It was to be curriculum orientated with resources pooled for use in the groups' environment. It would be hoped that the project would give clear indications for the curricular content in the training of future dance movement therapists. It would be practically based in order to share and facilitate exploration of the benefits that dance and movement experiences may have for special needs groups. The project would help develop a further resource to be at the disposal of those with special needs.

I was surprised when a field officer came to college to discuss the project, he seemed enthusiastic and wanted to support it for a Morrell Grant, naturally I went along with the flow. It seemed that this type of development was exactly what they were trying to promote — grass roots level projects where colleagues work together.

So I made my application, still with some hesitation, and invited colleagues from local mainstream/special schools, colleges, and psychological services to join me in the project. The response to my outline, aims, mode of operation and eventual outcomes was fairly positive. I was encouraged after a couple of meetings with interested people, they were lively, motivated and represented a good cross section of colleagues in the field. We were now six — one mainstream teacher (primary) with a class of special needs children, two special school teachers, an educational psychologist and two college lecturers. We had varying backgrounds in dance, both in the 'doing' and the 'teaching', our experience with populations of special needs groups covered a wide range.

At the next meeting of the project team I was pleased to announce that we had been granted an award from Schools Council. This stimulated further efforts to raise monies which were equally successful: Lloyds Bank, a local football team, donations from friends and the Royal Wedding Fund. We became very solvent and to date have invested in our need for video tapes, slides, photographs, materials for checklists, have photocopied relevant papers and paid colleagues travel expenses. We are compiling a final Handbook as a result of the project which will also need funds to be produced.

### Objectives

The team meet regularly to discuss ideas, pool resources and generally clarify our objectives. Seminars, lectures, video and the sharing of work were the main vehicles used to evaluate the work and achieve our objectives which were as follows:

- 1) To identify the groups needs as individuals and in a group setting for helping adults/children labelled difficult, behaviourally handicapped, maladjusted, remedial or learning disabled.

- 2) To identify the emotional needs of these individuals which may be modified by movement and dance techniques.
- 3) To involve small groups of identified individuals directly to experience the techniques developed.
- 4) To devise specific techniques through on-going field work and discussion using the media of movement and dance.
- 5) To restructure, redefine and clarify these where necessary.
- 6) To evaluate results.
- 7) To share with other colleagues how the media of movement and dance may become an additional resource for social/emotional growth and change in a variety of settings with different populations.
- 8) To develop materials within the group as an aid to devising techniques.
- 9) To write our findings down for other colleagues to use, if they should choose to, as a springboard for their own work.

### Project Outcomes

- 1) It would be hoped that there would be an improved awareness in the use of dance and movement with colleagues own groups.
- 2) Although not a 'measured' outcome we would hope that there would be an emotional growth and change taking place in the populations directly concerned with the project.
- 3) Special needs populations not involved in the project may be given the opportunity to share similar experiences and benefits through other colleagues using the handbook and participating in day workshops.
- 4) Dissemination of Information would be done through the distribution of a handbook to advisors, local L.E.A.'s, teachers, teachers centres and selected schools in the first instance.

Colleagues from the project would be encouraged to visit schools, adult training centres, hospitals to illustrate techniques. It was also planned to:

organize a day workshop where all the project team can contribute:  
 arrange a weekend conference for the sharing of work from a wider field:  
 set up an in-service course to meet the needs of local colleagues.

Our meetings were not always as plain sailing as we might have hoped, difficulties arose despite our rationale and planning. For a long time we could not understand each other's language. It is only now in our second year together that we are able to understand what each of us is talking about! The specialist dance colleagues were often too technical for the mainstream teachers and those working with the less handicapped could not always hear those of us working with more severe groups.

All groups had emotional needs but of varying natures. How to make activities and methods available to all? Emotional difficulties provided us with a framework from which to work and finally devise suitable techniques for working with these difficulties. Being able to accept structure, tension, release, leading, following, walking away, trusting another or being able to repress or express anger may be areas to look at when developing movement and dance activities for our groups. We looked at



what the needs were and explored ways in dance which might help to fulfill them. Misunderstandings, disagreements and lack of knowledge plagued us but did not disway us. For the first six months the group dynamics were a dance of conflicts with transitions of less fragmented elements. Listening was not our strongest skill it seemed. The team gave several long days and weekly evenings over an eighteen month period. We had one member leave due to pregnancy and then there were five. Since we have had one engagement and one marriage (mine) so the project has not quite taken up all our spare moments!

Somehow work got well underway. Movement observation sheets were designed and checklists drawn up, videos of colleagues' group work were made and evaluated, activities were experimented with and re-defined. The videos have now been edited, titled and commentary added for additional use in dissemination of material. Photographs aided discussion as did slides of groups in action. Constantly the questions 'how', 'why', and 'in what way' were being asked. We had now begun to formulate our ideas in writing, we outlined our theoretical and philosophical persuasions and collated the activities. Some agreement was beginning to emerge and we were making headway towards the production of a handbook, which we hoped would act as a springboard for other colleagues in their work with special needs groups or individuals, specifically in the affective domain.

#### Recent developments

A friend and teacher of mine was to be on a European Tour lecturing on Dance Therapy — just the area we were getting into. It was suggested that the team write and invite her to the college, under the auspices of the project with the administrative support from the Faculty of Education. In due course we were pleased to arrange a seminar in which 35 people participated, mainly from Durham and Northumberland. We were encouraged to arrange a follow-up of a practical day's workshop for colleagues interested in or working with special needs groups in movement and dance. This was also well attended. The team were all involved in a sharing of some of the techniques that they had found useful with their groups. Colleagues participating came from a variety of settings: adult training centres, hospitals, special schools, mainstream schools, sports centres and psychological services. They held posts as headteachers, teachers, nursery nurses, instructors, assessment staff and administrators.

That was in June 1983. The team still have a little way to go. The handbook seems to get longer the nearer to its completion we get. We still need to add music suggestions and other useful resources. In addition we feel that for schools a section on 'links with the curriculum' may be in order. From our experience a glossary of terms is essential together with a short reading list. Although we feel committed to non-verbal means of facilitating growth and change this does not mean we have ignored the importance of language and self understanding. We are in the process of writing a section on self disclosure and its links with dance.

It is anticipated that the L.E.A. will agree to help in the typing and distribution of the hand book in its initial form at the end of the summer. We hope to send it to workshop participants and selected others for commitments. This feedback is essential for us to evaluate the usefulness (or not) of this resource. Upon collating this information we hope to amend the text/activities before a final version is published for national distribution.

The team were asked to arrange another day workshop with more options for a variety of approaches. Long term aims such as this and a weekend conference are still fluid at present.

I have learnt a great deal from the project. Working in a team situation does have its limitations but there are some important adaptation skills to be learnt as well as the high energy generated when everything harmonizes! The sharing of my ideas techniques, experiences, theoretical models and approaches has made me richer and a good deal clearer. Thrashing out these ideas, the need for justifications and language, and adapting my thinking has developed me both personally and professionally.

The handbook is aimed at the non-specialist in dance or therapy. It is this that provided the core of my new thinking — spreading of therapeutic insight and an awareness of the therapeutic possibilities in movement and dance activities to non-dancers and non-therapists which may help them to work more effectively in the field with their special needs groups.

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*Helen Payne West is currently researching into dance therapy with sociopathic adolescent boys and would be interested to hear from others working in this area. Her address is: Faculty of Education, New College Durham, Neville's Cross Centre, Durham DH1 4SY.*



".... I found myself jumping out of my chair to explore new movement ideas and jot them down ...." — Peggy Hackney, Division of Dance, University of Washington

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**BIRMINGHAM CONTEMPORARY DANCE CLUB:  
THE FIRST FORTY YEARS**

KAY GARVEY

One August day in 1934 I was sitting on Newton Abbot Station awaiting a train connection when a group of exotic-looking people exploded from an incoming train, talking volubly in German. I watched with interest, not knowing that they were members of the Jooss Ballet and the movement theories on which their form of artistic expression was based were to have such a profound and lasting influence on my life.

In the previous September Jooss had fled from Nazi Germany escaping arrest and a concentration camp by only a few hours. The following April, Sigurd Leeder and the staff and many of the pupils of the Jooss-Leeder School at Essen followed him to Dartington where Mr. & Mrs. Elmhirst gave them the use of music and dance studios, an art school and a theatre so that they were able to rebuild their repertoire in ideal conditions. Here Jooss met again his former teacher, Rudolf Laban, in whose school he had studied and with whom he had worked during the years when Laban was investigating the body's potential, formulating its basic laws of action and developing his scientific study of the principles governing all aspects of human movement.

Here, too, he met an American dancer, Louise Soelberg, who joined his company and danced in many of his ballets including *The Green Table* and *The Big City*. Miss Anne Thorpe, Birmingham's Organiser of Physical Education and her colleague, Mrs. Eileen Harper, had met Louise when they were attending courses at Dartington taken by Rudolf Laban and his close collaborator Lisa Ullmann so when Louise came to live in Birmingham in 1941, they asked her to take a movement course with City teachers. She is reputed to have said — "I will teach them to dance but I cannot teach them to teach", so we had to discover for ourselves the theories underlying the movement sequences which our aching bodies struggled to perform on alternate weekends throughout that year.

**The foundation of the Club.**

It was a very dedicated group of people, members of this course and dancers from Mrs. Harper's Athletic Institute classes, who attended a meeting on Saturday 13th December 1941, when the decision was taken to form a dance group to be known as *The Birmingham Contemporary Dance Club*. Miss Thorpe was elected as Chairman and Louise Soelberg agreed to be the Artistic Director and incidentally, the teacher, for much of the first year. It was decided that the Active Group should meet weekly on Monday evenings in two groups as over sixty dancers wished to join the club. The Associate Group was to meet on Saturday evenings at intervals throughout the year when Louise would arrange a rota of dancers and speakers on various aspects of the arts relating to dance. Miss Thorpe and Mrs. Harper allowed us to use the Athletic Institute for both types of meeting which was a great help to a club struggling to establish itself.

Louise herself was both speaker and dancer at our first Associate



Group meeting. She lectured briefly on the history of dance and then gave a recital of six very varied dances, the most memorable being **Puritan Motif**. Later we were fortunate enough to have dance recitals given by Lilla Bauer, Yoma Sasburgh, Lou Hoving, Pola Nirenska, Renate Kuh and Lilian Harmel. Our speakers included Sir Barry Jackson on the history of the Birmingham Repertory Theatre, Adda Heynssen on Music, Beryl de Zoete on Balinese dances, Peter Goffin on Stage Design and Terence Morgan on Indian dances and Dance Composition.

A year later after the establishment of the Club Louise left Birmingham and then we had to assume full responsibility for organising Associate Group meetings and for arranging a teaching rota for the Active Group's weekly sessions. Inevitably membership dwindled until we could no longer expect to occupy a large Athletic Institute gymnasium. We found a home for the Active Group in a dance studio overlooking New Street Station and there we worked happily for years until, one night, someone failed to turn off a tap securely, the shirts in the warehouse below were reduced to a sodden pulp, and, with sad hearts, we once again searched for a meeting place we could afford to hire. Since then, we have had long spells in various centres.

Meanwhile, evening and weekend courses were arranged to replace Associate Group meetings, a school hall was hired, teachers were invited and expenses were shared. Sylvia Bodmer, Diana Jordan and Vi Bruce came to reach us, Lilian Harmel and Philip Thornton took a fascinating course on percussion and the notation of Balkan music and its application to movement but most memorable of all was the first time we met Lisa Ullmann. She came from Manchester to the old Steward Street School one sultry summer weekend and by the sheer magic of her personality and the dynamic energy of her teaching gave us a movement experience which those of us who took part will never forget so we were delighted when Miss Thorpe and Mrs. Harper asked her to take a course with the City's movement teachers, some of whom were in our group.

Soon afterwards a few of us started to attend holiday courses and each summer more members joined us. It was then that we met Rudolf Laban, took part in his inspiring classes and came to appreciate both his genius and his sense of fun. We studied his movement principles and their creative use in dance compositions with Lisa Ullmann, took part in Sylvia Bodmer's exciting movement choirs, experienced Diana Jordan's gentle, intellectual approach, saw Geraldine Stephenson's first dance recital in the Barn Theatre, and for good measure, sang rounds with Gustav Holst's daughter Imogen and heard Leon Goossens play by candlelight in the Great Hall at Dartington. These were happy times when long-lasting friendships were made and we gained the inspiration we needed to continue running the club.

### The 1960s and 1970s

As with all societies, membership fluctuated and we had our lean years, but the club survived to celebrate its twenty first birthday when we had a glorious Day of Dance. Kay Tansley, a founder member, took an

invigorating morning session on the theme "Renewing Acquaintance" which created the mood for the afternoon's lively frolic with Lisa who took us on an energetic coach ride, a sparkling session which was her birthday gift to the club. In the evening, we had a formal dinner with speeches and toasts.

Our next day of Dance was in 1966 when we celebrated our twenty fifth birthday and our first quarter century of dance. Again, Kay Tansley took the morning class and got us moving harmoniously together in preparation for Geraldine Stephenson's beautifully developed session based on the use of percussion. The day ended with an informal but very enjoyable dinner with our guests.

During the years between these two occasions new members joined the group, made a valuable contribution and then moved away, but in 1964, one dancer who joined the group for a few months before going to the Art of Movement Studio came back after her year's course. Three years later, when she attended Joan Russell's Summer Course at Worcester, she met two dancers who joined the club soon afterwards. This was a turning point in our story for these three members have stayed with us; they have accepted responsibility for the teaching, they have attended weekend and holiday courses and made new contacts and by their wholehearted devotion have renewed the life of the club. The earlier pattern is being repeated.

Every year, five short courses are arranged by the club committee, guest teachers are invited and all the members are encouraged to put forward their ideas and to share in the leadership. Those of us who no longer dance get great pleasure from watching the classes and we are made to feel that by our encouragement and appreciation we are making our own special contribution.

Since 1971, club members have worked together to present a series of productions for movement festivals at the City's Central Hall. For the first of these, **In the Beginning** ----- we used the words of T.S. Eliot's **Choruses from the Rock** to compose a dance about the Creation and man's struggle to find God. The 1974 production, **City Streets**, opened with a dance motif showing tube train commuters and went on to express the loneliness, aggression and violence which can sometimes be a part of city life, a theme sadly emphasised by the wailing of Ambulance sirens as we performed on the night of the Birmingham pub bombings.

In 1978, the drums and parakeets of Paul McCartney's Kreen Akrore gave us the idea for **Ritual** in which one of a group of maidens was sacrificed to a larger than life sun mask effigy, a dance sequence which began and ended to mysterious music taken from Ariel Ramirez's Misa Criolla. Our last Central Hall production in 1981 was **Flight**. This was originally the theme of one of our Monday evening sessions when after studying photographs of birds flying singly and in formation and using word associations with the music of Stravinsky's Fire Bird, we developed a group dance with three themes — the exhilaration of flight, birds of prey and the harmony of formation. These impressive productions reflected the creative drive and the enthusiasm of the club.



**The fortieth anniversary**

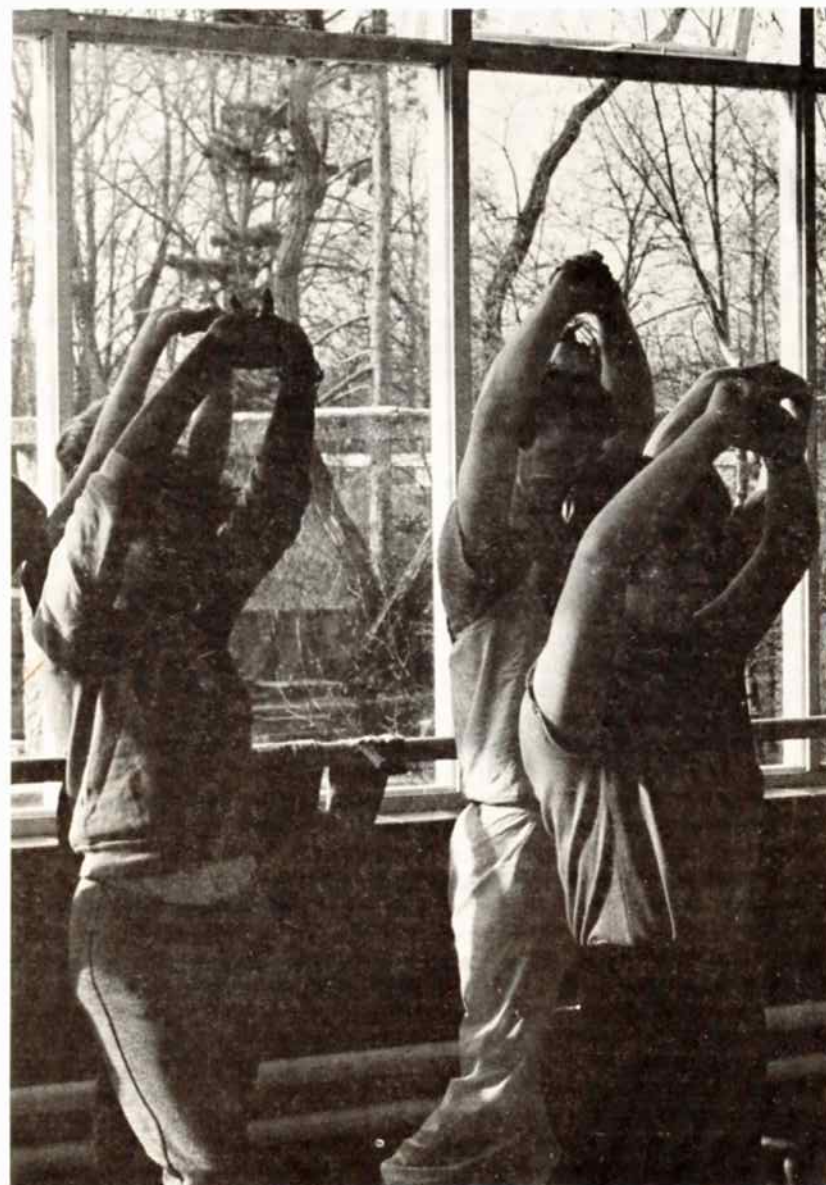
On 7th December, 1981, we marked the *fortieth* anniversary of the founding of the club with a special session on the theme **Celebration**. Judith Holden came from Worcester to take us, five founder members who attended the meeting on 13th December 1941 shared the evening with us, and there were speeches, toasts and the cutting of the birthday cake which had a candle for each decade of the club's existence. Three months later, we invited friends and former members to share a Day of Dance at Cannon Hill Arts Centre, when we were delighted to welcome Sheila McGivering, Chairman of the Laban Guild, who came from Chester to be with us. One of our group, Mary Crump, took a lively opening session and Kris Plant, a former member, who rose from her sick bed to share the morning's teaching. The afternoon session was taken by Joan Russell who joined the club soon after it was founded and who has always been a most loyal supporter. With great skill and verve, Joan drew small groups of dancers into a harmonious whole and the dance ended with the group moving towards the watching guests, establishing contact with former members — the past and the present were fused. It was a happy day, one that we hope to repeat in 1991 when we look forward to a *fiftieth* birthday party to celebrate half a century of dance.

*Birmingham Contemporary Dance Club's Anniversary was celebrated at the Midlands Arts Centre, Cannon Hill. A felicitous choice, the centre is one of the most pleasantly situated in the country.*

*I had the good fortune to have the use of the centre's excellent dance studios during the summer and, whilst working there, was most impressed by the facilities and the atmosphere.*

*Although Cannon Hill is an arts centre its extensive range of dance activities makes it comparable to regional dance centres; this autumn there will be no less than 45 different classes per week. I asked Alan Dilly, the dance organiser, for a short illustrated article to give Guild members an idea of what goes on at the centre.*

(Editor)



Class at Midlands Arts Centre,  
showing Cannon Hill Park in the background.



ALAN DILLY

Midlands Arts Centre is a modern building situated in the grounds of Cannon Hill Park (next to Edgbaston Cricket Ground) in Birmingham. The centre opens out onto the park itself, sharing a common entrance and housing an open-air theatre.

The centre has three light and airy dance studios (see photograph), one of which is large enough for performances too. In addition, there is a theatre, cinema, gallery, restaurant and many practice and performance spaces that house everything from a Puppet Theatre to a Steel Band. Dance, then, takes place within a thriving artistic environment.

Cannon Hill is a centre for both teaching and performance. There are currently 45 dance classes a week and a programme of over 20 dance and mime performances a year. It is a major centre for dance and mime in the West Midlands and local dancers such as Nahid Siddiqui, Chitraleka Bolar and Jayne Stevens are teachers at the centre as well as regular performers. The centre even has its own developing community theatre — Taking Steps.

We try to cater for everyone at the centre, being aware that Birmingham is both a heterogeneous local community and an international city. Recent performances have included Nahid Siddiqui in a programme of Kathak dances; Mick Wall, the Midlands-based mime; Even Stevens; Laurie Booth; and Vesna, a company of Ukrainian folk dancers. A catholic selection. Our autumn programme includes Alarmel Valli in a programme of Bharatnatyam and Sara & Jerry Pearson from the U.S.A.

Our greatest success has been with our dance classes for adults and children, which have attracted both participants and the attention of the local press:

It's on with the dance every day of the week at the Midlands Arts Centre, Cannon Hill, Birmingham.

With more than 800 adult enthusiasts attending weekly classes in dance of different kinds, it is hardly surprising that the full schedule occupies several hours each day . . . No wonder they are calling 1983 the "year of the Dance" at Cannon Hill.

*Evening Mail 5.2.83*

Yes, over 800 adults a week. And that isn't counting the hundreds of children too. We have fourteen regular teachers who offer ballet, modern dance, Kathak, jazz, tap, Bharatnatyam, belly dancing and various limbering programmes: for all levels of experience from complete beginners to advanced. One-off sessions are popular. Dancers from London Festival Ballet and Sadlers Wells Royal Ballet will be giving classes this autumn and we try to arrange for any visiting dancers to include a class with their programme.

We also hold specialist weekends. This September we had a well attended Dance Teacher Weekend which, as well as dance classes in a variety of styles, included a lecture on technique and creativity by Joan Russell, MBE. As you may know, the Birmingham Contemporary Dance



Children's class at the centre

Club, which has a long association with The Laban Guild, held its 41st Anniversary celebration here this year. We are always pleased to welcome Guild members and to host events (when the space is available).

Earlier this summer the centre presented a programme of "Dance Arts" that illustrated the way dancers connected with the centre develop creative work from the regular classes. Peta David, the regular jazz dance teacher, worked with a group of children from the Friday "Chance to Dance" classes. I worked in conjunction with the centre's textile department and 12 people from the adult classes.

Both groups made dances especially for the show and Even Stevens performed "A Dose of Andrews", a work from their repertoire. So the programme showed different groups who regularly work at the centre — adults, children, teachers and professionals — but brought them together creatively to show that our work is much more than isolated classes and one-off performances.



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## **REVIEWS**

**DANCE FILM AND VIDEO  
CATALOGUE**  
National Resource Centre for Dance  
(1982), University of Surrey. £3.50p

Dance film critic and historian John Mueller once wrote that increasingly 'the student of dance without access to a film projector is as ill-equipped as the student of music without a record player.' Take into account the subsequent success of the video cassette recorder, and the importance of a publication that tries to collate all information about current dance film and video availability in this country can clearly be seen.

The catalogue concentrates on those items available for hire and or purchase and following the aims of the Centre attempts to cover all types of dance and tries to satisfy the requirements of a wide range of users. It is divided into separate film and video sections which are arranged in title order with each individual entry divided into sections giving: 1) technical format details, 2) notes of contents, choreographers, dancers, 3) distributor. Hiring details and prices are not given. These detailed entries are accessed by 9 separate alphabetically arranged indexes covering such features as choreographers, companies, dancers and types of dance.

Following this there is a brief guide to archive collections in this country and material they contain; a bibliography of other guides to material; and an address list.

The catalogue is roughly parallel, both in scope and arrangement, to the American *Dance and Mime Film and Videotape Catalog* produced by Dance Films Association. Both are compiled by using distributor and publisher catalogues to form a central data base and seek to be neither selective nor evaluative. Hence both are dependent on the goodwill of the distributing trade and their recognition of them as a useful intermediary, and therefore a willingness to send regular information. The two however do complement each other well and provide a useful overview to availability of material on both sides of the Atlantic.

Because the book acts as a finding list, currency and accuracy of detail are all important and the Centre recognises that regular updating will be necessary. If the objective of serving all types of users is to be met evaluative entries will be

necessary, indicating purpose, intended audience, quality of filming and techniques, and distinctions made between filmed stage dances, choreography specifically for the screen and record film. More detailed credits and greater accuracy than publishers' catalogues give will allow for more thorough and varied indexing, e.g. the addition of composer and set/costume designer indexes. Again the Centre is aware of this and would like to build up a team of contributors; to this end appraisal forms are sent out with the catalogue.

Paradoxically, one of the virtues of the catalogue is that one is able to see clearly what is not available hence helping identify areas for future action. Firstly, it shows poor distribution in this country of material readily available in America. Secondly, that despite there being increasing coverage of British dance on film and video (in some cases given peak viewing slots on television) because of reasons to do with contracts, unions and copyright very little of this is available for general hire or purchase. Thirdly, there is little reference to record films or videos being available for hire or accessible in archive collections for the serious student, historian or choreographer to use.

Concerning archive collections, the Centre again requests further sources and has itself been conducting a survey of dance collection holdings including film/video in various institutions. This promises to be useful as this country again falls behind the facilities in America where films can be viewed or loaned from Public, State and College libraries.

Finally, it may be useful in future editions to provide a brief guide on the use of film and video, particularly problems that may arise such as copyright (e.g. rules concerning the showing of video to groups) and problems for academic libraries wishing to purchase commercial videos. As American directories are listed problems in purchasing such material could be discussed: e.g. the incompatibility of American and British standards which makes American videotapes only playable on specially adapted equipment.

The Centre have produced a catalogue which will not only be a great aid to all those interested in dance but they have also given them the opportunity to lend their expertise and share in the creation of future editions.

**Trevor Harper**



**YOUR MOVE: A NEW APPROACH TO THE STUDY OF MOVEMENT AND DANCE** by Ann Hutchinson Guest (1983) New York: Gordon and Breach. Prices to be announced.

Ann Hutchinson makes the aims of her book quite clear:

*to provide an exploration of movement based on a fundamental, universal approach applicable to all movement study.*

She is by no means the first person to attempt such a task. There is a long history of similar undertakings. Why then is this, as the title suggests, a new approach?

During the twentieth century alone there has been a plethora of books and manuals which have made claims for the teaching of movement and dance and/or for "universal" principles. Indeed, Laban himself was a key figure in earlier attempts to describe movement in a way that was applicable to all dance (from *Choreographie I* in 1926 onwards). Furthermore, his work, especially in Great Britain, placed great emphasis on teaching and generated teaching manuals such as his *Modern educational dance* (1948), Valerie Preston-Dunlop's *A handbook for modern educational dance* (1963) and the many similar (and frequently derivative) books that came later. This is not, of course, to forget the substantial library of ballet manuals and contemporary dance do-it-yourself books that are available.

More recently there have been other important, yet related, developments. In America Irma Garmy Bartenieff and Dori Lewis graphically restated the "universal" application of Laban's work to all movement and dance forms in *Body movement: coping with the environment* (1980). During the last three years there has been an increasing concern with dance analysis as seen at the Leeds and Surrey Conferences on this theme. I admit to a vested interest here, having had the opportunity to work with Janet Adshead, Pauline Hodgins and Valerie Briginshaw on this topic.

I would be the first to admit that there are considerable difficulties presented by any claims for a "universal approach" to movement and, no doubt, aestheticians and philosophers will wish to look at this more closely. Where there is definite agreement is in the idea that to understand movement and dance it is necessary

to be able to make statements about movement components, or "elements" as Ann Hutchinson would have it. Indeed, she has already presented her argument for her "alphabet" of the "language of dance" in an article in *Movement and Dance 70*. It is this alphabet that forms the basis of her new book: 14 "prime actions and concepts of which movement is comprised".

*Your move* sets out to describe in considerable detail what these fourteen actions and concepts entail and how they can be experienced in the body.

The author uses three interdependent descriptive systems to deal with her movement alphabet — prose, simple drawings and motif writing notation. Her approach is markedly different from other books in two principle respects.

Firstly, the movement is taught through notation. That is to say that the notation is learnt as a means to learning and remembering movement experience.

Secondly, the book is aimed directly at the student. This is, indeed, a new departure. It is not a "teacher's handbook" full of tips, syllabus structures or model classes. It is a book that is to be used directly by the student with guidance from the teacher. What a refreshing change.

Each weighty copy (316 pages) comes complete with free exercise sheets and a teacher's guide. An accompanying cassette tape can be purchased.

The student is taken step by step from the basics of movement and stillness through actions such as rotation and travelling to an understanding of the spatial and dynamic elements implicit in all body actions. Each chapter deals with a clear theme and the overall effect is cumulative.

It is really too soon to offer a full review of *Your move*. It would be only fair to wait until the programme has been worked through from beginning to end. It is a practical book after all. Nonetheless, it should be said at the outset that it appears to be comprehensive, is easy to follow; well laid-out and exceptionally well illustrated. There is little doubt that those involved in dance education and training will find it at least interesting and at best invaluable.

The problem of dealing with "universal" principles was raised earlier and will, no doubt, be debated. Maybe some will query the author's basic alphabet but at least we have a substantial case that will

provide informed debate for teachers, dance makers, and analysts. The way this approach can be applied to the making of dances will have to await a further book on how experience of movement components can be used in the process of choreography.

A further debating point that arises is where the book attempts to lay out all movement possibilities, whereas dancers usually learn a selected, limited vocabulary appropriate to the form or style of dance with which they are concerned (be it ballet, kathak or contact improvisation). Nevertheless, teachers have been asking for a broad approach for some time and there is now an opportunity to try it out.

What stands out in this new book is the quite simple assertion that learning movement in the body goes hand in hand with learning how to notate and describe it. Not unusual in music, much less so in dance. In that *Your move* does provide a comprehensive learning text on this basis it can, rightly, be described as "a new approach to the study of movement and dance".

Michael Huxley



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**DANCE RESEARCH: THE JOURNAL OF THE SOCIETY FOR DANCE RESEARCH Vol. 1 No. 1, SPRING 1983**

Initial sponsorship by the Calouste Gulbenkian Foundation and the Radcliffe Trust, both of whom are committed to the fostering of dance scholarship, provides the background to this new journal. It is well designed with a pleasing type and a useful shelf-size.

To start at the beginning. It is inevitable that comparisons will be made with other journals. If the concern is for a journal of academic standing then it is usual for the Editorial/Advisory Board to indicate their academic credentials and their academic affiliation since it is not self-evident that these are necessarily known to those concerned with and for dance scholarship. Again, it is more usual to give rather more detailed guidance concerning the submission of manuscripts than the somewhat cursory note that is given here.

Turning to the contents of the journal. It is noted that this is a *preliminary* issue and consists of papers given at the First Conference of British Dance Scholars held in April, 1982. It is stated that the issue is "exceptional in its composition and length" and therefore could be judged as untypical of subsequent issues since these will only occasionally include papers read to the Society and will normally consist of "scholarly articles, book reviews, correspondence and enquiries". Given the foregoing statement it might be asked to what extent is such a journal necessary in view of the emerging quality and growing scholarship to be seen in a number of existing journals devoted to dance in the U.K. Presumably there is seen to be a gap in provision and the importance of the journal rests in its stated role of providing a "forum for the presentation, discussion and publication of dance research".

How then does this issue live up to its stated aims? The first point that can be made is that its value lies in the diversity of the material presented. This ranged from The Problems of Dance Aesthetics, Choreographic concepts and Practice to Anthropology and Dance Scholarship, Thoughts on a Theatre Museum and The Scholarly Challenges of Eighteenth-Century Dance. However, given the claim that the papers presented "covered a quite astonishing range", it must be said that as

areas of interest some, if not all, of the topics were predictable since they have been debated for some time and therefore are neither 'novel' nor 'unfamiliar' to the growing number of dance scholars in the U.K.

A feature of this issue was the predominance of historical papers and this brings to the fore the question of whether it is premature to launch a Journal per se, although the need for a Society for Dance Research is not in doubt. Is there a dilemma in the need to publish dance research while the problem of there being sufficient quality and quantity of dance research from different perspectives to sustain future issues remains? The 'publish or perish' syndrome is too well known for this new journal to fall into that trap but it must be acknowledged that contributors will also want, need, to test out their research in journals of other disciplines if the concern is not only for the exchange of ideas and the opening up of new lines of enquiry but also for dance scholarship of calibre. Having said that, this issue affirms that where dance research is informed both by knowledge and understanding of established disciplines — philosophy, history, sociology, anthropology, and of dance in all its many facets, then some lively and informative papers may be looked for in forthcoming issues.

Some thought might be given to the location of notes on the various papers since it makes for easier reading if they are located immediately following the paper in question. Again Notes on Contributors would appear to be a misnomer since an identification of status or place of work hardly merits such a title.

To conclude, any new journal that contributes to dance literature through informed scholarly debate is to be welcomed and the next issue of *Dance Research* is one to look forward to.

Jennifer K. Holbrook

**Week-end Course held by the Guild for the Combined Training Institute, University Hospital of Wales, in Cardiff.**

This course was extra curricular, and owing to approaching exams, the attendance was small: Three Occupational Therapy students, five Remedial Gymnast students, and the Principal of their College, Ms Peggy Gallagher, who is also Chairman of the Remedial Gymnast's Association. Eira Moore and Dilys Price, who are both now working in the health care field, joined the group, and Betty Meredith-Jones, Vi Bruce and Chloë Gardner were the tutors.

On the first day, Betty gave the students a very lively and clear experience of the concept of Effort; the extremes of each element and how the basic actions come about. The group did several tasks discovering the difficulty of making changes in one, two and then all three of the elements, and were introduced to the idea of variation between the extremes of any one element. Vi Bruce followed this with a recreational dance, using levels, spirals and partner relationships, with a lighthearted musical accompaniment.

Betty started the second day with work on space, giving the group many tasks to familiarise them with the dimensions, including some exciting improvisation to Missa Creole. Students must have appreciated the way in which an unfamiliar approach to movement was frequently linked to the anatomical structure and function of the body — an area of study in which they could feel at home. Vi followed this with a group dance using percussion and stressing the use of rhythms. Chloë ended the activities with a group dance concerned with the carriage and use of body weights in locomotion and changes of position, anticipating much of the work students will find themselves tackling in hospitals in the future.

The group were keen and interested, worked hard and showed that they understood what was taught. The discussion demonstrated that the students' lack of clinical experience to date (some were only in the first year) made it difficult to appreciate the possibility of using Laban's work as a specific treatment, but they could see its value in general recreative work in hospitals. We left them wanting to know more and Peggy Gallagher saying that next year this course ought to be in the syllabus. The tutors were made very grateful to Eira for her hospitality and all her kindness, which made the whole weekend a really good experience.

Chloë Gardner.

**L.I.N.C. Summer Workshop at Dartford College. 23rd to 31st July, 1983.**

Directed by Lisa Ullmann. Staff: Anna Haynes, Su Johnson, Rosie Manton, Maggie Semple, Sam Thornton, Susi Thornton. Guest Teacher, Vera Maletic.

It is five years since L.I.N.C. began its Summer Workshops and there is no diminishing of interest in, or enthusiasm for, this eight day intensive course inspired by the movement principles of Rudolf Laban. Indeed there was a significant increase over last year in the numbers attending the course. Students came from eight European countries and Australia, Canada and the United States of America; their backgrounds were equally diverse for there were engineers, psychologists, social workers, civil servants, nannies, physiotherapists and an operating theatre technician as well as teachers and university and college lecturers. The one factor common to them all was their desire to involve themselves in the course and this whole-hearted participation made a significant contribution to the success of a very demanding schedule.

Every day began with a session of Dance Training in which students, in self-selected ability groups, studied a specific aspect of Laban's work with a view to mastering the technical elements demanded by such study. This has proved, since its inception last year, to be a very popular aspect of the course and is actively dispelling the myth that technical or body mastery is irrelevant to a Laban training. The Main Course also comprised the study of effort rhythm and movement expression; form, flow and spatial melody; group movement and non-verbal communication.

All course members participated in a Dance Festival on the last afternoon of the course which had been preceded by two afternoons of very intensive work. This is a feature of the course and is regarded as being of particular value since it provides a rare opportunity for a large number of people to work together as a group. Those familiar with Laban's philosophy will know the importance he attached to group work as a unifying experience.

This year, for the first time, L.I.N.C., in conjunction with the Guild, mounted a Choice Topic for those who work in psychiatry and or rehabilitation and



students of the therapeutic disciplines. This was staffed by Chloë Gardner, Betty Meredith-Jones and Audrey Wethered, all Guild members and very experienced in their particular fields of work. Anna Haynes, Su Johnson, Vera Maletic and Lisa Ullmann provided the other Choice Topics on the creative arts in education, characterisation, spatial structures and movement observation. L.I.N.C. were happy to welcome Vera Maletic to the staff and anticipate that she will be at Dartford in 1984. L.I.N.C. also provided the staff for the dance aspect of the I.L.E.A. Summer School on Physical Education.

The most appropriate way to end this report on a very successful course is to quote from one of the many letters that have been received. "I thank you for this yearly opportunity to be inspired and stimulated in dance".

Sam Thornton for L.I.N.C.

#### STUDY OF DANCE 2 CONFERENCE AT SURREY UNIVERSITY, APRIL 1983

With all the recent developments in dance at Surrey University it seemed fitting for it to open its doors this year and host the Study of Dance 2 Conference (Study of Dance 1 Conference reviewed in *Movement & Dance* No. 68 p.46). The conference, attended by over one hundred delegates from the dance world and beyond, was extremely well-structured (for which Dr. Janet Adshead, the major organiser, must be commended). It provided opportunities for in-depth analysis of dance in various forms and study of some aspects of British theatre dance history.

It spread over five days and had both vertical and horizontal dimensions, which did not just involve standing up and sitting down! There was a daily focus on a particular period of British theatre dance history: Day 1 — British Ballet 1925-1983, Day 2 — Early Modern Dance in the UK 1900-1930, Day 3 — British Modern Dance 1965-1975, Day 4 New Dance.

These divisions made attendance on a daily basis an attractive option for some resulting in a fluctuating conference population, although a substantial core of 'full-time' delegates guaranteed continuity throughout.

Horizontal threads ran through the conference from day to day: every morning began (at 8:15 a.m.!) with a class in the style of the period of the day and each was followed by a lecture providing a general theoretical underpinning (one sociological given by Dr. Richard Dyer and three philosophical given by Dr. Betty Redfern). These proved invaluable contributions which enabled ensuing discussion and analysis to avoid some of the communication — breakdown pitfalls which sometimes occur when dance is discussed from different theoretical premises.

Other horizontal threads were provided by daily lectures, lecture-demonstrations, forums and performances (filmed and live) centred on the dance of the relevant period. Finally, each day had a seminar slot allowing delegates to try their hand at writing, or analysing the writing of others, about the relevant dance of the day. This full programme was supported by a resource pack containing historical documentation such as reviews, articles and programmes related to the dance being studied. Dance 'analysis' was one of the key words of the conference. The concept, which involves unpacking the choreography and performance components of dances and describing, relating, interpreting and evaluating them and the dance in toto, was outlined by Dr. Janet Adshead in an initial introductory lecture. It seemed it was intended to permeate the conference proceedings.

The programme then was very promising! Unfortunately, in practice it did not always live up to expectations. The 'British Ballet Day', which focussed on Frederick Ashton's work, seemed, with the exception of David Drew's informative class full of 'Fred steps', to frustrate delegates in their quest for the characteristic features of the 'Ashton style', since other contributions generally lacked detailed analysis.

The focus on 'Early Modern Dance in the UK' provided a fascinating insight into dances by choreographers such as Madge Atkinson, Ruby Ginner and Margaret Morris through performed reconstructions of a dance genre previously unknown to several delegates. The 'British Modern Dance Day' was disappointing in that it seemed to hover on the edges rather than plunge into any detailed examination of the dance of the period, with the exception of Richard Alston's il-

luminating lecture-demonstration and discussion of his 'Nowhere Slowly' (1970).

One of the best examples of analysis came in the final day, devoted to 'New Dance', when Stephanie Jordan took us through parts of Siobhan Davies's 'Rushes' (1982) performed by Second Stride on video. However, her analysis remained at the descriptive level and never quite ventured into the interpretive. The possible meaning or significance of the movements and phrases that were clearly identified was not raised. The social relevance of the choreographic and performance style, although alluded to, was not expounded. But perhaps this is asking too much from a conference that had already given much food for thought. There is after all a Study of Dance 3 Conference planned for April '84 (at Surrey again) focussing on dance anthropology and sociology. If the second conference is anything to go by the third should not be missed!

Valerie A. Briginshaw

#### 1983 ICKL CONFERENCE REPORT

The 13th biennial conference of the International Council of Kinetography Laban (ICKL) was held at Marymount College, Tarrytown, New York, August 3-14. The Council meets to discuss the development of the Laban notation system of recording movement (Labanotation/Kinetography Laban). This is the second time the conference has convened in North America. Previous conferences from 1959 to 1979 were held in Europe.

The following technical papers, circulated prior to the conference by the Research Panel, Judy Van Zile, Chair, were discussed.

Validity of Symbols — proposal from the London Group of Labanotators  
Automatic Retention: A Working Paper Concerning Validity — Judy Van Zile  
Analogy and Repeat Signs — the London Group of Labanotators  
Angling or Approaching the Surface of Support in Different Directions — Ilene Fox & Jane Marriett

Kneeling — Foot/Knee — Jane Marriett & Ilene Fox  
Proposal for a New Sign — Janet Moekle  
Point of Reference in Describing Positions of the Arm — Judy Van Zile  
A Proposal for New Symbols for the Head and Its Parts — Carl Wolz  
A Proposal for a Revised and Expanded System of Symbols for On and Off Stage Areas — Carl Wolz  
The Principles and Basic Concepts of Laban's Movement Notation — a report from the Principles Committee Chairman, Roderik Lange

Items that had been on trial for two or more years were reviewed and noted on. Ann Hutchinson Guest reported on ongoing explorations on writing open and closed positions.

Billie Mahoney showed through video tape and demonstration the "Unique Problems in Notating the Tap Dance *Tone Poem*, a Solo by Fred Strickler." Roderik Lange spoke about "Movement Notation and the Anthropology of Dance" explaining how the application of a full graphic system of notation is invaluable in researching dance styles and in the identification of dance dialects, and how the Laban system has become an indispensable tool for anthropological work on dance and has promoted a swift development of this area of studies.

Vera Maletic led a movement session on phrasing which she defines as the manner of execution or expenditure of energy within one or several movements followed by a paper "Dynamics of Phrasing Dance." Odette Blum presented "An Initial Investigation into the Analysis and Notation of the Dynamic Phrase in Ghanaian Dance" illustrated by films she had made in Ghana.

Norman Badler of the Moore College of Engineering, University of Pennsylvania, discussed "Dynamics in Computer-generated Movement," and Rhonda Ryman presented a paper by Dr. T. W. Calvert (Simon Fraser University), A. E. Patla and herself (both of University of Waterloo) titled "Adaptation of Labanotation for Clinical Analysis of the Kinematics of Human Gait." Further research will concentrate on utilising the



currently proposed subset of Labanotation symbols to record the kinematics of pathological gait, and on developing charts to notate other gait characteristics such as the kinetics.

Els Grelinger organized a reading session of excerpts of Laban dances that she has been researching. Her paper "Laban's Scores" examined what is left of studies and choreographies that can be attributed to Laban.

Judy Van Zile gave a preliminary report on "How Much Does a Score Say," and informal testing project, in which her notation of a Korean court dance was reconstructed by Mary Sweeney (Ohio State University) who had no previous knowledge of Korean dance and who was instructed not to seek any. A video recording of the reconstruction was taken to Korea to show to Van Zile's teacher and others who expressed surprise that their dances could be written in Labanotation, and that the dance could be performed as well as it was by people who had never seen their dances or listened to their music. They also pointed out mistakes some of which lay in the score, some in the reconstruction and some in the performance.

Reports of activities of the following notation centers were presented: the Laban Centre (London), the Language of Dance Centre (London), the Centre for Dance Studies (Jersey, Channel Islands), Centre National d'Écriture du Mouvement (Creppey en Valois, France), the Dance Notation Bureau (New York City), the Dance Notation Bureau Extension at Ohio State University (Columbus, Ohio), the Laban/Bartenieff Institute of Movement Studies (New York City).

Dai Ai-Lian spoke on the development of Labanotation in China. Ray Cook reported on the newly formed Notation Professionals Association which includes professional notators of all the dance and movement notations. Carl Wolz, Dean of Dance at the recently founded Hong Kong Academy for Performing Arts, described the exciting plans for that institution and the role that he hopes notation will play there.

Ann Kipling Brown (England) has been elected Chairman of ICKI for 1984-87. Newly elected Research Panel members are: Christine Eckerle (Germany), Ilene Fox (USA), Jane Marriott (USA), and Judy Van Zile (USA). Ann Hutchinson Guest and Maria Szentpál were elected

Honorary Members to the Panel in recognition of their many years of devoted service to it.

The 1983 Conference Proceedings will be available through the Secretary, Odette Blum, 180 West Kenworth Road, Columbus, Ohio 43214. *The 1985 Conference will be held in England.* Membership is open to anyone interested. Information may be obtained by writing to the Secretary.

Lucy Venable

## EVENTS

**November 26th. DANCE COMPOSITION COURSE** with Jackie Smith at Calverton, Notts. Course manager: Sarah O'Hare, 32 Merchant Avenue, Spondon, Derbyshire.

**January 16th - March 31st. THREE MONTH INTENSIVE MOVEMENT COURSE** run by Laban International Courses (LINC). Staff: Lisa Ullmann, Sam and Susi Thornton, Maggie Semple, Anna Haynes plus guest tutors. A special course to provide a firm grounding in the theory and practice of Laban's work. Takes place Mondays to Fridays from 2.00 - 6.15 p.m. in Egham, Surrey. Course manager: Susi Thornton, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 9PF.

**March 3rd - 4th. ANNUAL GENERAL MEETING WEEKEND.** This year's theme is **Laban's work in the community.** The course lasts from Saturday morning until Sunday tea time and includes the Laban Guild AGM to which all members are invited. The **Laban lecture** will be given by Peter Brinson, who has had extensive experience in this field through his work for the Gulbenkian Foundation and now for the Laban Centre. Tutors include Veronica Sherbone, Mitch Mitchelson, Caroline Savage and reps from the Leaders Training Scheme. Course manager: Sam Thornton (address as above).

**Laban Workshops.** Directed by Jean Newlove and staffed by Ms Newlove, Carol Ann Docherty, Ilona Sekacz and Sue Dunderdale. A six month course in two terms - 12th September - 11th December and 2nd January - 2nd April. Venues: Blackfriars Hall, London NW5

and the Pineapple Dance Centre. An intensive evening course in movement, dance, acting, music, percussion, notation, art and sculpture. Registrar: Coombe Cottage, Beech Way, Selsdon, Surrey CR2 8QR.

**Laban/Bartenieff Institute Christmas Workshop** with Irene Dowd and Peggy Hackney from December 26th - 30th in New York. Details from: Laban/Bartenieff Institute of Movement Studies, 133 West 21st Street, New York, N.Y. 10011, U.S.A.

**International Congress on Movement Notation**, August 1984, in Israel. Papers, workshops and advanced research seminars on notation. Further information: Adrian Grater, The Institute of Choreology, 4 Margravine Gardens, London W6 8RH.

**YORKSHIRE DANCE CENTRE.** Autumn events include: a contemporary dance weekend with Betsy Gregory in Sheffield, Nov 12th-13th and an **Open Forum** at the Civic Hall Leeds on Nov 24th. Plus, this and next term, regular classes at the centre in tap, jazz, contemporary, ballet, Tai Chi etc. Plus "O" level course and Val Briginshaw's *Dance Watching* course. The centre has recently moved to City of Leeds School on Woodhouse Lane. Up to date information always available from: Yorkshire Dance Centre, c/o Promotions Dept., Leeds Leisure Services, Municipal Buildings, Calverley Street, Leeds LS1 3AB. 0532 462121.

**MIDLANDS ARTS CENTRE.** Autumn events include a performance by Geoff Buckley as part of a Mime weekend which includes demo, workshops etc. 26th and 27th November; *Sadlers Wells Royal Ballet* workshop on Saturday 10th December. Plus classes every day until December 17th in ballet, contemporary, modern, jazz, disco, tap, limber, Indian classical dance styles, Indian folk and creative dance, belly dancing. Contact: Alan Dilly, Dance Organiser, Midlands Arts Centre, Cannon Hill, Birmingham B12 9HQ 021-440 3838.

**SOCIETY FOR DANCE RESEARCH.** Winter events will take place on January 7th, March 3rd, and will be concerned with **Dance Anthropology** and **Dance Archives**. In May there will be a special day

devoted to dance and film. Further details from: Dr. Janet Adshead, Secretary, The Society for Dance Research, Dance Studies, The University of Surrey, Guildford, GU2 5XH.

## BOOKS RECEIVED: REVIEWS IN MAY EDITION

Friedman, James Michael (1984) *Dancers are poems* San Francisco: Balletmonographs.

Howlett, Reg & Maureen (1983) *Dance: theory and practice*. Published privately. Available from the authors, Stag Villa, Milwich, Stafford, ST18 0EG.

Redfern, Betty (1983) *Dance, art and aesthetics* London: Dance Books. Price £8.95

## BOOK INFORMATION RECEIVED

Hobbs, Enid (1983) *Dance for Joy* Limited private edition. Available from Charlotte Mason College of Education, Ambleside at £8.00 + £1.50 p&p

*Report on Conference on Movement and Dance in Therapy and Special Education July 1982* with contributions from Betty Meredith-Jones, Lorraine Burr, Walli Meier, Kedzie Penfeld, Veronica Sherborne and Vi Bruce. Price £2.50, available from: — Chloë Gardner, Bonnyes, Hadley Common, Herts. EN5 5QG.

## VIDEO

**Notating Dance.** Third in a series of videocassettes produced by the ILEA showing pupils using notation. The teacher is Maggie Semple. ILEA teachers can order in the usual way, the ref. number is VC DAS 3. Essential notes available at £1.00. Other users can hire from Central Film Library, Chalfont Grove, Gerrards Cross, Bucks SL9 8TN. Tel. 02-407 4111 quoting ref. number 476. Essential notes £1.50.

## NEWS

**The Laban/Bartenieff Institute of Movement Studies** in New York, now in its fifth successful year, has received accreditation by the Joint Commission on Dance and Theatre Accreditation and is thereby recognised by the U.S. equivalent of the DES. The Institute offers professional courses in Laban studies, workshops and short courses.



**Action News**, the lively Newsheet published by **Warren Lamb Associates**, will in future be published under the aegis of **Action Profilers International**. Action Profilers International is a professional membership organisation established to further the development of techniques of behavioural analysis known as Action Profiling. The system, developed by Warren Lamb, is based on Laban's work, and is the subject of a number of books (see earlier issues). Information:- Carol-Lynne Moore, Editor, Action News, API, 440 Chiswick High Road, London W4 5TT.

#### ADVERTISEMENTS IN MOVEMENT AND DANCE

From November advertising in the magazine will be managed by the *Guild Publicity Officer*. Please get in touch with her in good time and advertise your publication, video, event, course etc., in *Movement and Dance*. Rates are reasonable and quotations will be given on request. All enquiries and future advertising copy to:- Sarah O'Hare, Movement and Dance Advertising, 32 Merchant Avenue, Spondon, Derby.



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Please contact the Editor in good time if you wish to submit an article for publication or if you wish to be a reviewer. Please send press releases and news information to the Editor at the earliest opportunity. If your article includes drawings please include a best copy in addition to copy within the text. This best copy *must* be drawn in black ink on white card and should be at least twice the size of the intended publication size. Photocopies drawings and diagrams will *not* be published in future.

In keeping with our present pictorial policy we are looking for good clear black and white *photographs* to accompany articles, reports or news items.

Copy deadline for the May issue is  
February 28th, 1984.

#### NEWSLETTER COPY

All contributions gratefully received.  
Copy deadline for the Winter Newsletter  
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