

MOVEMENT AND DANCE



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Number 75, 1986

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Management consultants encourage their clients to make a Five Year Plan. This sometimes turns out to be unexpected, even fantastic; and no one can say with any feeling of certainty, that what he wants to do in five years' time, is what he actually will be doing. But to acknowledge to yourself that you have goals, ideal states of progress and achievement, is to enable you to consider what steps to take - at least *towards* that goal. Try it out for yourself!

Now try it out for The Laban Guild. My ambitions go like this: in Five Years' time, we want to be solvent, able to afford two editions of this Magazine per year, with courses full, Regional courses flourishing, the eighth Dance Leaders' Scheme going on, Therapist and Management Students clamouring for Basic Laban Movement courses, universal status and recognition of the value of Laban's work, and of Laban's principles, and a Membership of 2,000.

Next, *you* tell the Council members what you want The Guild to achieve, and what steps you want to take towards that achievement. Make proposals which include a budget, so that we can get on with financing the proposal. Support the Council - and insist that the Council does what Guild members want.

Two steps which we are already taking involve Membership, because we have asked ourselves why The Guild exists, and why anyone wants to join The Guild, and *stay* in The Guild. We believe that the answer is found in Training and in Standards, as well as in participation and enjoyment.

The Guild is introducing a scheme, to start on January 1st 1987, to provide the means of making progress in basic knowledge of Laban's work on movement - the foundations of The Guild. Members are free to join in and enjoy the Courses arranged for them, as ever; from January they will have an opportunity to make a record of what classes or sessions they have attended, and their reactions and gains in a subjective sense. But The Guild is also offering to those who want to progress in a systematic coverage of the Laban fundamentals, a second record book, with Syllabus and opportunities to cover it; with a special one-day course when that has been covered, at which an assessment is made, so that a sound knowledge of Laban's work is assured for the student. From then, the world is yours, to use this experience towards gaining your own personal Five Year Plan!

The second step is also for the Members to take. If you have ever thought that what The Guild does is worthwhile, please *stay* a Member. We need your support, we need your money. We tell you what we have to offer; you tell us what you want - and stay in The Guild, please, to see that you get it.

Margaret Dunn

This is my last Address as President, and I am so glad that, after the doom and gloom of my Address a year ago, when I suggested that there were a number of good reasons for bringing The Laban Guild to a dignified close (it having achieved and contributed so much in the world of movement and dance), I can now offer something so different in tone.

After the last Address, I was attacked for my pessimism, and it was quite obvious that The Guild and its members refused to lie down and die. Offers of help were immediately forthcoming: taking on various jobs as Officers and members of Council; giving time and energy to enliven The Guild and organise and teach at Courses; adding greater support to those Officers who had courageously and faithfully carried on even when times were less good.

The Guild is now alive and well, and full of hope. Various events have already taken place, much more is planned and there are people ready to act. Such hope and promise however, carries with it responsibility. Growth in life just does not happen automatically - there must be nurture, and care, as all who are concerned with, and for, life, will know by their experience: parents, teachers, gardeners. They know that roots must be put down and must go deep, if they are not to be torn up by other forces. The Guild has roots - put down through Laban and Lisa and those who did so much in the early days - but even these could wither eventually if not nurtured. We must continue to move and to dance.

Dance today is popular in various forms and styles. It is so important to accept and enjoy the different styles, for they are all important in one way or another; they are like the foliage and blossom on a tree. But without awareness of the life-giving roots, the fruits they will bear will be small and malformed.

So it is from Laban and all that he gave that we must continue to draw nurture. The dance-forms and styles will change or return with time and we must be ready to acknowledge that change: but the roots of Laban's analysis and philosophy remain - and are indeed always contemporary.

Before I go, I would like to tell you of two of my achievements (if I have achieved anything at all). Firstly, to have persuaded Audrey Pocock to accept the difficult and onerous job of Secretary to The Guild. How gratified I was, when on King's Cross Station, she wavered in her first refusal - and finally accepted. We owe her so much and are not at all willing to let her go, but it is her wish and we must of course allow it. Secondly, to have invited Warren Lamb to accept the role of President of The Guild. His understanding of Laban's work and his experience, will add distinction to The Guild, and I hope he will enjoy the role as I have done. I have felt it to be so

great a privilege to hold this Office in The Guild, and Warren certainly has my best wishes for the future.

CHAIRMAN'S ADDRESS

Sheila MacGivering

On this cold day, I extend to you all a very warm welcome, especially to those of you who are attending a Guild AGM for the first time. It is good to see so many new members.

The Guild has been going since 1946, and we can look forward at this time because of the sure foundations that were laid at the beginning. One of the Founders was Joan Goodrich, who later married, and became Joan McKnight. Sadly, I have to tell you that Joan died just over a week ago after a long illness.

Last year I suggested that The Guild might cease to be. This suggestion was not well-received (I am happy to say) and gave rise to several "indignation meetings": letters passed to and fro: replies were received: positive suggestions were made. More importantly, we received offers of help. Rosie Manton and Vera Zikic offered to produce the Newsletter, which began well and has gone on improving. Vera attends Council Meetings as an observer in order to keep up to date with planning and news. Ellanore Johnson offered to take on the job of Administrator and to learn the job of Treasurer. Su Johnston offered to become Editor. Not only have these people done these jobs, they have done them extremely well.

At this point I note with regret that Audrey Pocock did not stand for re-election as Secretary. No nomination has been received and I hope that by the time we reach Item 9 on the Agenda, that a proposal may be made. Please think about it. The duties were summarised in the paper which was sent out to you.

You will see from the Annual Report that much has been done during the past year to implement the suggestions which we have received. Our special thanks are due to Jan Fear, who worked hard collecting those suggestions.

THE ANNUAL GENERAL MEETING MARCH 1st and 2nd 1986

Elizabeth Norman
(Ipswich Recreative Dance Leaders' Scheme)

This year's AGM is the first one I have attended. If it hadn't been for John Rockett's session on Sunday morning, I think I would have come away with mixed feelings and disappointment.

Our first session on Saturday was taken by students of the Nottinghamshire Dance Leaders' Training Course. As we progressed from section to section we had changes of leader. The class had a rather "bitty" feel because each leader was a different personality with a different delivery. There were moments when my partner and I were interrupted as we were developing our movements, and I felt the session lost its way at times, when the flow was broken.

I later discovered that the Nottinghamshire leaders had developed their ideas as a result of last year's AGM when they felt that The Guild was faltering, but that there was a way forward. I certainly felt at this point the faltering was evident.

The session ended with us all being herded together like cattle; I was crushed somewhere in the middle of the group, extremely confused by what was going on. I missed the leaders' dancing their way towards us (the way forward?) and I felt cheated when the session ended abruptly - it felt incomplete.

Scott Clark presented us with a very different session. We worked with a partner, gradually changing the leadership from one to another. He based his class on building a sequence of circular movements. It was an interesting, and fascinating and challenging session. My only complaint, and it is a minor one, is that it would have helped to have had more floor space. I felt we could have divided into two groups, which would have given us the space and also a chance to observe.

The Forum and AGM

It was a special AGM for many present as it marked the retirement of Margaret Dunn as President and the installation of Warren Lamb as the new President.

The comments I wrote down at the time were: "The meeting lacked some direction. It went from topic to topic without any strong points being made, due partly to the inaudibility of some of the speakers. As a newcomer, I didn't know those speaking and therefore became a little distant from the proceedings.

There seemed to be an air of tension coupled with tentativeness. Why, if there is such a strong belief in Laban's principles, is there this reluctance to go forward and publicise them? His movement is for everyone. There needs to be an injection of dynamism into The Guild to dispell this atmosphere."

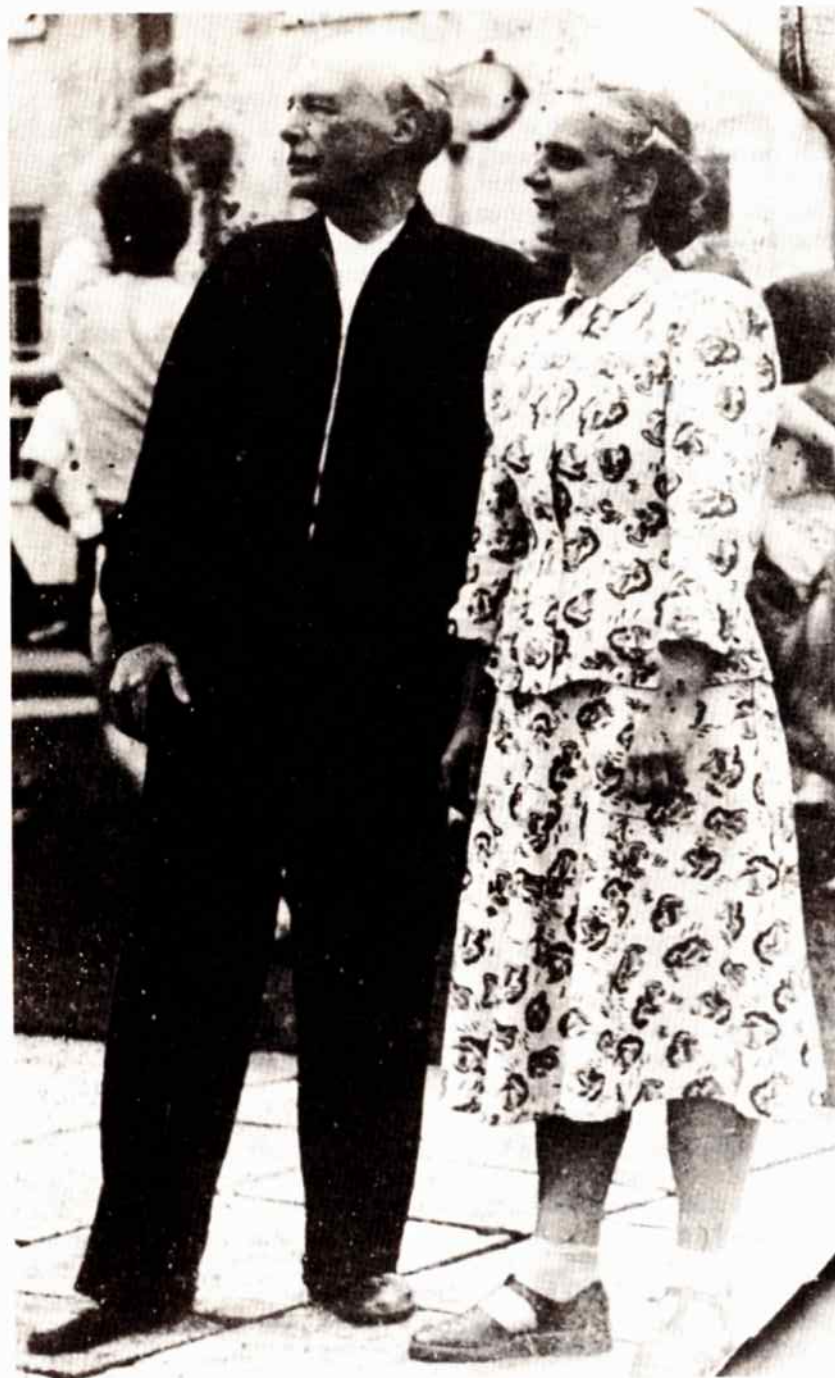
Sunday a.m.: Lecture: "Movement as a Common Denominator."

Warren Lamb gave his first lecture as President. It contained some excellent points and highlighted the fact that Laban's principles are so relevant to the changes taking place today in people's education. We are so much more aware of the need for mind/body integration. "There is, or will be a change in the education of our children" (to quote Mr. Lamb); "for children to grow up intellectually brilliant, but obtuse in the way they move their bodies, will be regarded with as much disdain or compassion as illiteracy is currently viewed."

He ended by saying "The holistic trend is relatively new to the past few decades in the extent of its social ramifications. Previously it has been inhibited by the preaching of mind body segregation." Students of Laban have a wonderful opportunity to pursue the "common denominator" theme of the next decade. The vision is one which, hopefully will be felt to be compatible with the aims of The Laban Guild.

I support you, Mr. Lamb.

And now to the final session of the week-end, taken by John Rockett. It was wonderful, we danced, we all danced. Through a series of sequences which John gave us, we were given the opportunity to develop our own movements. It was terrific to feel an individual and yet still part of a large group. Through music - "Incantation" - we became mountains, peasants, condors. John gently brought us together, nothing seemed forced. He directed the session beautifully. I felt free, light and uplifted, and my drive home seemed all the more pleasant because of this.



Rudold Laban and Lisa Ullmann
Dartington 1949

Movement as a Common Denominator

Rudolf Laban frequently stated that "Movement is a common denominator". Common denominator to what? He was never one to shirk the broad canvas, as the following extracts from his writings show:

"... movement, when scientifically determined, forms the common denominator to both science and industry.

Movement, with its wide range of visible and audible manifestations, offers not only a common denominator for all stage work but it also secures the basis for the common animation of all those participating in this creation".

These are taken from "Mastery of Movement".

Laban also frequently enjoined students to "Think in terms of Movement" implicitly suggesting a mind/body relationship. Such statements give little to hold onto and develop. However, a passage written recently by a Professor of Education in the U.S. (Melvin E. Levison) is worth quoting as an aid towards clarifying this concept of 'thinking in terms of movement', a phrase which too easily invites dismissal as fanciful. It is a passage headed "The Meaning of Reading" published in *The Educational Forum*, Winter 1986:

THE MEANING OF READING

This is what I mean by media. but is it justified to talk about "reading" nonverbal media? Do I mean to equate the process of "reading" nonverbal media with that of reading print? Do I contend that the book, like a photograph or diagram, is literally a visual aid? My answer to all these questions is yes. Writing begins not with words, not with even a blank piece of paper. It begins with an experience, or with something even more indefinite and in good measure subliminal. Writing begins as the magical process of converting remembered gesture and tone of voice, taste and touch, colour and scent and fragments dredged up from the subliminal not simply into something verbal, but abstracted yet again into conventionally accepted squiggles. Print reading is, then, "the act of reconstructing from the printed page the writer's ideas, feelings,

moods, and sensory impression." The printed page is therefore no more than a visual aid, and reading between the lines is at least as important as reading the words and phrases and clauses on the lines. That the verb "to read" is derived from an obsolete noun related to "the fourth stomach of a ruminant" comes as no surprise. Reading print requires the same skills as "reading" nature. "The art of reading . . . applies to any kind of communication," and requires the same "keenness of observation, readily available memory, range of imagination, and, of course, a reason trained in analysis and reflection." Thorndike, in his 1917 statement, was thoroughly in accord in writing that reading a paragraph and solving a mathematical problem are "not unlike". "This process consists of selecting the right elements and putting them together in the right relationship. The mind is assailed . . . by every word in the paragraph. It must select, repress, soften, emphasize, correlate, and organize, all under the influence of the right mental set or purpose or demand."

Does not this come close to what Laban meant by "Thinking in terms of movement"? Looking back over the past forty years for activity which might have had potential for developing this and the related concept of "Movement as a common denominator" the following headings are suggested:

1. Functional

The Laban Guild in its early days established three categories of qualification - Art (which included Dance), Education and Industry. Laban and Lisa Ullmann were the only people adjudged suited to membership of all three categories - for them movement as a common denominator was so mastered that they were able to apply it over such diverse fields of activity. It is easy to see that the movement of a painter with his brush, a sculptor with his chisel, potter with his wheel and clay, musician with his instrument or a dancer with his body, all use movement in an enhanced form and could recognise that to study movement would help, perhaps, their technical performance creativity, self awareness, body/mind co-ordination. It is easy to see how parents and teachers could perceive movement as a common denominator to children's behaviour, especially young children. And, of course, in industry workers move, or at least do motion, in a sense that might be seen as a common denominator, although it is less easy to see this among managers, whether industrial managers or managers of any other type of organisation. Other categories in which movement might be seen as a common denominator could be added, for example, Sports, Therapy, Massage, Flower arrangement.

To all these users of movement Laban would have said - in fact he did actually say - "You train for three years in Movement and then you go into art or education or industry or whatever is your chosen field." The implication is that in doing so the artist, teacher or industrial worker becomes a better specialist by first establishing the general principle of the common denominator of movement. Laban and Lisa Ullmann made this manifest in the late forties by assembling at the Art of Movement Studio as varied a crowd of characters as can be imagined, from diverse background and with a wide range of vocational aspiration - if their aspirations were clear at all. This changed when the Studio became recognised in 1950 by the Ministry of Education (as it then was) and increasingly concentrated on attracting and training already committed teachers. While supporting Lisa Ullmann in her success at achieving this recognition Laban expressed his regret at the loss of the 'common denominator - three years basic training' principle which made the first four years of the Studio so alive.

2. Theoretical

It is worth while recalling that Laban and Lisa Ullmann wanted to call the teaching centre they founded in 1946 "Basic Movement Studio". Unfortunately "Basic Movement" had already been registered as a trade name by someone else so they had to opt for another title and "Art of Movement Studio" was their choice. They saw movement as truly basic - a common denominator to life.

Unfortunately such a concept drawn on such a broad scale washes over the capacity of the person to whom it is addressed to do more than nod in affirmation. Theorising as to whether movement is an art or science, whether "Movement is life" or that "Life is Dance" are so diffuse that they stultify research, but such statements did abound and were perhaps encouraged by the title "Art of Movement". Basic Movement Studio would have been a theoretical basis to movement as a common denominator.

3. Practical application

This year is the 40th anniversary of the founding of the Art of Movement Studio but it is difficult to discern much progress in getting movement accepted as a common denominator - as something basic which has to be learnt *before* going on to a chosen field of activity. It seems very rarely to be the case, if at all since 1950, that aspiring dancers, artists, workers in industry, practitioners in the field of management, sportspeople, teachers, elect first to do a course in basic movement. Even in Education, the way in which Movement, even if recognised at all as a subject in its own right, flits about between the departments of P.E. and Dance indicates the very

lack of its acceptance as being 'Basic'. People who currently take up Laban Movement do so as an adjunct to other interests. It is vulnerable to being lost in a plethora of other techniques to which specific names have been given. Laban himself repeatedly stated that he had not created a system, even in respect to Movement Notation. This is because he had a much more inspired vision than simply to create a system or technique. The result, too often, is that Laban movements is looked upon as having a minor, subsidiary role.

4. Environmental

If there is not much or any evidence of movement being studied as a common denominator there is nevertheless a lot of study going on in the academic sphere. A book published in 1972 called "An Annotated Movement Bibliography" included 900 references and there is an updating, waiting to be published, giving many more. However, far from suggesting anything basic or indicative of a common denominator, many of the activities listed, even though described as movement, do not consist of movement study at all.

The misconception which exists in much but not all of the academic field as to what movement study consists of is damaging to those who want to work truly as observers and practitioners of movement and not stillness. It seems that in order to be academic many university departments claiming to study movement are in a similar position to the students of animal behaviour who, not so many years ago, had to kill the animal in order to study it. In respect to the study of human movement a similar approach persists - keep still and we have got something we can work with. Fix the movement, make it static, then we have something to which we can apply academic rigour. Of course everyone thinks he is studying movement by making a film or video little realising in many cases that all he does is take off fixed images for study and thereby destroy the movement.

Accordingly, when academia embraces movement study it is often in danger of offering the kiss of death. Lord Kelvin, President of the Royal Society, solemnly stated in 1895, "Heavier than air flying machines are impossible". Many similarly obtuse statements, about movement study, have been made by otherwise distinguished professors. Unfortunately such statements coming from lofty academic sources tend to be viewed with inappropriate respect and can be damaging, especially because they can distort the attitude of students who are eager to gain the awards of academic respectability as passports to their own careers. However, there is a trend which augurs hope for the recognition of movement as a common denominator. The holistic trend in respect to body/mind care is

gaining in recognition. There is even a trend within the medical profession to look at the body as a whole and the term "Holistic Medicine" is widely used. There is the joke about two doctors who meet at a conference and one asks the other "What are you?" He replies "I'm an endocrinologist". "Oh yes", says the first doctor, "Which gland?" Over-specialisation, fragmentation, mechanisation, have been the scourge of the Industrial age as Laban himself frequently emphasised. Now, in the Communication age, wholeness, whether in medicine, diet, physical fitness, sex roles, a balanced working life, or many other aspects of behaviour, has become a sought-after goal, although the trend may be intermittent. More than any other medium Movement can be seen as having a potential unifying - common denominator - value because it enables a clear differentiation to be made between use of the body as a whole and the use of only a part or parts of the body separately. Fulfilling the more important aspects of individual living by means of whole bodily movement, and not allowing segregated movement to assume a disproportionate role, can be seen as an ideal to which to aim.

The rationale behind the trend is invoking new thought into the centuries old argument about the relationship between mind and body. It has been developing for 3,000 years at least and predicted by advanced thinkers. Aristotle was a most detailed observer of nature and saw its interworking and intermeshing as fundamental to meaning or purpose. He saw, or at least foresaw, a unity of expression of body, mind, spirit and emotion. Plato saw man as divided into two distinct parts, mind and body, but hypothesised unifying influences. Then came Christian principles which emphasised the distinction of purity of mind against the 'vile body'. Descartes viewed mind and body as separate entities. With the Renaissance, however, there had already begun a contrary trend more in line with Aristotle's teaching. Leonardo da Vinci can be seen as one outstanding representative. Leibnitz understood the mind and body to be independent processes but which were governed by the same principles and therefore parallel. Wundt, who lived until 1920, proliferated the belief that mind and body were independent but made exceptions, particularly that in respect to sensation they were parallel. The turn of the 20th century began the trend towards what we can now see as an holistic acceptance of mind/body interdependence. Dewey and the school of functionalism, Berger and the behaviourist school, Fisher, Paul Schilder, the contributors to the Gestalt school, all share a concept of a psychosomatic entity. Piaget looked at children as having a potential wholeness in need of development.

One day Rudolf Laban will be recognised - to a much greater extent than is currently the case - as a major contributor within this

long line of mind/body thinking. Laban discovered how to come to terms with the medium through which wholeness occurs - movement. It is in this sense that movement can be called a common denominator of mind/body functioning which also takes in the spirit and the expression of emotions. The holistic principle is gaining ground in many ways. The principle of mind/body segregation has never been part of Eastern philosophy and much wisdom from that source is increasingly in process of being absorbed in the West. There is need for a philosopher who exemplifies the trend. A student of Laban may well emerge to fulfil this role. For that to happen someone has got to not only search his writings but also research the link between the many faceted applications of his movement teaching. To select what suits a specialised line only exacerbates the now old-fashioned tendency towards segregation and fragmentation. It is understandable, however, that Laban's eclecticism can act as a barrier against understanding the unifying theme which runs through all his work. That theme is trivialised if any of Laban's achievements are taken out of context and is considered only, for example, as the inventor of a system of movement notation, as the father of modern dance, a leader of Central European culture between the two world wars, the originator of the concept of Effort, the crystallizer of Space Harmonies - there are many more areas penetrated by the output of this incredibly wide-ranging creator. Yet none of them in its own right points to the theme which has potential for world-shattering influence unless Laban's work itself is seen as a whole.

It does not necessarily help to gain this recognition if, for example, a new dance group is formed which owes something to Laban, or his name is quoted among therapists along with others, or he is seen as having some influence over the teaching of dance to children, or has contributed to motion study in industry - worth while though all these may be. Even if a Centre truly dedicated to Laban's work is achieved it is doubtful whether anything would come out of it which has greater significance than attaches, for example, to Margaret Morris, unless this basic, common denominator aspect of movement permeates every aspect of the teaching.

The unique element which isolates Laban from his contemporaries in analogous fields is that although rooted in the study of body movement it goes beyond the physical. As such it defies classification. There is no current classification of Laban's work into Dance, Education, Industry, Physical Education, Therapy, Fitness, or a hundred other possible categorisations, which can begin to do justice to the profundity of what Laban opened up for study. All his work is based on the study of Movement and other avenues grow out of it. Even in his earlier years it seems that he was concerned with Movement, not "Movement and Dance", or movement in any way

qualified or diluted other than as a temporary expedience, but simply **MOVEMENT**; Basic Movement; Movement as a common denominator.

Techniques for observing and studying movement are under constant development. Modern technology offers promise for really being able to catch and record the many varied processes of variation we call movement. However, the complexity of movement study can repel the researcher even including those who have had movement training and who may be able to "think" in terms of movement. How much more difficult it must be for those whose experience of movement has not been enhanced by training, or who have had so-called movement training which has had little element of movement to it. It is understandable that to many people movement study will appear nebulous, unscientific, unacademic and unworthy of disciplined study.

This is changing. Many people are coming out of the wide range of New Age, holistic, practices with an enhanced feeling for movement even though they have not consciously been studying Movement. In many cases they do see movement as a common denominator even though their focus has been on massage, meditation, music, for example. In claiming that he had not created a system Laban surely anticipated the contribution that movement study could make to a wide range of practices. In order to be effective it is important that Laban movement study does not become prostituted by the labels under which it has a role to play.

Laban's reluctance to systematise his work was probably related to a vision that in the course of time people would be considered uneducated if they have not been taught Movement. It will be considered essential for authenticity of self expression, for body health, for sense awareness, for spiritual enlightenment, for mind/body integration. Laban's insistence that a training in basic movement should precede any vocational specialisation will be accepted as complementary to literacy. Just as we educate ourselves through words so it will be deemed desirable to educate ourselves through a coherent discipline of movement. Yet the two are interlinked and there are no hard and fast boundaries between words and movement. The prospect for adding a disciplined study of movement into contemporary society, as against its current undisciplined by-product role, is momentous - breath-taking. It is analogous to the difference between incoherent grunts and a literate use of words.

For children to grow up intellectually brilliant but obtuse in the way they move their bodies will be regarded with as much disdain or compassion as illiteracy is currently viewed. People will consider it as important to have a space for movement in their homes as to have a

library of books. This is already happening. It is happening within the field of holistic interest even though it is a matter of opinion whether some of the practices adequately fulfil the holistic aim. But whatever people do within the space they provide in their homes, be it Yoga, Tai Chi, aerobics, body-care exercises, dance, gymnastics, art, sculpture or whatever, there is no-one who comes close to Laban in providing a framework of discipline for researching what is happening and where it is going to lead. There is no-one else who comes close to providing any sort of common denominator. The holistic trend is relatively new to the past few decades in the extent of its social ramifications. Previously it has been inhibited by the preaching of mind/body segregation. Students of Laban have a wonderful opportunity to pursue the 'common denominator' theme over the next decades. The vision is one which, hopefully, will be felt to be compatible with the aims of the Laban Guild.

MY TRIBUTE TO SIR ALEC CLEGG

Vi Bruce

Alec loved lovely things, gardens, music if it came with beauty to his ears, the countryside and all the wonders of nature, colour and pictures; and perhaps as a surprise to himself, dance. He was so full of feeling sometimes that it over-stepped the awareness of the limitations of the human being. He so trusted the artistry of people and elevated all to the role of artist. I think that fundamentally he was right about this; but other forces are at work; haste, sloth, materialism, conceit, ambition.

He was a man of great wisdom, knowing that people must feel worthwhile, sometimes important; that they must meet with some success so that they may face failure. So he used the power he had gained and his skill to give 'place' to all so that they in turn could achieve.

He cared about children so much and became excited when he saw their artistry spoiled by adult attitudes. In common with Laban he so respected the uniqueness of people and distrusted drill and rigidity. His admiration for Rudolf Laban was often expressed. There was a kinship there in thought. In the West Riding dance was given, with his blessing, a foremost place, in the capable hands of Diana Jordan and those whom she inspired.

We owe Alec Clegg much. His wisdom and the respect he earned made it possible for us to pursue that which we could do, however meanly. I personally owe a great debt, not only for things like forewords to writing, the reference which sent me on a scholarship to

America; but for long conversations, arguments and sorting of ideas.

Yes, we needed to find the discipline to give quality to that which we did as the years went on, to go on thinking and adjusting; but we must at this time, so sad for many of us, give thanks for people like Alec Clegg as we do for Rudolf Laban.

We must not further lose such 'permission' as he gained for us in education; so persist and fight and let dance enhance its beauty in dynamic and skill, but never at the expense of artistry, imagination and sheer humanity, and never at the expense of children.

From Alec's quotations:

Testimonial written to the Pope on behalf of Michaelangelo;

"The bearer of these presents will be Michaelangelo, the sculptor . . . His nature is such that he requires to be drawn out by kindness and encouragement, but if love be shown him and he is well treated, he will accomplish things that will make the whole world wonder."

JOAN McKNIGHT (née Goodrich) A Tribute

Geraldine Stephenson (with
grateful thanks to Lorna Wilson and Sheila Aste)

Younger members of the Laban Art of Movement Guild may never have heard of Joan McKnight, but they owe so much to her and to what she achieved in her pioneering life time in movement. Joan was amongst the first people in England to 'tune in' to the new dance influences from the continent which were to make such a significant impression on the traditional forms of educational dance and dance teaching in this country. Through her we have a glimpse through the 'time window' at the dance scene in England between the two world wars.

Joan was born on May 2nd 1903, one of seven children. In 1923 she went as a student to Bedford Physical Training College and was taught dance by Freda Holroyd (née Colwill). In 1925 at her first teaching post at St. Mary's Carne, she taught general P.T. and a hundred per cent Ruby Ginner Greek dance. She continued her teaching at Clapham High School then at Roehampton Froebel College (1929-1931) before attending an International Course held in 1932 at Buxton where all kinds of dance were represented. This was a turning point. Joan was captivated by the work of Leslie Burrowes who was teaching pure Laban/Wigman technique. Loving every minute of it Joan decided to study with Leslie at her Studio in London. Already new dance ideas were stirring in England. As early as 1928 Wigman



Rudolf Laban and Joan McKnight at Dartington Hall.

and Tilly Losch had performed in London. Bodenweiser and Knust followed later, giving courses on 'Central European Dance'; and in 1933 Kreutzberg and Jooss gave short seasons of ballet at the Arts Theatre Club and Savoy Theatre respectively. In that year Joan was appointed to the staff of Bedford Physical Training College and the astute Principal Miss Stansfeld asked her to teach dance and to pioneer the new 'Central European'. Joan went to Dresden with Leslie Burrowes to study with Wigman, Miss Stansfeld paying for the course, but Joan supplementing this with her own money to take further private lessons with Wigman. (How easy it is to write this today, how revolutionary it was to actually do it then).

Thus some time before Lisa and later Laban came to this country Joan was pioneering 'Central European' or 'Modern Dance' at Bedford. Bedford was the first college to include Modern Dance in the three year P.E. Courses and later the dance staff at five out of the seven Physical Education Colleges were former students of Joan. (I personally went to Bedford in 1943 because of its reputation in dance . . . this had even reached the wilds of East Yorkshire!)

Joan's work at Bedford was outstanding and memorable. Sheila Aste recalls that when she went there in 1936 Joan was still teaching some Greek Dance but 'we had less and less of this during our three years until finally we were dancing superb solo and group compositions, creating our own sequences which was absolutely unheard of in education in those days'. Sheila continues: 'Final marvels which I shall remember always were Elgar's 'Enigma Variations' a dance triumph at the 1939 Old Students and Parents Demonstration'. Veronica Sherbourne recounts how, in 1942 at Bedford, she danced 'Fifth Wit' in Joan's epic dance production of 'Everyman' to music by Bach. Veronica says that Bach's music has been meaningful to her ever since. Hilary Corlett speaks of Joan's composition for her final year (1943) as 'a magnificent dance to Haydn's St. Anthony's Chorale which I can remember to this day'. Lorna Wilson recalls as early as 1937 when there were already upheavals and discontent on the continent, Joan created the dance 'War and Peace' with music specially written by the college pianist Dorothy Marshall. Returning late to college from being ill, Lorna was given the role of 'Unity'. She recounts: 'I was told by Joan to calm the warring groups, get them into a unison movement and bring the whole thing to a peaceful conclusion.' It seems that Lorna did just that with a lot of extemporisation, something that Joan encouraged and strongly approved of. My own final year was celebrated by us all dancing to Mussorgsky's 'Pictures from an Exhibition' (I remember being a Wigman-like witch, Baba Yaga). We also presented a joyous dance to 'Variations on a Theme' by John Field.

As Old Students we remember today these marvellous

experiences that were so right for us at that time and quite different from anything that had been done before. Joan's ability to choose the right music and use it meaningfully went side by side with her undoubted gifts as a choreographer (a word not used then). It is amazing how she managed to wield so many of us (fifty one in my year including many hockey and lacrosse 'types'). She always found a way of involving everyone and using each student's abilities appropriately and to the full. She had great imagination and knew just how to set an idea into motion, giving confidence and inspiration as she went along. Joan herself was a beautiful dancer. She had a very good line, great presence and penetrating eyes that captured attention. She was lovely to watch.

All this was the measure of Joan's work in those days - way ahead of its time in the strict, more rigid framework of P.T. She inspired us to dance our hearts out and encouraged our teaching by helping us to put across movement and dance ideas to children. It was all very avant-garde then and must have caused raised eyebrows amongst some of the more staid staff at Bedford at that time. Nevertheless, Joan carried on seemingly undaunted and she even had the courage and foresight in 1941 to invite Lisa and Laban to take a three day course with the students there. (Veronica Sherbourne wrote a fascinating diary of those experiences).

Joan became a distinguished member of staff on the first 'Modern Dance Holiday Courses' with Lisa, and Diana Jordan. Later they were joined by Laban, Sylvia Bodmer, Betty Meredith Jones, Lilla Bauer at Moreton Hall, Sheffield, Dartington, Chichester. Through these unique courses Joan's teaching reached a wider clientele. She did not hesitate to hand on her expertise to others, having real trust in her students. I have always thought that Lisa and Laban owed a great deal to her as she was one of the first 'channels' through which they were able to direct and spread their ideas. Like Diana Jordan, Margaret Dunn and others, Joan was very 'English' and her approach appealed to some newcomers who found the 'continental' teachers difficult to follow.

In 1948 Joan worked only part time at Bedford in order to study further with Laban in Manchester. Eventually she left Bedford altogether and took up a post as an H.M.I. During this time she continued to use her gifts of communication by organising courses and leading many teachers to dance themselves - some for the first time. She showed them by her visits to countless schools how dance and movement could be an integral part of children's learning as a whole. She adored children and was keenly observant of them. Joan found it was a deep and stimulating experience to work with and exchange views with colleagues from varied disciplines who, like herself, were greatly concerned that children should have the best

available in education, including full opportunity to use their own gifts.

Joan resigned from H.M. Inspectorate and in 1955 married Fred McKnight with whom she spent fourteen wonderfully happy years. During this time she gradually withdrew from active movement work, but as Honorary Life Member of the Guild and a Trustee of the Laban Art of Movement Centre she continued to attend some of the activities. But it was now time to devote herself to her husband and home and to tend her garden at Bray. Nevertheless she enjoyed meeting up socially with many of her old students and colleagues.

Her last years were spent enduring an increasingly distressing illness which she fought doggedly as she had done so many other problems in her life. Her spirit was indomitable, but finally in a Nursing Home in Tunbridge Wells, near the home of her nephew and his wife who had cared for her unsparingly during the last difficult years, she passed peacefully away on February 19th 1986.

I personally owe so much to Joan, not only because it was she who introduced me to a world of movement and dance I had never experienced before, but because her care and generosity helped to see me through many early and indeed later precarious days during my freelance career. She was a true friend.

I would like to conclude this article about a very remarkable human being with the words of her friend and colleague Jean Alington (née Lindsay) which were read at Joan's final church service at Bray:

'She will be remembered by so many with real affection and great respect, particularly the many students she taught and who came through her to love dance. She was a brilliant and inspiring teacher. I shall always remember her in her prime, vivacious and dynamic and above all generous and kind. She is now at rest!'

MARGARET DUNN - AN APPRECIATION

Elma F. Casson
(Former Principal of Lady Mabel College of Physical Education)

I first met Margaret in 1942 at one of the early Modern Dance Holiday Courses at Moreton Hall, and I have been privileged to count myself as one of her many friends ever since. At one time we were fellow Council members of the Laban Art of Movement Guild but, whereas my own participation in Guild affairs has been somewhat passive of late, Margaret has continued to contribute richly as dancer, teacher, and Council member, right up to the

present time. She has given her time and wise counsel generously in supporting the Guild's activities throughout its changing fortunes.

Margaret has always loved movement and took her initial training in Physical Education at Dartford. Alongside this love of movement she possessed a deep love and knowledge of music and an instinctive feeling for the essence of drama. It was hardly surprising therefore, that later on, when the opportunity arose, through contact with Mr. Laban and Diana Jordan, to enter more fully into the realm of dance, she took to it with enthusiasm. She appreciated its richness and variety and the demand it made for total involvement of the dancer's personality, and could see its value in the education of young people; so that she began to introduce it into her own work with evident success.

Margaret's teaching career proceeded from school work to the training of teachers and to the Schools Advisory Service in the West Riding of Yorkshire where she worked with Diana Jordan as a member of Sir Alec Clegg's staff. It was from there that she was appointed Deputy Principal of Bretton Hall College when it opened. Here she had the satisfaction of helping to initiate courses in an environment which emphasised the importance of the Arts in teaching and where she worked closely with Art and Music colleagues in establishing the ethos of the College. Margaret is adventurous by nature and revelled in this new challenge and, being young in heart, with a ready sympathy, sense of humour and complete integrity, she soon endeared herself there, as elsewhere, to her students.

As a teacher Margaret is naturally appreciative of the effort of others; she has the gift of first seeing what is positive and good in any performance, then her discernment enables her to build on what she has seen to improve and to enrich experience. Always encouraging in her contacts with other people, she promotes confidence and releases individuality. Her own resources are always expanding, for she is fundamentally interested in mankind and his created works. She misses no opportunity to learn more through reading, travel, seeing works on the stage, or workshops in session or talking with other artists. The pursuit of this deep interest in Dance has brought Margaret in contact with many dancers and dance teachers. She has wide experience as an examiner of dance and has played a leading part in the setting up of degree courses in the Council for Academic Awards in the fields of creative and Performing Arts and Dance. She was a member of the Committee of Inquiry into the Education and training of Dance Teachers in Britain, commissioned by the Calouste Gulbenkian Foundation which published its findings in 1980. Implementation of the recommendations of this Gulbenkian report has resulted in Margaret's visiting many dance schools in the country for the purpose of accreditation. She has greatly enjoyed this task, shared with other members of the Committee of Inquiry.

Through these wide contacts, Margaret has been able to introduce some exceptionally talented teachers to work with members of the Guild and, through the idea of Residences, helped to spread the art of dance to a wider cross-section of the population particularly amongst young people. I consider that she has played no small part in promoting the present participation in dance so popular today, though I am sure she is far too humble to admit it! She has been keen to foster relationships between professional dancers and those engaged in Dance in Education, realising that each has something to give to the other. Margaret has quietly had a very considerable influence on dance in this country.

Yorkshire Movement and Dance Group
(Otherwise known as West Riding Movement Study Circle and then Yorkshire Movement Study Group)

"I do not think that the group could have survived its ups and downs without her gentle but firm guidance. We all owe her a tremendous amount and hope that she will continue to be our Vice-President into the 21st Century". So said Mary Oldroyd, one of the lynch-pins of the group now known as Yorkshire Movement and Dance, in fond recognition of the life-long support Margaret Dunn has rendered to them.

As early as 1947, the West Riding Movement Study Circle came into being as a result of a course arranged by Margaret at Skelmanthorpe, led by Diana Jordan. As an active member, Margaret joined the Committee in 1953 and has remained on it in varying roles ever since. The beginnings were small; four sessions per annum, annual fee 10/- or 2/- per single session. Today the group numbers approximately 80 adult members with 20 students in addition. The nine annual sessions are led by teachers of outstanding quality, although we cannot claim the eminence of the star-studded past, when Laban himself spent three months with the men's group. Lisa Ullmann of course came many times.

Throughout the changing years, Margaret's wise counsel has been called upon and her openness and encouragement of the breadth of teachings and disciplines, has led to a highly successful and vitally in-touch group. Secretary for nine years from 1971, Margaret was finally appointed Vice-President in 1976; a permanent post.

Margaret, we love you and we thank you for all your years of gracious, generous, unflagging, broadminded concern and pragmatic help.

John Hodgson
(Head of Drama, Dance & Theatre Dept., Bretton Hall)

It was in 1949 that Margaret Dunn first came to Bretton Hall, then a newly opened college of the arts. Although originally trained as a physical education specialist, she had long felt a desire to dance and when in 1939, Diana Jordon took her to a course organized by Leslie Burrows but taught by Rudolph Laban and Lisa Ullmann, the door was opened to the world of movement and dance in a particularly illuminating way. From that moment, Margaret Dunn's explorations of the ideas and principles of Laban, strengthened the whole basis not only of her day to day teaching but also of her whole philosophy of education.

Alec Clegg, then Chief Education Officer to the West Riding of Yorkshire, had provided the initiative which led to the opening of the 18th century mansion known as Bretton Hall, as a College for training specialist teachers of Music, Art and Drama. Through the enthusiasm of Diana Jordon, one of his advisory staff, he had been introduced to the Laban approach to movement and together with the College's first Principal, John Friend, laid the foundation of movement classes as a common core for all students, no matter what their main study and discipline might be. Margaret Dunn became Bretton Hall's first VicePrincipal and shouldered the main responsibility in implementing this imaginative approach.

Throughout her time at Bretton she continued with a substantial teaching load, not just in movement but in drama also. Her enthusiasm, commitment and drive were enormously influential and infectious. Drama students grew to appreciate the value of movement-based work in character, mood and conflict.

It is not easy to be a Vice-Principal and a teacher, but Margaret Dunn never seemed to find the demands of either role outweighed the other. She could chair meetings, become involved in pastoral care and take part in the very classes she was teaching. She could work equally effectively with large groups or small. She could choreograph a dance or direct a play. She was especially fond of evolving with students plays for young children and always drew out the best in both performers and audiences. One day in a school, just as the performance was about to begin, Margaret learned that the actor who played the snake was not present. Without a moment's hesitation she put on the costume and leapt straight into the basket to await her entrance.

She still maintains that capacity to remain dignified in all circumstances without flaunting it. She often ran the College in the absence of the Principal yet could just as easily socialize with the students. After every drama production in her time at Bretton she would invite the company to a party in her flat and relax with both

ease and grace.

Activity has always been her centre and still keeps her young. Not long before she left Bretton you could still hear the occasional male student say with admiration, "Oh, Miss Dunn, she wears me out!"

She left Bretton Hall in 1967 to become Principal of the Castleford Annexe, training for a number of years more mature women for the teaching profession. From there she has continued to serve on endless committees, examining boards, commissions and panels, all with the wisdom and assurance of experience coupled with sensitivity and understanding.

Throughout her career she has never lost sight of the fact that all teachers need renewal and fresh inspiration if they are to continue effectively meeting new challenges and changing demands. It seems especially appropriate that she recalls a time when Laban himself observed her own need for redirection and spent time analysing simple elements of her movement qualities before advising her on the way forward.

That was the way of Laban. He was a shrewd, almost uncanny observer. He knew when things were not quite right but he always knew too which people were the most likely to benefit and be able to pass on the work and develop it for others. In Margaret Dunn he saw all those years ago, the qualities which so many subsequent generations of students and teachers have been able to experience and still go on enjoying through to the present time.

Janet Adshead PhD.

Trustee, Yorkshire Dance Centre

Research Fellow in Dance University of Surrey

In 1981 when I was making tentative plans to explore the possibilities of setting up a regional dance centre there were few models on which to draw and few people with experience of starting such a venture. There was, of course, plenty of dance and movement in the region and one of my aims was to provide a focus for this diversity of activity.

The tradition of dance education in Yorkshire is well known and Margaret had played, and still was playing, a large part in this. Although I had lived in Yorkshire from 1968-1970 and returned in 1974 to the University of Leeds taking part in many classes during these periods. My knowledge of what went on in dance and who made it happen was fairly sketchy. It was a prime time, however, for such an initiative and one of the first people I approached was Margaret Dunn. Why Margaret? Retired and happily digging the garden in Great Hammerton? Perhaps this is one side of her life but



Doncaster, June 1945



London, May 1982

there are others that have given strength and purpose to the hard struggle to establish the Yorkshire Dance Centre. From preliminary discussions, to a pilot scheme operating on two evenings a week in unsuitable premises to a full time operation in a newly-acquired warehouse in four years, is a substantial development.

When we first wanted a building it was Margaret who trailed round the seedier parts of Leeds looking at Canal-side properties. When we needed a sympathetic (and initially unpaid) architect to advise on the suitability of buildings and plans Margaret found a local one committed to community arts ventures. When interest seemed to flag and we wondered if the dance venture would ever get going properly Margaret insisted that it must and initiated fund-raising. When we tried to devise appropriate conditions for the management of the Centre Margaret brought her varied expertise of educational and arts organisations to bear. Just to list some of the bodies that she has given time and energy to in her 'retirement' is an indication of phenomenal energy and willingness to share what she has learnt in a long involvement with dance and education:

Gulbenkian Foundation: Dance education and training inquiry
Arts Council of Great Britain
Yorkshire Arts Association
London Contemporary Dance Trust
English Dance Theatre
Spiral Dance Company
Yorkshire Movement Study group
Movement and Dance Liaison Committee

There are probably others - these spring immediately to mind from recent years.

As a Trustee for the Yorkshire Dance Centre, Margaret's talents have been well used and valued - such a quiet manner, but incisive observation of the possibilities and problems, such support and enthusiasm but not uncritically given, an idealist, but realistic enough to keep our feet on the ground. We are privileged to benefit from Margaret's wisdom and her vision of what should be happening in dance, her flexibility in the face of changing circumstances and her sheer determination that there should be a Yorkshire Dance Centre. We hope we can live up to that vision.

Jane Nicholas
(Dance and Mime Director, Arts Council)

In 1978 Margaret Dunn was founder member of the Arts Council's "Dance Theatre for Young People Sub-Committee" of the Dance

Panel. Her wise counsel in that developing sphere of our work was invaluable and she was asked to join the Panel in 1979, serving until 1983.

Margaret always knew how to get to the nub of a problem and was adamant that any schemes we might draw up to strengthen subsidised dance-presenting for young people, must provide in-depth experience which would have a lasting effect.

She helped us to pioneer the "Dance Artists in Education" scheme, and was a very active member of the Steering Group for the National Evaluation of the Animateur Movement. She continues to assist us by monitoring and reporting on dance activities all over the country. We never cease to be grateful for her immense energy, her unfailing good sense, and her love of dance.

Robin Howard
(Director General, Contemporary Dance Trust)

When I first started Contemporary Dance Trust, I was warned by several people about "those terrible Laban People who know nothing about dance". A visit to Addlestone (Art of Movement Centre) and a few talks with Lisa Ullmann soon put that right, but for years afterwards a certain mutual suspicion remained between the so-called "professional and educational" dance worlds. That very little of this suspicion remains is in no small measure thanks to Margaret Dunn. She so obviously loved the causes of dance and of education, and showed in her life and work how these could complement each other and indeed, almost merge; doubters everywhere were convinced.

My colleagues and I really got to know Margaret well in 1976, when she and David Farnsworth were the inspiration behind our first "residencies" in Yorkshire. Ever since then, we have regarded Margaret as a wise and much-beloved friend. Whenever we have needed advice we have turned to her and she is still, and we hope will remain, one of the Assessors of our Degree Course.

Sisi Davy
(Friends of Dance (North))

Since its inception, "Friends of Dance" have been indebted to Margaret, for her enthusiasm, her support, her always constructive advice, her gentle but firm criticism, her knowledge and her boundless goodwill towards our art-form.

What can we say, Margaret, but a very big THANK YOU; we send you love, and our gratitude with the hope of many more meetings and adventures together in the Dancing World.

Clive Fox
(Director, Lincolnshire and Humberside Arts)

As such a well-respected member of the dance community in this country, Margaret Dunn has found herself in great demand as an adviser to many organisations. It is very surprising that, despite her national commitment, she has still managed to play a vital role in the development of dance in Lincolnshire and Humberside through her work as a Dance Consultant. Margaret's contribution to the region has been enormous; she brings a knowledge of the national dance scene and an expertise, particularly in the field of education, which it would be impossible for Lincolnshire and Humberside Arts to replace. It is a great tribute to her that she has continued to find time for us and make the regular journeys into our region. As she retires as President of The Laban Guild we wish her every success for the future and thank her for her marvellous and continuing contribution to dance in this area.

Margaret Dunn is now Vice President of The Laban Guild; and to mark our appreciation of her work during the time she has been President, the members of The Guild presented her with a brooch with our emblem - the formal representation of movement in space - on it in silver.



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MOVEMENT OBSERVATION AND PRACTICE

Veronica Sherborne
(Fifth International Symposium on Adapted Physical
Activities Toronto, Oct. 1-4 1985)
Keynote speech. Movement for Children & Youth

I have worked with children with a variety of handicaps and with student teachers and teachers in Special Education for the past twenty-six years. My training is in Physical Education, Physiotherapy, and in the methods of Rudolf Laban.

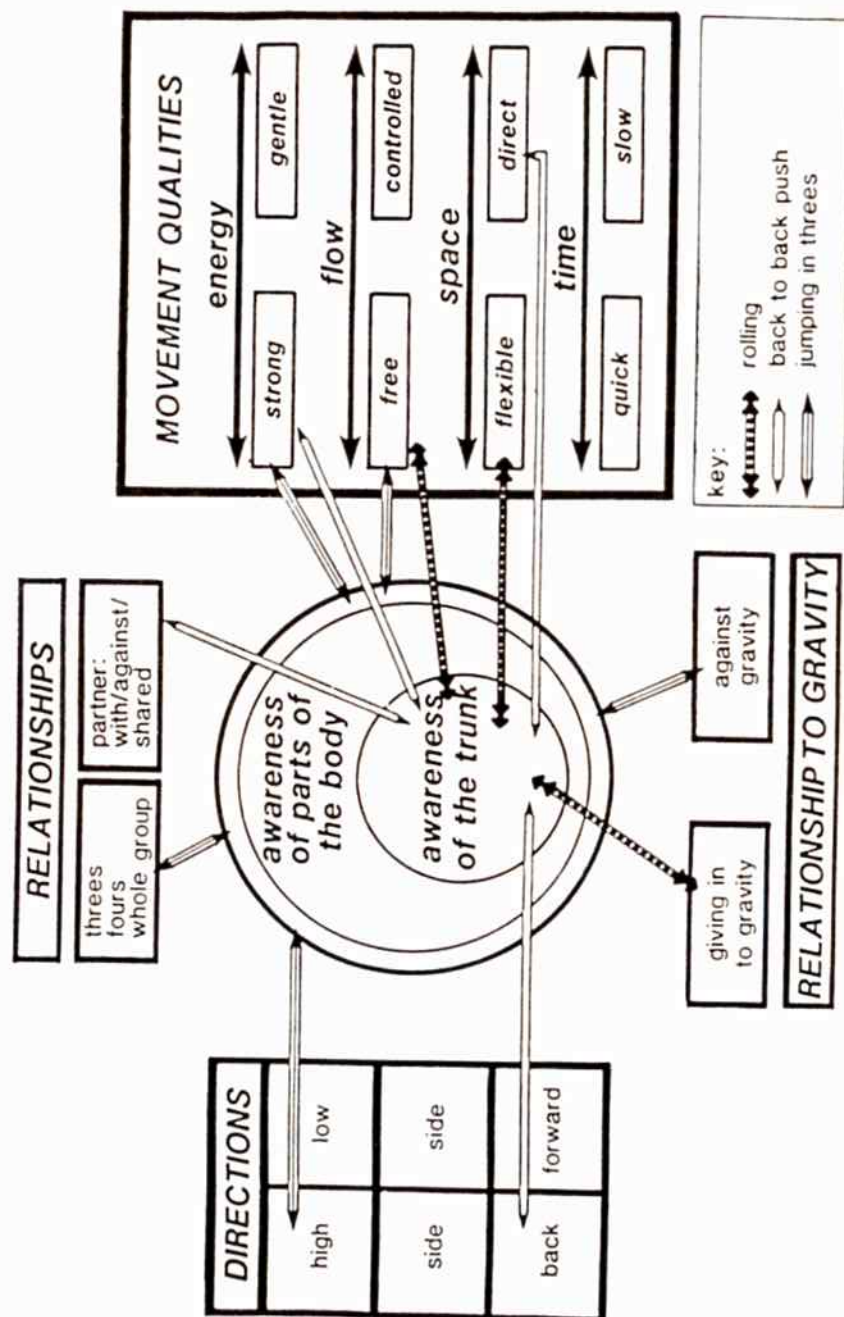
After many years in normal education I started to work with severely retarded children and found no one to turn to for help. I developed my ideas through trial and error, through critical self-assessment, through questionnaires, feed-back from student teachers and teachers and video and film. I have continued to experiment and to learn from experience, and have slowly developed a program which works for the children and works for the teachers.

I realised that the severely retarded child has two basic requirements before he can learn and develop. These are self-awareness, or body concept, and awareness of others, the capacity to make relationships. Put simply, you cannot learn about the world unless you have a starting place, an identity, and you cannot learn from other people unless you can relate to them. Other people confirm that you exist and strengthen your sense of identity, and this helps you to relate better.

Self-awareness

I will begin with self-awareness. The retarded child takes longer than a normal child to develop some degree of body awareness and needs constant reinforcement and encouragement. The severely retarded child needs to experience and to concentrate on messages coming from within his body. If he has a good relationship to his body he can learn from his experiences and has more confidence in tackling new skills. There must be a balance between providing subjective, internal, learning experiences and objective, external, learning experiences. Children find it easier to focus on external objects, thus avoiding relating to themselves, and they need constant encouragement to concentrate on what is happening within their bodies, and to listen to their bodies. On the whole physical education programs stress the use of external stimuli and the acquiring of objective skills.

I work on two main parts of the body, the trunk, and the weight-bearing parts. It is not enough just to name sections of the body, they



have to be experienced through sensory means and through developing physical control.

The trunk is often the least known part of the body and many children move in an empty, disconnected way. It is essential to educate the trunk as it is the central connecting link between the extremities, and children need to move as a co-ordinated whole. I find I have to join children up.

Activities which teach a child that he has a trunk are all kinds of rolling, all kinds of falling, and all the ways of transferring weight from shoulder to hips, from stomach to back. The child experiences his body against the ground or other supporting surfaces. He learns to transfer weight comfortably and fluently in a variety of tumbling and somersaulting agilities.

The child slowly gains confidence to try more challenging activities such as jumping, and landing from a height. A child who can commit his weight to the ground, or to the support of a partner, indicates that he is self-confident. An anxious child will not let go of weight.

A child also needs to develop a flexible trunk. This can be done through lizard-like creeping, and in successive movement in rolling, where part follows part of the body, producing a twist. A child with a rigid, tense, trunk, is unlikely to be able to absorb new experiences, and the teacher needs to help the child mobilise what is so often a stiff unknown area of the body. When the child's body is well supported on the ground it can move in a more co-ordinated, fluent, and flexible way, than when the child is standing.

The child also needs to discover he has a centre to which he can curl up. Normal children can do this between the ages of 4 and 5, and can maintain this against resistance. Retarded children need help with curling up, but can develop a strong sense of a centre. Without a lively centre their movement is disconnected. Sequential movement, such as spinning on hips, falling and rolling over teaches free flow of weight experience and helps the child to adapt and respond quickly to changing situations. All these ground-based activities are presented as play, using gymnastic mats and crash mats, and are much enjoyed by children.

A teacher who is educating the trunk also has to develop awareness of the weight-bearing parts of the body. Severely retarded children often walk with a wide gait, they find running difficult and dare not risk jumping. The knee, half-way between hip and foot and dependant for control on a strong quadriceps muscle, is the most important joint for maintaining balance, for acting as a shock absorber and for all kinds of locomotion. Control of the knee joints and strength in the thigh muscles are essential for all sports, dance, outdoor pursuits, as well as in daily life.

Awareness of knees begins in sitting on the floor where the knees can move freely without bearing weight, and are easily seen. The child holds his knees while bending and extending them; knees are hammered with fists, smacked noisily, rubbed, patted and connected to the elbows and chin. Sensory stimuli of all kinds are essential for the development of body awareness. Through kneeling, crawling and squatting activities, awareness of knees continues into running, jumping and landing. Awareness of knees is much enjoyed by children because knees have comic possibilities and children's variations produce a great variety of different walks. The wide empty gait becomes narrower as children learn to control the weight of the body in walking and running, and in all forms of locomotion.

Awareness of others

Awareness of others should also be presented in a constructive and rewarding way and children should be successful in all these activities because they are within their competence. Relationship play, or partner play, may involve a retarded child working with an adult, with a normal older child, with a retarded older child, with parents, or with partners in his class. Partner-work is rewarding for all participants, it feeds in confidence and self-esteem, and provides a simple practical way of helping retarded children to interact. Communication skills such as making eye contact, increasing vocabulary and the ability to play with another person, are developed, as well the ability to initiate and invent.

There are three kinds of relationships. "With" relationships involve partners in caring, containing, and supporting activities. For example different ways of rolling a partner, sliding, or supporting a partner strengthen the bond between people. When a child allows his partner to take his weight and support him he shows confidence in himself as well as trust in his partner. Partners must reverse roles so that the retarded child can learn to look after and be responsible for another person.

Relationship "against" a partner involves activities such as pushing back to back in sitting on the floor, in testing a curled up package, or parcel, and in testing a partner's ability to stick to the floor, his stability. When the older partner tests the retarded child's strength he or she must understand the concept of testing as opposed to winning. The aim is to build up the retarded child's strength and

not to destroy it. When the retarded child works against his partner, he must be successful but he must work for it. Older partners need to be sensitive to the degree of strength of which their partners are capable. The retarded child slowly gathers his energy and learns to focus it. Severely retarded children can develop firmness and strength, they increase their concentration span and paradoxically, become more capable of being gentle.

"Shared" relationships are demanding as they require simultaneous mutual dependance and mutual support. This is seen when partners sit facing each other and make a see-saw. Balancing a partner in standing is more advanced, but can be achieved. Partners have to listen to their own bodies and to their partners' bodies at the same time.

Working with a partner progresses to work in threes, fours and to larger groups. All these aspects of relationship play are illustrated in my recent film "Good Companions".

There are different stages in relationship play, beginning with the severely retarded child passively receiving movement experiences of being cradled, slid, or swung. This is seen when working with multiply handicapped children, or with some long stay residents in a subnormality hospital.

The next stage arises when the retarded child responds to his partner, reciprocal play develops and eventually the child begins to take the initiative. Finally the retarded child is able to work with another retarded or disturbed child. It can be seen that the older partner is a facilitator who helps the younger child to develop skills in relating.

I am particularly interested in children who actively avoid making relationships. A postgraduate student teacher spent one day a week for 6 weeks trying to make a child-study of a boy who continually avoided all her efforts to make contact with him. By chance I was asked to supervise at the end of this time and I suggested we went into the school hall. Children love free flow movement so I began by sliding the boy along the floor, and he looked up at me with some surprise. Eye contact is essential in making relationships and is best achieved when the child is higher than the adult, or if the older partner is higher. The strangeness of seeing a person in an unfamiliar relationship seems to help; gaze on the horizontal is sometimes threatening to children. I came down to floor level and after some other activities I went on all fours and asked the student teacher to help the boy to sit on my back. I took him for a careful ride, and after about ten minutes play we finished with him sitting between my legs, leaning back and resting against me. This was an important statement from a nervous, tense, child with autistic tendencies. I asked the student teacher to go through the sequence of movements I

had just done, which she did. When she and the boy stood up to leave the hall, the boy lifted up his arms to her, asking her, silently, to pick him up. After weeks of frustration she had at last got through to him.

I worked in my College for eight weeks with an extremely hyperactive and disturbed boy. He came once a week with a group of severely retarded children who were partnered by student teachers. We made no progress with this boy, partly because his partner, a mature man with children of his own, had difficulty himself with relationship play. The boy continually ran away, and when we had gymnastic apparatus he flitted from one piece to another and experienced nothing. However, his parents said the only nights he slept well were after the sessions in our gymnasium. On the last afternoon this boy worked by chance with a young woman student who I describe as an 'earthy' type, good at communicating through physical play. The boy played on a crash mat with her, somersaulting, rolling and climbing under and over her. This was the longest time he spent with one person doing one kind of activity. At the end of the session his first partner made a "house" on all fours, and the boy spontaneously crept inside and stayed there. It is sad when you get to the end of a series of sessions and cannot build on progress made, especially when it has taken so long to achieve. As he became older this boy became totally uncontrollable and his parents had to put him in a subnormality hospital.

I have learnt a lot from hyperactive children and have developed various strategies. I noticed years ago in Norway that an extremely hyperactive boy in a hospital became calmer and able to co-operate after his partner lay back on him and squashed him. I had discovered this myself earlier, and have since recommended it to a Special Education Adviser who was exhausted trying to work with a hyperactive boy. Children enjoy being squashed and it calms them down. Children also enjoy being held in a "prison" made by the adult in a sitting position. The child is encouraged to escape and the adult makes this difficult so that the child has to work hard. Eventually the child succeeds in getting out, and promptly jumps in again for another go. Some normal five year olds I taught from a socially deprived area found it so comforting to be held in the tight grip of the adult that they preferred to stay inside.

On two occasions I have had to ask teachers not to let go of their hyperactive partners. In one case the boy had such an enjoyable play experience with one of the best teachers I have trained, that he no longer wanted to run away, and there was no further need to physically contain him. The secret is to give the child movement experiences which children crave so that he finds it more rewarding to stay with the adult than run away. On the other occasion the boy was contained in sitting inside his partner's "house", with some

difficulty. However, he watched the movement session of his classmates, and when it was over he performed the activities they had done all by himself. In the next session, with another partner, he joined in quite normally with his class.

Hyperactive children are hungry for free flow experiences, and sometimes, in order to begin a relationship, one has to satisfy this need. I sometimes grasp the child round the waist and swing him round me. Invariably he comes back for another swing. He has to accept the physical contact in order to get the swing. If a child demands to be swung by his hands and ankles by two people, his back can be swept along the floor so that he gets the free flow slide he wants but is 'earthed' at the same time.

Working with educable retarded teenagers I was told that one girl would not let anyone touch her. I have been told this quite often but in every case the child concerned has forgotten eventually to protect himself or herself. On this occasion three people knelt down on all fours, side by side, making a flat supporting surface with their backs, which a child could lie on and be swayed gently from side to side. The girl who watched the session could not resist taking her turn and she lay on the people's backs. Often relationship through the back is more acceptable and less threatening than working face to face with a partner.

Relationship play is similar to the rough and tumble play of parents with their children, but it has to be structured according to the needs of retarded and disturbed children. These children often develop quite quickly in weekly one-to-one movement sessions. Progress can be seen in increasing confidence, increasing movement vocabulary, increasing involvement and motivation and in increase in the ability to concentrate and to repeat actions.

Besides developing eye contact and physical trust it is interesting to see if the retarded child can cling on to a partner, on the back or on the front. Children who have been hugged usually enjoy being physically held and contained. The ability to cling indicates the child wants to be involved with another person. Some children can hold on with their arms round a partner's neck, but their legs are limp. The bodies of some children are like boards, unresponsive, and unable to melt, but physical play has much to offer such children.

Directions in space

We have considered what parts of the body are moving, and with whom the child is moving. We must now look at where the child can move. Awareness of directions in space is a difficult concept for the severely retarded child but it can develop to some degree as a result of

increasing body awareness. Retarded children find it difficult to move backwards and extend a leg, for example, into space behind them, because the action is out of sight. I saw one of my own children coming backwards down stairs at the age of eight months, extending a leg behind him to feel the next step. It is interesting to compare the age at which a normal child develops skills compared with retarded children. Movement behind and movement low down are often neglected. Teachers have to encourage the child's experience of directions in space, and words such as "behind", "in front", "up", "down", "under" and "over", are best learnt as physical experiences.

Gravity

Gravity is the force that the child has to relate to whether he gives in to it or fights against it. These opposite attitudes are experienced in jumping and in falling activities. Jumping has a stimulating effect, and rolling, which involves the smallest fall the body can do, has a harmonising, calming effect. We are aware of the strong force of gravity when helping a multiply handicapped child to lift his head from prone lying, and helping him to sit and stand with support. Gravity is the architect of the body and all human movement is governed by it.

Movement Qualities

It is relatively easy to see what parts of the body are moving and where the body is moving. We must now consider how the body moves and this is rather more difficult. Through a lifetime's work I have found the observation of how people move the most important skill I have. Just as gravity is always with us so are the motion factors of Energy, Flow, Space and Time. I put them in that order because it is the developmental sequence I have observed. There are opposite attitudes to these four motion factors and people tend to prefer one way of moving and neglect the opposite way. One's aim is to work from people's strengths and carefully introduce the undeveloped movement qualities. The aim is to balance the opposite while being aware that it will take a long time to achieve this.

Taking Energy first, the child can move strongly, firmly, or lightly and gently. Children need to learn how to use energy appropriately, knowing when to use strength and when to move sensitively. Strength usually develops first while fine touch and sensitivity may demand greater maturity. Down's Syndrome children sometimes show great delicacy in the way they use their hands. I

have worked with four boys with abnormal strength, and have seen one of them learn to control it through good movement teaching.

The opposite attitudes to the Flow of movement is expressed in free flow movement, which, once started, cannot be stopped easily, and controlled flow, or bound flow, movement which is under the control of the will and can be arrested at once. Free flow movement comes naturally to the majority of children and is much enjoyed. Swinging, sliding, and bounding experiences are provided by playground equipment. Controlled flow is seen when a child writes or draws carefully, and this type of flow requires concentration and a certain maturity. Children need plenty of free flow experience such as running, jumping and tumbling, but a diet of too much free flow can increase hyperactivity. Too long an experience of controlled flow will cause children to explode wildly afterwards. Down's Syndrome children often move with natural free flow.

Opposite attitudes to Space produce movement which is three dimensional, using flexible pathways in space, or movement which is confined to one direct pathway and is linear. Both aspects are needed. A flexible mobile body can be developed, which moves freely in space, and at the other end of the scale the retarded child can learn to focus and direct his attention along a straight line. Direct attention is developed in pushing or pulling a partner, and the capacity to focus on a job slowly increases.

Opposite ways of using Time are easily seen in quick, sudden, movement and in slow, sustained, movement. Children need encouragement to experience different tempos and to develop the one they use least. On the whole young children move quickly and slow movement is more difficult for them. It is useful to mix older retarded adolescents with younger retarded children because the younger ones being more lively stimulate the older children, and the adolescents calm down the younger ones.

On the whole the movement qualities which come naturally to children are strong, free flowing, flexible and quick and they will need help with gentle, controlled, direct, and slow movement. Most severely retarded children operate in the middle ranges of Energy, Flow, Space and Time, and they have to extend their repertoire. This is particularly important when helping severely retarded children discover some strength and some degree of sensitivity. Disturbed children show extremes of, for example, exaggerated strength, exaggerated free flow combined with great speed, and no sign of direct attention. Their range is very lop sided, but in time, and with good teaching, they can achieve some degree of a balance.

Good movement teaching depends on the teacher's skill in observing the children. The teacher chooses activities which are going to be most acceptable to the children to start with, and slowly

he or she pushes the boundaries out so that the children's experience of movement is extended, and their movement vocabulary is enriched.

The teacher also has to be aware of his or her own preferences in ways of moving because these will influence what and how he or she teaches, and may limit the movement vocabulary of the children.

We will now look at three activities and see what is involved in each of them. Rolling combines free flow of weight, giving in to gravity and involvement of the whole body with the main emphasis on the trunk. Back to back pushing involves the trunk along with strength in the legs and arms, and direct movement backwards. Two people helping a third to jump show strength, free flow and the aim is to go high. The co-ordination of three people's efforts is required.

I have covered briefly what parts of the child are moving, with whom is he moving, where can he move, and how does he move. I have also covered briefly what to teach and why, but not attempted to describe how to teach. The teacher's aim is to give the child a sense of security: security with the teacher, security with other children, security in relation to the ground, his base, and security within his own body, his centre.

Everything I have learned about severely retarded children through observation and years of experience has illuminated my understanding of normal children, and my knowledge of normal children has helped me to understand the severely retarded and disturbed. My aim is to develop in all children the inner resources which they have and which they will need to get the most out of their lives.

Many people do not see that movement experiences are fundamental in the development of all children, and are particularly important for the developmentally retarded child. Communication of aims, methods, and philosophy is almost impossible without personal experience of practice and theory. I have made four films of work with severely retarded children and adults and they provide useful illustration of theory and practice.

I have learnt a great deal from student teachers, teachers and countless children, and I hope I shall go on learning.

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There are many claims to holistic approaches in rehabilitation, but in movement a secure structure or common language is necessary in order to relate the various skills needed. Physical Therapists and Occupational Therapists are thoroughly versed in Anatomy, Physiology, Neurology, etc. but lack the skill of movement analysis, while for the most part movement educators today have the groundwork of movement but lack knowledge and understanding of Anatomy and Physiology. Few of us have both. Surely it would be advantageous to bring both disciplines together and share their relationship? Margaret Mead, who brought insights of cultural Anthropology to millions, once said, "Put the Sciences together and make them intelligible to the layman, don't box up everything with labels, try to find out how everything works". (2)

So often it has been assumed in rehabilitation that we do something to the patient, rather than working with; not allowing for any understanding on the part of the patient in sharing the experience.

Group work offers great opportunity for both sharing and learning for participants and leaders. There is no substitute for experience where one puts knowledge into practice and finds out for oneself.

I have been fortunate to work with Parkinson's Disease sufferers both in groups and individually, using a holistic approach through movement and being able to encourage others to come in and share the work. Relations and friends not only join in the weekly classes, but undertake committee work, helped by two volunteers; a retired Principal, and a part time teacher, who follow up on members, make home visits to the very disabled and encourage them to participate in organised events. Keeping in touch is an important aspect of our work, especially with those who find it difficult to face the world with their affliction. Members of the weekly group are concerned and helpful to each other, and there are no barriers, ex-Professors, housewives and retired workers all pull together and communicate.

Many of us will be aware of the symptoms of Parkinson's Disease - tremor in limbs and head, uncontrollable movement and rigidity. Parkinsonism is generally slowly progressive and symptoms vary from one sufferer to another, the cause of the disease is the inability of a small group of nerve cells in the brain to function normally. Movement research has so far revealed no cure, but the latest development is research on brain tissue of patients who have died from the disease.

In working with patients I start from where they are, because what they can do is more important than what they can't at this stage. Once they are motivated I find them very ready to learn and observe, they remember, and repetition reinforces response to their individual needs. Their severe disabilities lead to speech defects, freezing and acceleration in walking, poor balance and inability to initiate

Films

"A Sense of Movement:" movement for mentally handicapped children. 1976.

"Building Bridges": movement for mentally handicapped adults. 1982.

"Good Companions": movement for the mentally handicapped and normal children. 1985.

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MOVEMENT WITH THE HANDICAPPED

Sheila Hargreaves

I have worked, over the past seven years, one day a week at Pitfodels School for the Severely and Profoundly Handicapped. The work has been one long voyage of discovery - discovery about the knowledge we gain from observation of movement; the educational value of movement, and the power of movement. I had also worked one day a week at Aberdeen School for the Deaf, where my voyage of discovery began: unless encouraged otherwise, deaf children cling to the ground and their feet become platforms instead of resilient spring-boards. There was so much I didn't know and still don't know about movement - and I don't mean the anatomy and physiology of it; it was bewildering to know how to start. Veronica Sherborne's work was extremely helpful as was a ten-day Course I attended at Goldsmiths' College on Art and Movement. Walli Meier, the movement specialist, helped us to explore ideas and gave us confidence to try a more creative approach to the whole area of movement education with the handicapped.

I was fortunate when I first started work at Pitfodels Schools; the Headmistress gave me time to walk about the school and observe the children; she also gave me the opportunity to run a movement workshop with all the staff: teachers, nurses and nursery nurses.

I found that each child had special and interesting problems; there seemed no logic in the collection of skills and abilities housed in each individual. A child apparently skilful, who could roll, jump, aim and catch a ball etc., was at risk when he climbed high because he would step out into space with complete confidence; a less-able child when locked into an off-balance position, made no effort to protect himself. Was it because they had always been protected from falling, were they completely unaware of their centre of gravity, their

position in space; their weight-distribution? Another child, in a wheel-chair, strong, able to understand and respond to tasks like stretching and curling, aiming and catching, moving different body-parts accurately, had a big problem when he needed to direct his strength. The power in his upper arms and shoulders built up, but he couldn't transfer this into a strong push. Few of the more able children could support their weight on their arms and surely this must make them fearful of falling. I clearly remember being with my grandson aged one and a quarter, in the park, who ran and tripped; and while I worried about what I'd say to his Mum when he returned home with a damaged face, his arms went out, he braced them, and avoided the damage. Few of our children can do that.

Well, I began my work with basic trust activities, holding, rocking, touching and other activities under the general heading of "Body Awareness" and including the function of different joints. I felt I could then list problems as I encountered them and then find ways of tackling them.

The next objective developed: to provide activities which put children at risk, so that we worked on their instincts of self-preservation. To do this it was necessary to look at the needs of each particular child. Again the Headmistress gave me time to observe.

For children like the one who stepped confidently into space from five foot above the ground, I had to provide a lot of experience in the discovery of where they were in space. This discovery had to be a real understanding, not a superficial knowledge of the appropriate word. When we were learning about the concept of "behind", a Down's Syndrome fifteen year old had no idea how to place his hands behind him. After a week or two and many activities later, we were congratulating ourselves on the boy's understanding of "behind". He came up beside me, looked for my approval and then announced proudly, "behind". So in dancing, games, gymnastic like activities, we built up a store of "behind" activities. In this area of spatial awareness it dawned on me that many of our non-ambulant children never have the experience we get in jumping - a vertical lift and lower. We struggled as well as we could with volunteers heaving children up and down. I was trying to devise a mechanical way of giving this experience, when I happened to meet Norma Main. She had just faced the same problem and had solved it in the swimming pool - with far less cost to her volunteer helpers!

Jumping off two feet still presents me, as a teacher, with many problems. How is it that a child who has all the correct mechanisms: resilient knees and ankles, spatial awareness, strength and the necessary anticipatory moves - can't lift off?

As work continued, I began to realise that I was sticking fairly closely to the movement analysis that I'd studied with Rudolf Laban

and Lisa Ullmann. We had already worked on body-awareness, spatial and weight awareness; so I needed to consider the areas I had not looked at specifically: time/speed/rhythm and relationships.

With the non-ambulant we introduced speed changes in our clapping, shaking and rocking. We also travelled at different speeds and rhythms, carrying, pushing wheelchairs, swinging in a hammock, or sliding the children over the surface on mats. The excitement often produced vocalisation, particularly when we were outside.

The easiest (i.e. the least exhausting for the adults) way to encourage the ambulant children to move fast - apart from work in the swimming pool - was to have them working with normal children. They picked up the vibes immediately. In addition they were able to use a larger and safer place to run in when they visited a normal primary school.

An interesting aside to these regular primary school visits is that on the way back to Pitfodels School the children were for once, more exhausted than the staff! I don't know if anyone has measured the energy staff need to stimulate an activity and keep it going when there is little response from the pupil - there is rarely a chance to pause and allow things to develop because without constant stimulus, all activity stops.

One additional comment on the work with "normal" children. All children learn a great deal from imitating: our small group working with the larger "normal" group almost always dropped their mannerisms and behaved in a more "normal" way.

So this brings me on to Relationships. Much is learned by touching, grasping and holding. It is very difficult to hold hands when you are in a wheel chair, and particularly if your hands are deformed. Observe young children in a playground; they learn so much as they hold hands, tug their friends about, etc. (As an experiment, I taught a simple ring dance to instructors in an adult centre. Once we had learnt it we performed it without taking hands. The performance was disastrous: everyone lost confidence).

A very important factor in relationship is the focussing of attention. Schaffee's work on "tracking" is important here. I tried to find movement activities in which children would be encouraged to focus attention on someone, and eventually on something. Singing games, dances and adapted games provided opportunities for meeting, parting and following.

This entire programme of work would not have been possible without one-to-one relationships. Volunteers from the neighbourhood, Secondary School pupils, police cadets and students have all been extremely helpful. There are benefits to both sides - but the whole operation is very difficult to organise. Positive help must be given to

the volunteers.

Of course, over the years we have worked on specific skills in gymnastic, games and dance activities; but always we have tried to see them in the context of creative learning. I believe that movement is central to all learning whatever our ability and whatever our ability and we all have a lot more to learn.

MOVEMENT AND REHABILITATION with reference to work with Parkinson's disease patients

Betty Meredith-Jones

The author trained in Physical Education and Physical Therapy at Chelsea College. Following intensive study with Rudolf Laban and Lisa Ullmann, she has applied Movement Analysis to her work at all age levels, infants to Senior Citizens men and women, in Education, Recreation and Therapy. She has pioneered work with the aging and Parkinson's sufferers, and ran the first movement course for physiotherapists in training at Columbia Presbyterian Hospital, New York and lectured extensively in Colleges in U.S.

Movement is the basis of much of the work of therapists, nurses, doctors and all concerned with rehabilitation and healing. Today, more than ever, rehabilitation demands a holistic approach which not only considers the physical psychological and spiritual needs, communication and adjustment to living with handicaps, but allows for learning and re-learning to take place in the process of recovery. It assumes a thorough understanding of the sensitive instrument, the human body, and allows for the development of fuller potential. The aim of every therapist should be to teach, lead or convey movement in such a way that the individual or group is left with a far greater understanding of his or her body and how, when and where it moves. The process should arouse a sense of awareness and feeling.

We have the structure for this holistic approach in Laban Analysis of movement, the basic language which embraces all human action. Do we really appreciate the profound simplicity of these dynamics, know them and understand the implications for their application and synthesis? As movement specialists we should be able to adapt to any movement dimension, dance, rehabilitation, etc. Elliot Eisner, Professor of Art and Education at Stanford University, writes, "Knowing anything in its deepest sense means knowing how to be creative with it" (1) It is not what we do but how we do it. This takes time, a lifetime of living and growing with movement to develop our own potential.

movement at will, therefore much of the work is designed to alleviate these difficulties and enable sufferers to become less dependent on others.

Relaxation is of the utmost importance, not only because of rigidity but because of increased apprehension and fear of falling, often the cause of residual tension. Much time is allowed to encourage relaxation which is really felt, patients have to be helped to recognise tension and over-readiness before they can completely let go and give up. Touch, one with another to simple movement, helps them discover their own difficulty, sound and image help to release tension and quiet and pause are essential. Every session also ends with quiet music as the group lie or sit with eyes closed.

One of the essentials to emphasise continually is the need for concentration while moving, keeping the mind with the body. Directions must be given in simple understandable language, for example in balance (which is generally poor), when taking a step, it is the foot taking weight which is important to concentrate on while lifting the other foot, i.e. thinking down, connecting with the floor, sensing contact, pressure etc.

Since much of the work is taken on and with chairs or lying, the principle of where the weight of the body is applied to spine, hips, feet, posture and posture change. Confidence increases when there is no fear of falling. Knowing about the pull of gravity, release on downward action, use of momentum in swing and realisation of what the rest of the body is doing and feeling even in a simple movement can be understood.

In teaching, the elements of Time, Space, Energy and Flow are constantly referred to, also increase and decrease in movement and, where appropriate, basic efforts. Continual reference is made to daily living activities, e.g. swinging forward and backward in sitting, raising both knees on the upward swing can be related to getting into bed or in and out of a car. The important thing is to lead up to the sequence gradually by working on the parts which are essential, such as pushing off from the floor, ankle work, hip mobility etc. This also helps to find out where rhythmic difficulties lie.

All space dimensions can be taught and easily understood if applied realistically, e.g. in lifting limbs, the sense of 'rising' is applied to the whole body, as is getting up to standing from a chair. Downward pressure on the hands and feet are important, but the idea and achievement of 'rising' guarantees success and climaxes the pitching forward which is the result of bending from the hips and using 'hinge' movements. This is no small achievement for tense and fearful patients who have always been helped to stand upright.

Opening and closing in all directions offers many possibilities to relate to outer and inner space. Centering, shrinking, deflating,

exhaling, sinking, to gradual expansion to infinity allows individuals to find their own capacity and range of movement. In this approach no active stretching or assistance on the part of the therapist is necessary.

Combination of movements are built up gradually so that transition and flow become a part of learning how one movement leads to another, how it feels and what happens in the process.

All sequences learned with chair support are eventually performed in standing and later to free movement, e.g. exploring the orbit of space seated gives confidence, allows for variation of direct and indirect movement (rotation), energy and time, flexibility of spine and consciousness of weight taken by the feet all of which apply in standing with chair support and later to free standing. Much of what was thought impossible for these sufferers can be achieved providing good groundwork has been done on relaxation, balance, flexibility and breathing.

Imagination in the application of these essentials is vital in order to motivate patients individually and collectively.

Self sufficiency grows with the knowledge that simple daily living activities can become routine and possible for the disabled if performed with the right movement. It is not difficult to see how the synthesis of space and effort transform old ideas about the body and how it moves. Rehabilitation can become a form of reliving and take on new meaning.

Much of what has been stated here applies to movement teaching generally and could contribute towards prevention of accidents, deterioration and tension, without destroying enjoyment of movement. What should be some of our main concerns in the healing process?

- i) To watch for signs of physical and mental deterioration.
- ii) To encourage a positive attitude towards disability.
- iii) To motivate patients to keep what movement they have.
- (iv) That we continue to develop and grow ourselves in movement skills and teaching that we can share with other professions so that greater understanding of movement may lead to better human relations.

Movement is life, man moves not only physically but with all his being and movement becomes significant not only by knowledge but through understanding of self.

Janet Wessel writing in the newsletter of the National

Association of Physical Education for College Women in the U.S. writes, "Movement Education has made us realise that knowing one's body is not revealed by scientific analysis or observation alone. We are now looking at the body not as an instrument or physical entity that is played upon by outside forces, but as self-moving, self-organising and self-managing. Knowing, feeling, moving and valuing are all integrated in bodily existence and governed by laws of totality of being. The ways of learning appropriate to each is the crucial question. (3).

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MOVEMENT TO MUSIC FOR THE ELDERLY

Christine Meads

(A short account, in response to an enquiry from Elaine Burgess of the Sports Council as to who in the Guild works with the sick, disabled, handicapped and elderly).

I use Rudolf Laban's principles and work with the elderly, frail and disabled. Their disabilities range from strokes, Parkinson's disease, arthritis etc., to heart and chest problems, memory loss and the stress of living alone or with family. They are all over the age of sixty-five and a number are in their eighties, some in their nineties. There are usually twenty-five members in the group. I work in a Day Centre set up by Somerset Social Services. I give the odd session in other Centres and Homes for the Elderly Frail when I am asked to do so by the Somerset Social Services for the Elderly.

Why I use Rudolf Laban's principles is because this approach is gentle, flexible and not a threatening one. It gives scope for creative work and improvisation as physical and mental abilities vary enormously.

My aims for the elderly are to:

- 1 Mentally and physically stimulate
- 2 Help them become aware of their physical body and have a general awareness of their environment.
- 3 Help them find ways of overcoming their physical limitations

- and ways of helping themselves.
- 4 Give them a way of self-expression and evoke emotional response via memory recall.
- 5 Help them give and receive.

The session starts with a gentle warm-up; massaging, shaking, clapping, tapping. Then moving to awareness of body parts to mobilising and strengthening of weak muscles and joints. A quiet period is set aside for breathing and relaxation with the help of visual imagery, ending with a group movement often with scarves.

I take Workshops and train groups of people so that they can set up their own sessions in Day Centres and Homes. The people who I train are from a variety of backgrounds - nurses, teachers, social workers, voluntary workers and so on.

APPROACHING ART THROUGH DANCE

Ann Ward

When I say that I teach Art, I always feel that I am begging two very important questions, namely 'What is Art?' and 'Can you teach it?'

Well, Art is undoubtedly to do with seeing. We look at things in order to understand them and can then make some sort of visual statement about them or our reaction to them. In other words, 'Art' is about the interpretation of our experience and about communication and expression in a non-verbal medium, as, of course, is Dance. But Art is all too often seen as some sort of mystic gift; either you can do it or you can't and that is an end to it. Laban's principles of movement can provide a basis for broadening the student's experience; increasing his awareness of himself and his environment, to take him across this barrier and at least give him the confidence to tackle and enjoy the subject.

Teaching in a Technical College, where many of my students are only taking Art because it is a required part of a course such as hairdressing, this barrier is the greatest obstacle to be overcome, for many students have long since decided that they are 'no good' at Art. Obviously it comes more naturally to some people than others, just as there are gifted musicians, mathematicians or linguists, but no one walks into their first French lesson apologising for not being good at French. They expect that hard work and good teaching will at least make them reasonably competent in the subject. So with Art; it has a vocabulary and grammar of visual elements - of line, shape, space, form, colour, tone, texture etc., with which the student can experiment and become familiar through 'Doing' and 'Looking'.

The 'Doing' of Art is obviously related to hand-eye co-ordination.

The eye sees things and the brain interprets them in the light of its own experience. Manipulative techniques with pencil and brush can be learned and practice will improve, if not make perfect, but the other senses are also involved: the feel of charcoal or paint, the sound of pencil on paper, the smell of oils or turps and the kinesthetic sense of 'Doing'. It is the body which comes between the brain and the brush! Small children enjoy scribbling because they both feel and see direct results of movement, like jumping in puddles or walking on snow. Scribbling in circles feels very different to scribbling in zig-zags; it can be large or small, done heavily or lightly, smoothly or sharply, and the results of these different efforts can be seen on paper and related to the different feelings involved, both physical and mental. A heightened awareness of qualities of line, shape, space or texture can obviously be stimulated by means of movement and dance and the inward experience can then be translated into visual terms. The 'Doing' of Art and the 'Doing' of Dance can thus be closely related and provide tremendous scope for anyone with the opportunity to teach both.

But what about the 'Looking'? If you can see it, you can draw it, but where to start?, what to look for? The discipline of drawing is very important for older students. The aim is to understand and describe the thing being drawn; to explain it in visual terms. This is using Art as an analytical tool, learning to see things the way they are and not the way we think they are or ought to be. Many guide lines can be given, much can be taught and more developed by practice, but the student may still be left uninvolved and uncommitted to the task. In order to make a more personal response, some sort of inner attitude is helpful, and again the factors of weight, space and time can be used to provide a 'way in' to the disciplines of drawing plants, still-life groups and the human figure.

Weaker students are often given 'simple' but uninspiring things like sticks and stones to draw - the most difficult task of all because there is so little about them that the student can relate to, and a lack of interest in the subject is glaringly obvious in the drawing. Similarly, plant drawing is thought to be an easier option because mistakes will hopefully be less obvious to the viewer, as they frequently are to the student, because he does not have the same direct experience of plant forms as he has, for instance, of the human form. This is the point where commitment to the subject can be emphasised. It is not just 'another' geranium, but as unique as any other life form and deserving of respect. Every plant can be seen to be either growing or dying, sometimes on a very short time scale, and yet it carries within itself the blueprint of its species which will be called into action at every stage of its growth, determining whether it is going to be a dandelion, a daffodil or an oak tree. So in considering the factor of

time, the student's attention is drawn to the details of the plant's organic structure and form, which must be carefully observed and understood if it is to be drawn. Many ideas for dances could be based on these considerations and would add considerably to the students' awareness of them.

Still-life groups offer fascinating opportunities for studying the relationships between shapes and spaces. Trying to set up a visually satisfying group of objects can teach nearly as much as drawing them, but much movement work could be done to give the students a more direct experience of space as being something positive rather than negative, of group relationships and of the characteristic qualities of different materials.

Life drawing is usually considered by far the most difficult discipline because the student can immediately see when this is wrong and becomes disheartened, but this should be seen as a positive advantage, because being able to see what is wrong is half way towards being able to put it right. A movement session can obviously give students the most immediate help in understanding the structure of the body. They can both feel and see how transferring the weight of even a small part of the body changes its whole alignment; they can discover which parts will or will not bend and how the relationship between the parts of the body changes as weight is used to balance or support the body. A fascinating exercise to start with is to make the student take up a thoroughly uncomfortable position and then to draw what it feels like. Students can also be made more aware of the fact that the way we carry ourselves, sit or stand, reflects our character or our mood. If they look for this while drawing they will be able to transmit something of the sitter's character to the page and great fun can be had from a session of quick sketches of 'dramatic' poses - agony, joy, despair, relief etc. Eventually it may be possible to set up a life group of two or three figures, such as two boys on the verge of a fight or girls poring over a magazine together. The bodies form a living group, the shape of which changes with every view point. Space can become electric if fought over, can vanish if shared, and all the visual elements of line, shape, tone and texture acquire new meaning.

So in each of the tasks, the student is asked for something more than the mechanical plotting of lines and points, and the greater his inner experience of what he is looking for, the greater the personal response he can make to his subject. Thus he is naturally 'expressing himself', however mundane the task.

There will, of course, have been a lot of other work going on in the Art room, encouraging the student to work in different media, in three dimensions, in colour, - in visual rather than verbal terms, which actually uses a different part of the brain. Art is a matter of constant

decision-making and awareness of relationships, which result in feeling that something is or isn't 'right', and again, Dance should help the student to make and trust non-verbal judgements. This does not, however mean that instinctive responses shouldn't be examined or that effects cannot deliberately be worked for. 'Composition' means just that; the artist composes the visual elements of line, shape, colour etc. to create an image the mind can hold, just as a poet arranges words or a musician notes, within a disciplined framework which can be appreciated by the reader or listener. The student can experiment with the mechanical 'rules', learn to identify them, use them, break them, and balance them against his involvement with his subject. Deciding what the picture is to be 'about' and then making a bold, simple statement using skills learnt in the classroom, has obvious parallels with dance, where the presentation of a clear, uncluttered image is equally important. Art students tend to be as frightened of leaving empty spaces as dance students are of standing still!

Whether the art student is drawing a tea-pot, solving specific design problems or putting across a message such as 'Drink more Milk', I find this landscape soothing/intimidating or 'I hate war', he is presenting a unique viewpoint, his own. The added awareness of himself, his environment, and his relationship with others which dance can give, can only increase his ability to do this.

KINOTATE A Computer Programme for Kinetography Laban

M. Howlett and R. Howlett

Dance has served humanity in a number of ways: Magico-religiously in ritual, culturally, socially, artistically and educationally.

In Britain dance in education has recently developed both academically and artistically. The emergence of public examinations in dance for schools and degree courses in dance in higher education, has meant a growing shared and public concept of dance practice and choreography. Since dance is a transient activity, some means of permanent recording and recall is needed to fulfil the rubric of public examinations in addition to its function as a part of the educative process. The written recording of dance in some form of dance notation enables pupils in different locations to be sent a specimen dance study so that all will offer the same material for appraisal - a standardisation without which the examination would be difficult to administer. The use of video recording for this purpose leads to a copy of a copy, without necessarily requiring analytical thought.

More importantly, the existence of notation enables teachers, pupils and students to contemplate dances and dance motifs for analysis, since notation cannot be produced without analysing and closely contemplating the dance material. Notation records dances, but may also be the material danced - and therefore used as a stimulus for creative response as well as accurate recall. In short, dance notation is a necessary adjunct to a serious dance education.

The drawback is that the accurate, as opposed to scribbled, drawing of a notation score is time consuming. This applies to both systems of notation used in Britain today: Kinetography Laban (Labanotation) and Choreology (Benesh Notation). If notation could be produced quickly and accurately then its use in education and elsewhere would be greatly facilitated. Notation is part of information about dance, and therefore subject to information theories and information technology. The graphics underlying many notation systems (and in particular the graphic symbols of Kinetography Laban) should be translatable into computer languages and computer graphics systems. The computer 'revolution' in schools could give a new impetus to the learning of notation and children might be motivated to regard the exercise as fun.

To this end, a project at the City of Birmingham Polytechnic was launched, in September, 1984, to commit Kinetography Laban (including the simplified version 'Motif Description') to computer software. The aim was to produce a dance score on the computer which could be stored, recalled, added to, and printed. The computer finally chosen was the BBC Model B with DFS for disc filing facility, because the model was installed in many schools. The use of a microcomputer was, and is, unique, since work so far (mainly in the USA) has been with mainframe computers and with expensive backup equipment.

Smoliar et al (USA) (1977, 78, 80) have produced Labanotation using large computer and graphics terminal. The use of the keyboard keys as notation symbols means that the operator must be skilled in typing and restricts the number of symbols available.

Barenholtz et al (USA) (1977) uses a light pen and graphics terminal but symbols appear to be restricted to those for directions and levels.

Kummel (USA) (1979) has predicted, but not yet produced, computer scanning of dance on video to produce notation scores.

Politis and Herbison-Evans (Australia) (1983) have produced animated ellipsoid figures on computer which they hope may be animated by another computer feeding in Benesh notation. Not yet complete.

Sealy (USA) (1983) describes 'NOTATE II' which is similar to the Smoliar use of the keyboard, but adds a stylus for drawing extra

symbols. This programme still uses mainframe equipment.

NB See Hutchinson-Guest, A (1984) 'Dance Notation' Chapt 20 for other references concerning dance and computers.

The Birmingham Polytechnic project seems to be the only one in the field proposing to compute the whole of Kinetography Laban using a MENU AND CURSOR method which needs no typing skills and which will also accommodate the simpler and more creative version of Kinetography Laban - Motif Description (or Motif Writing). A school or other institution, or a private person, possessing a BBC Model B with disc drive and a dot matrix printer will be able to produce dance notation quickly and accurately. This is an important breakthrough for dance notation.

Project Diary

The project has its origins in a chance discussion (in June, 1984) between the lecturer in dance and aesthetic studies and the lecturer in computer studies at Birmingham Polytechnic Faculty of Education and Teacher Training and a retired lecturer in dance from the same institution. It was decided that:

- the configuration of symbols in the Laban system of notation would lend itself to the graphics facility of a computer.
- the educational value of a hands-on computer experience for schoolchildren and students, linking directly to and enhancing another area of the curriculum, would be immense.
- the accuracy and time saving aspect of computer generated notation could lead to dance teachers increasing the notation element of their dance teaching.
- the effect of this increased use of notation by teachers and students should be to lift the level of dance analysis and understanding in schools and other educational institutions.
- children and students could be stimulated to produce notation of their own dances and to create notation as a challenge to themselves and others to dance.
- the invention of a software programme, capable of swift and accurate production of dance notation followed by printing, could revolutionise the notation world and free it from slow and tedious hand or type written material.
- the computer should be one readily available in schools, and backup hardware should be inexpensive.

In July, 1984 a full-time research student was appointed from the Polytechnic Diploma Course in Computer Studies to start work in

September for one year. This was to count as his sandwich year of the course, and the Birmingham LEA agreed to maintain his student grant. At the same time, four local teachers of dance in secondary schools were recruited to help by working at the chalk face, teaching, monitoring and testing.

During the first months the educationally valuable Motif Description version of Laban's system was emphasised (see Hutchinson-Guest, A (1983) 'your move'). This simplified version has creative potential for children learning dance, for it gives the fundamental outline of the dance, whilst allowing room for individual interpretation and expression. Using Hutchinson-Guest's book as the basis, a programme of Motif Description was drawn up with sheets of symbols for the age-groups 7-9, 9-11, 11-13, 13-15 and 15+. These sheets were distributed to the teachers for them to commence a dance notation course with their classes. At once the teachers found that children with no background of notation could not fit such a chronological scheme, and children with a very limited experience of dance could not, with the time available (e.g. one half-hour period of dance once a week for one or two terms each year) learn dance and notation at the level and rate envisaged by the team. Nevertheless, the four teachers continued to teach their dance and notation and to visit the Polytechnic to discuss the computer programme.

At the beginning of the Spring term, 1985, a pilot software programme was completed showing three 'open' staffs on the monitor screen and using the 10 red 'user defined keys' on the BBC computer keyboard. The symbols were: any action, ad lib, pause, extension contraction, forward, backward, left, right and rubout (delete). The problem of drawing symbols extendable to show duration was solved, as was the problem of extending the 'right' and 'left' symbols with change of shape. We could also print the results, using a graphics 'dump' routine, with varying degrees of print sophistication, depending upon the versatility of the printer. This was an exciting start, because we could already produce and print out acceptable Motif Description scores for use in schools and the children of our experimental schools could do the same. As an interesting offshoot, students on the Creative Arts course in the Faculty used this initial programme as part of an assignment response.

The programme was taken to the experimental schools; the pupils used the programme to produce Motifs and danced them. The classes danced scores produced by the teachers and the Polytechnic team. The team was satisfied that the project would work, and would serve the needs of the schools. The reaction of the children was gratifying: many of them possessed computers and were already

skilled in using the keys.

At the end of the Spring term the team decided that it was possible to think in terms of committing the whole of Kinetography Laban, plus the additional symbols peculiar to Motif Description, to computer software. This would mean a teacher might start teaching with the open staff - Motif Description programme and move on through stages, to a standard staff - full kinetography programme.

The next decision concerned the framework for the full kinetography programme, which could not be confined, like the pilot programme, to the red user-defined keys of the keyboard. It should not require typing skills of the operator, and must use minimal time in operation. The team plumped for a MENU-AND-WORKPAD format, with a CURSOR OPERATED procedure. This method split the monitor (TV) screen vertically into right and left halves so that, on the left side of the screen a MENU of symbols would be displayed and the right side of the screen would be blank to act as a WORKPAD. The ARROW KEYS and the TAB key on the computer keyboard would be used to 'point' to the required symbol, 'pick' it from the menu page and 'draw' it on the workpad. Facility for elongating (vertically and horizontally) those symbols which required it would be incorporated. The Menu Pages were to be: STAFF: ACTIONS: DIRECTIONS: BODY: MISCELLANEOUS, and were to be selected by means of the red user-defined keys. Gradually were added to the red keys a GAP facility for combining symbols, a DELETE-WHOLE-WORKPAD, SERVICES and KEYBOARD.

By the end of the Summer term, 1985, the prototype programme was completed (with the exception of the 'keyboard' facility) and a Handbook compiled. The STAFF PAGE allowed an open staff, the standard staff, the standard plus staff and the expanded staff - and bar lines, beat lines, and repeat symbols. The ACTION, DIRECTIONS (INCLUDING LEVELS), BODY AND MISCELLANEOUS PAGES contain the symbols of the system, complete with pins, 'K' symbols and so on. Single symbols could be deleted using the DELETE key, as well as the facility for deleting the whole workpad. The workpad could be SCROLLED up or down by using the UP and DOWN ARROW KEYS half a screen at a time, giving 4 screens of notation. The SERVICES facility allowed printing, storage of a score (file) and recall of a score. Printing could be effected in 3 sizes: small (about the size in books), medium (x2) (about the size of printed scores) and large (x4) (which could be seen by a class).

This programme completed the task and made Kinetography Laban available in a working form on the BBC Model B micro-computer. Some decisions and problems still remain, however. For example, the cursor (a flashing short horizontal line or 'dash') is the

indicator for the position of the symbol to be drawn, but the accuracy of placement clashes with another principle which was decided early on: the principle of the underlying columns of the staff. Some symbols are 'column' orientated (mainly the directions and the staff bar and repeat lines) and are designed to 'jump' accurately into the column in which the cursor lies. This makes for ease of operation when the staff pages are used, but is really inappropriate for open staff Motif Description. The other, non-staff orientated symbols, do not obey the 'jumping' rule and are sometimes difficult to place accurately. These problems will be resolved, but the inability of the micro to draw pleasant and smooth curved lines has to be accepted whilst our self imposed constraint of inexpensive hardware is adhered to.

Programme Launch

The prototype programme was completed in time for the International Council of Kinetography Laban (ICKL) Conference, and was presented during the Open Day on August 10th, 1985. Members of the conference were able to hear how the programme came into being, the particular task of squeezing the programme onto the BBC Model B microcomputer memory of 32K; but most importantly, were given 'hands-on' experience of operating the programme. At the end of the demonstration a number of members volunteered to test the programme over the next few months and were given the programme DISC and accompanying HANDBOOK for this purpose.

When reports from the testers are received and analysed, appropriate modifications will be made to the prototype disc and the accompanying handbook, and the final programme will be made available during a conference to be held at Birmingham Polytechnic over the weekend 11th-13th April, 1986.

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Enquiries about the programme will be welcomed by the team members.

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(Adapted from, Preston-Dunlop, Valerie. **A Handbook for Modern Educational Dance**. Boston: Plays, Inc., 1980, p. 143. Flow elements have been changed to keep constancy in this example of the "action drives," using TIME, WEIGHT and SPACE).

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Table 1 Action Drives

ACTION	TIME	WEIGHT	SPACE	NOTATION
THRUST	Suddenness	Strong	Directness	$\sqrt{\quad}$
FLOAT	Sustainment	Light	Flexibility	$-\sqrt{\quad}$
SLASH	Suddenness	Strong	Flexibility	$\sqrt{\quad}-$
GLIDE	Sustainment	Light	Directness	$-\sqrt{\quad}$
WRING	Sustainment	Strong	Flexibility	$-\sqrt{\quad}$
DAB	Suddenness	Light	Directness	$\sqrt{\quad}-$
PRESS	Suddenness	Strong	Directness	$-\sqrt{\quad}$
FLICK	Suddenness	Light	Flexibility	$\sqrt{\quad}-$

Table 2 Action Drives with Letter Abbreviations
and Numerical Notation

ACTION	TIME	WEIGHT	SPACE	ABBREVIATION
THRUST	Su 1	S 1	D 1	TWS SuSD 111
FLOAT	St 0	L 0	F 0	StLF 000
SLASH	Su 1	S 1	F 0	SuSF 110
GLIDE	St 0	L 0	D 1	StLD 001
WRING	St 0	S 1	F 0	StLD 010
DAB	Su 1	L 0	D 1	SuLD 101
PRESS	St 0	S 1	D 1	StSD 011
FLICK	Su 1	L 0	F 0	SuLF 100

Figure 5



(Adapted from, Preston-Dunlop, Valerie. A Handbook for Modern Educational Dance. Boston: Plays, Inc., 1980, p. 143. Flow elements have been changed to keep constancy in this example of the "action drives," using TIME, WEIGHT, and SPACE.)

COMPUTERIZING EFFORT: A NEW WAY TO NOTATE THE "DRIVES"

Jacqueline G. Haslett, Ed. D.
and Corina Reischer, Ph. D.

Teachers are constantly seeking for new methods, techniques and materials which will facilitate the long term retention of learned materials. This applies to academic as well as physical skills. Students are expected to learn certain facts; but to retain them over an extended period of time requires innovative ideas on the part of the teacher. The widespread use of computers in education provides a mode for efficient and effective learning. Computer learning may also be applied to movement in education and dance.

The authors hereby present one way in which elementary mathematics can be used to help the student of movement not only see the relationships of the drives with each other clearly and simply, but to provide an easy way for the student to record sequential movement phrases and/or dances by making use of the computer in a clear and simple manner. The understanding and the use of this new proposed system for notating the drives on the computer does not require any mathematical skills, only that the person be able to distinguish 0 from 1.

This paper will use the "action drives" as an example to propose the system. Since all the drives contain elements from three motion factors, and each motion factor has two possible elements, then obviously, when one element of a motion factor is used, the other is naturally excluded. Each of the two possible elements of a given motion factor can be combined with either element of the remaining two motion factors. By combining either element from each of the 3 motion factors contained in a drive, 8 drives are obviously obtained. See Table 1.

It is clear at first glance that there is something mathematical about this chart and that a simple use of digits is applicable.

While it is possible to introduce notations of the "action drives" with simple letter abbreviations, it would not make the present system any easier to learn, nor would it provide a way to see digital comparisons. However letter abbreviations do have a practical use in this system and can be recorded as follows. The two possible effort elements of TIME could be recorded by Su (Suddenness) and St (Sustainment); the two effort elements of WEIGHT could be recorded by S (Strong or Firmness) and L (Light or Fine Touch); the two elements of SPACE could be recorded as D (Directness) and F (Flexibility). If FLOW were to be used in this case, it could be recorded as B for Bound Flow and Fr for Free Flow. Therefore, using these simple letter abbreviations as notations, the 8 possibilities could be written as SuSD, StLF, SuSF, StLD, StSF, SuLD, StSD,

Computerizing Effort: A new way to notate the "Drives"

SuLF. (See Table 2).

This recording (or notation) does not really simplify the teaching or learning of the effort relationships. It simply changes one combination of letters (which make up words) to a shortened combination of letter abbreviations. What this type of notation will do is make a simple code to be placed on the proposed forthcoming diagram.

The authors propose the following. All eight possibilities within any category of "drives", and any combination found with "incomplete efforts", can be represented very simply by what is called in mathematics a "BINARY TREE". To use a "binary tree" the first step is to choose an order of the motion factors. Choosing the order is done arbitrarily. The order one wishes to choose is not relevant, but once the order is chosen, it must remain consistent.

A "binary tree" will have a peak (root). The peak (root) will be "Level 0". The "off-spring" (branches) of the peak (root) is called "Level 1". The other two motion factors will give "off-spring" situated at "Level 2" and "Level 3" respectively.

In the example given in figure 1 the motion factor, TIME will be on the peak and is situated at "Level 0". From the peak will descend two lines: one toward the left side and one toward the right side, representing the two possible effort elements of TIME. Each point has a label. The labels are the letter abbreviations (found on Table 2) and are notated as Su (Suddenness) and St (Sustainment).

These two points of the branches indicate "Level 1" of the tree. From each of the two points of that level, two lines will descend: one toward the left side and one toward the right side. The effort elements of the second chosen motion factor, WEIGHT, will have S (Strong or Firmness) and L (Light or Fine Touch), (see figure 2).

These four new points indicate "Level 2" of the tree. At this point one can see the relationships of the effort elements for the "incomplete efforts". For the "incomplete efforts", (using TIME and WEIGHT combinations in this case) the "tree" would conclude at this point.

To complete the representation for the "drives", branches from "Level 2" must be made from each of the points, as happened from "Level 1". The two possibilities of the last motion factor, which, in this case happens to be SPACE, the tree obtains eight additional branches, or descending lines: two from each point at "Level 2", using D (Directness) and F (Flexibility). (figure 3).

By observing the abbreviated letter notations, one can see how each effort can be related to the other two possibilities in all possible combinations of the "action drives". By following the branches of the

Computerizing Effort: A new way to notate the "Drives"

Figure 1

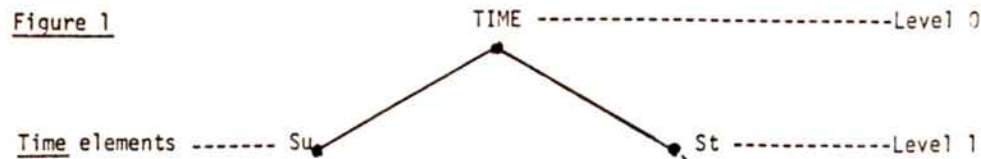


Figure 2

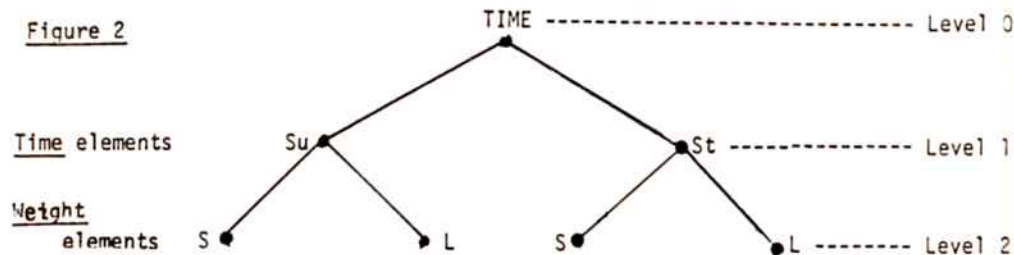


Figure 3

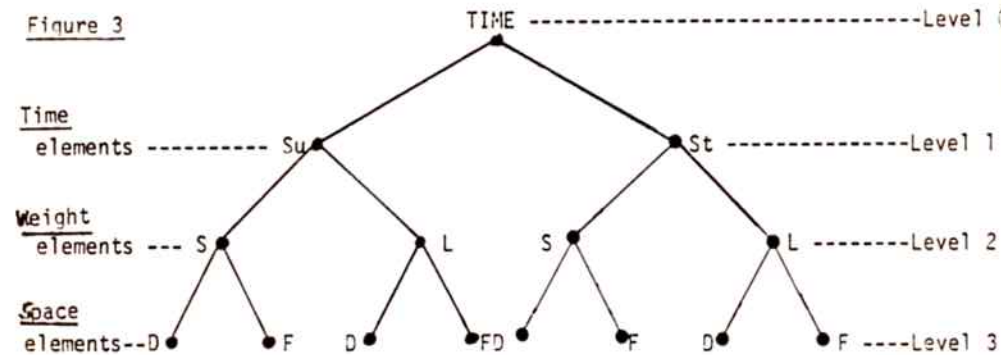
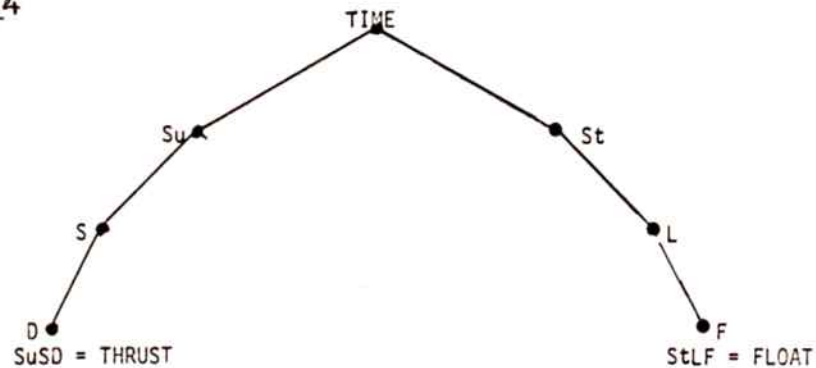


Figure 4



THRUST to FLOAT

Computerizing Effort: A new way to notate the "Drives"

identified: SuSD (Thrust), StLF (Float), SuSF (Slash), StLD (Glide), StSF (Wring), SuLD (Dab), StSD (Press), SuLF (Flick).

If one traces branches through three points on one side of the tree, and traces the "mirror image" of that tracing of branches on the opposite side of the tree, the opposite drive for any transition will be obtained. (figure 4).

Using a digit notation can simplify this process on the computer. Notice that every action contains the three effort elements and are ordered: first, by TIME; second, by WEIGHT; third, by SPACE. Every action will be represented by a 3-digit number. Because every motion factor has two possibilities (or two effort elements) each excluding the other, the two digits used can be 1 and 0. (In fact, the numerical notations the binary representation of the numbers including 0 to 7). Therefore, each digit in its ordered position will represent an effort element. Reading from left to right, the first digit will be for TIME; the second digit will be for WEIGHT; the third digit will be for SPACE, each in the position of the original order that was chosen for making the "binary tree".

Hence the indications are as follows:

Position 1 TIME	Position 2 WEIGHT	Position 3 SPACE
Suddenness = 1	Strong = 1	Directness = 1
Sustainment = 0	Light = 0	Flexibility = 0

T	W	S	
1	1	1	= fighting elements
0	0	0	= yielding elements

1st block of 3 2nd block of 3 3rd block of 3 4th block of 3
001 = GLIDE 111 = THRUST 001 = GLIDE 010 = WRING

In this case, clearly 1 will indicate the "fighting elements" and 0 will indicate the "yielding elements".

When the simple digits of 1 and 0 are used for the two possible effort elements of the motion factors, there will be no possibility of confusion because identification of the combinations will be indicated by the motion factor's ordered position on the "binary tree".

By using this convention of numerical notation, Table 1 can be extended with a new numerical notation. (See Table 2).

Because every drive is represented by a string of three digits, formed from 1's and 0's, one can compare two different drives by the digits at the same position. When comparing two different drives, the following possibilities will arise for every position:

When the comparison shows $\frac{1}{0}$ or $\frac{0}{0}$ it can be said that there is a match.

When the comparison shows $\frac{1}{0}$ or $\frac{0}{1}$ it can be said that there is a conflict.

it can be said that there is a *conflict*. According to the number of conflicts (either 3 conflicts, 2 conflicts, or 1 conflict) there will be the characterization of the transitions: (+ indicates a conflict, blank space indicates a match)

Abrupt = 3 conflicts	T	W	S
	1	1	1 (THRUST)
	0	0	0 (FLOAT)

Less Gradual = 2 conflicts	T	W	S
	1	0	0 (FLICK)
	1	1	1 (THRUST)
		+	+

Gradual = 1 conflict	T	W	S
	1	1	1 (THRUST)
	1	1	0 (SLASH)
			+

One simply has to write the digital representation of the drives to be compared and count the number of conflicts. For instance, to find the kind of transition between GLIDE and FLICK, the digital notations for them are 001 and 100 respectively. Example:

	T	W	S
	0	0	1 (GLIDE)
	1	0	0 (FLICK)
	+		+

Another example could be the transition between SLASH and PRESS. Example:

	T	W	S
	1	1	0 (SLASH)
	0	1	1 (PRESS)
	+		+

By looking (and indicated by a + in this case) one can see that there are two conflicts, or there is a "less gradual" transition between GLIDE and FLICK, and between SLASH and PRESS.

Example: 001111001010

001 = GLIDE: 111 = THRUST: 001 = GLIDE: 010 = WRING

While the types of transitions were retrieved as given by Laban's discoveries, this is a very easy way to find the kind of transition between any two drives.

When recording a movement and/or a dance on the computer, it is not necessary to put a blank space between the 3-digit numbers that represent the actions because if there is a long string of 0's and 1's, one simply separates the string of digits in blocks of 3's and reads them afterwards.

In the case of the "incomplete efforts," the 3-digit representation is still maintained. However, another symbol for the "missing element" is used instead of a digit. For example, a * could be used instead of a digit. If an action had the elements of Su (Suddenness) and F (Flexibility) as being important, to stay consistent in the 3-digit situation, and to say in the given order, the "incomplete effort" could be written, Su*F, and would be notated digitally as 1*0. This would pose no complications for the computer because the 3-digit situation is kept constant and the positions of * will indicate the missing factor.

For an example of a movement phrase, see Figure 5.

One can see that the phrase is largely a "fighting element" phrase at the beginning, with "yielding elements" interspersed. It becomes more yielding at the ending of the phrase. Thus, the "flavor" of the movement is clearly visible with the digits. (A 1 still indicates the "fighting elements" and a 0 still indicates the "yielding elements").

Utilizing the movement knowledge from a computer in a simple but systematic way can lend itself to concomitant learning in other subjects. Using movement as a tool for any learning process was not foreign to Laban, as people well know. If, indeed, he studied other disciplines to discover the knowledge of movement as movement, then it should be possible to translate notation symbols into other practical symbols from another discipline, which has been done in this case.

So what are the advantages of this system? This system gives an uncomplicated indication of the relationship between and among the drives that can be computerized simply and clearly for the beginning student. Using digital notations is also a simple way to hand-write the efforts, easily and quickly. There is also the possibility of using this system to choreograph the kinds of qualities that are needed in a dance into a computer memory. A quick glance at the digits can tell the choreographer what efforts to use. The digits could then be translated to the effort symbols, if necessary.

A choreographer could even use this system by simplifying the way of seeing quality relationships and choreograph the dance with the proper qualities even before the steps are designed. The system could also be used to indicate the necessary efforts of a sport skill. It is an easy way to record any skill movement, or dance, and store a library of skill movements or dances. Hence, efficient and expressive qualities could be programmed and stored in a computer.

Also, using this kind of digital notation takes less space to store the information in the computer memory, less space to describe the movement qualities and the student can notate the effort combinations on the computer by a simple computer procedure.

Finally, this system is a simple method which allows the student see the relationships between the drives and is especially helpful for the student who is unable to relate easily to the symbols evolved from the effort graph.

Jacqueline G. Haslett, ED. D., is an Associate Professor of Physical Education at the University of Massachusetts-Boston, U.S.A. where she teaches movement based on Laban's work: she also holds a Certificate at the Elementary Level from the Laban Centre for Movement and Dance, Goldsmiths College, University of London. She has attended five L.In.C. courses, has published numerous articles for the Journal of the Massachusetts Association for Health, Physical Education, Recreation and Dance and has been a Consultant of Movement for the City of Boston Public Schools.

Corina Reischer, PH. D. is a Professor of Mathematics at the University of Quebec in Canada. Besides holding a Doctor of Philosophy degree, she has been a Research Fellow in Mathematics in both Romania and Canada.

Guild members already know about the Travelling Scholarship Fund set up to commemorate the life and work of Lisa Ullmann. Many have given generously to help launch this fund.

As people hear about it they begin to suggest ideas for scholarship winners. I thought you might like to hear about two of these. One is the offer of a free place at a Centre of Movement Studies in Amsterdam; the other a place in Brazil. For the latter I reproduce part of a letter sent to us by Maria Duchenes who has always been an enthusiastic supporter of Laban's work.

She invites 'As part of a contribution we thought we could offer a place with food and board for the candidates. Probably also scholarships at the two new Dance Universities being created for next year where I helped with advice for the programming and where some pupils of mine will be teachers. If possible some of my pupils and my daughter who owns now a beautiful Studio with swimming pool would like these to have one hour per day English lessons in exchange. Of course, they will get all help possible to contact with people who still keep alive indigenous cults where dance is an integral part of the ceremonies. Who still dance the fighting dances like "Capoeira" also folk dances with European origins, but with a mixture of indigenous rhythms. The 'treasure house' of dance of many cultures from the beginning of time till the most sophisticated international and very splendid national dance styles still existing side by side will be put gladly at disposal for the candidates you choose . . ."

These are just two offers which might interest a student of movement and dance who, if accepted, could then apply for travelling expenses from our new fund.

The Management Committee is in the process of negotiating for Charitable Status and the more money we can accumulate beforehand the better are our prospects for giving really worthwhile travel awards.

NOW IS YOUR CHANCE TO SHINE WITH FUND RAISING IDEAS . . .

Do you belong to a Dance Group or a Drama Group . . . if so can you donate the proceeds of one of your performances?

Can you run in next year's London Marathon or invent your own marathon? (Beware your calves).

Can you get a group of dancers sponsored to dance across London Bridge? the Severn Bridge? the Tay Bridge?

Can you organise a Jumble Sale, a Christmas Fair, a Carol Concert, a Pop Concert?

Any other ideas ? ? ?

This is a unique and enterprising Scholarship Fund to enable

students across all fields of dance to apply for travelling expenses as indicated in the leaflet enclosed.

Lisa Ullmann would have been eighty in 1987 and we hope to make our first award that year as a fitting anniversary tribute. Success depends on the growth of the fund, the more money that is received, the more can be allocated.

Will you help us all you can ?

THANKYOU.

DANCE AND THE CHILD INTERNATIONAL - 'daCi'

Janet Wilks
(Chairperson, Publications Committee daCi)

Dance and the Child International is an organisation devoted to promoting the opportunity for all children to dance, no matter where in the world they live. It is a part of CIDD (Conseil International de la Danse) which is a branch of UNESCO, so is truly international. The United Kingdom Chapter is in the process of being formed, having been formally enstated at its first Annual General Meeting in September 1985. It is now planning, firstly, its official launching for October 1986, to coincide with Dance Umbrella, and secondly, for 1988, the next International Conference, which will be held at Roehampton Institute.

The idea of daCi (pronounced day-see) grew out of a conference entitled "Dance and the Child" which was held in Canada in 1978. The delegates to the conference felt that something so significant had been achieved that the aims and interests of those involved should be furthered. At the next International Conference, held in Sweden in 1982 the organisation was finally inaugurated, with Joan Russell from the U.K. as International Chairman. Meantime membership has been expanding, either by the formation of national chapters, or by individuals subscribing directly to the international body.

The U.K. Chapter is, at this moment, at a very exciting point in its evolution. At the 1985 International Conference, which was held in New Zealand, the U.K. Chapter put in a bid to hold the next conference in London, and was accepted as host country for the conference in 1988. At the same time as planning the presentation of the bid the members of the interim working party were working towards the legal formation of daCi (U.K.) by devising a constitution, preparing an application for charitable status, etc. At the first Annual General Meeting in September 1985 the interim working party was

disbanded and an executive committee elected with Mollie Davies as Chairperson. Now the work continues, divided up amongst various sub-committees. on various aspects of the constitution, on publicising the organisation, and on making sure that anyone who feels they can benefit is aware of our aims and objectives. One of the top priorities at present is the preparation for the official launch to be held on October 11th 1986 at the Logan Theatre, Institute of Education, University of London, with, it is to be hoped, complementary events throughout the country.

The main launch event will consist of a press conference followed by a performance of children, from as many different backgrounds as possible, dancing. This we hope will be attended by people from the media, but more importantly, by teachers, educationists, parents, and other children who have an interest in seeing the variety and richness of dance activities carried on in this country.

As an organisation we hope to act as a link between the multitude of dance interests throughout the U.K. and to show the possibilities which can be created for children to dance in many different forms; to give support to teachers and their pupils who may feel isolated from others of similar interest; and to promote opportunity for every child who wants to, to dance. To this end we are setting up regional bodies under the Regional Activities Committee and will be published regular Newsletters to keep members in touch with each others' and the organisation's activities. We intend that the regional organisers will be responsible for co-ordinating dance days in their areas and that it will be possible, eventually, to hold holiday courses in which children will have the opportunity to meet, to learn and to share their experiences.

You may be wondering how you can contribute to daCi, or how to become a member. Firstly, although membership is growing rapidly, we cannot have too many members, so the first thing to do is to support our aims by joining; secondly, the need for volunteers to give their expertise or time in the preparation of both the launch and the International Conference will grow as time goes by. If you would like to volunteer, either generally, or for specific tasks, then please contact one of the addresses below. Don't worry that you have no idea what might be needed - we will find you something! More specifically, if you know of anyone whom you think might benefit, please tell them about us; if you feel you would like to be responsible for organising activities in your area, do please contact us; and as, like everyone else, we shall be desperate for funding for these events, please remember us in any fund raising activities which you may be organising.

People to contact are:-

Chairperson: Dr. Mollie Davies, Roehampton Institute,
Froebel College, Roehampton Lane, London SW15 5PJ
Membership: Jean Jarrell, 27a Rowan Crescent, London SW16 5JA
Regional Events: Veronica Jobbins College of Physical Education,
16 Paddington Street, London W1M 4BF
Newsletter: Janet Wilks, Flat B, 138 Portobello Rd. London W11 2DZ

REPORTS

DANCE TECHNIQUE, THE EUROPEAN APPROACH

Jenny Richardson

The Guild Course, Dance Technique, the European Approach, held on 25th January, 1986 was to have been led by Anna Haynes and Viv Bridson, but Viv, unfortunately, was unable to be there as she was not well. Maggie Semple very gamely stepped into her place, but explained that she was going to teach her classes her way and not attempt at this stage to elucidate the European Approach!

The day at Westminster Community School was well attended and there were two quite large groups, one for beginners, and an advanced group for those with more experience of dance and particularly of Laban's principles. As always it's marvellous to see many old friends and this time there were people from the Dance Leaders' Course in the West Country and also from the Dance Leaders' Course that recently started in Ipswich.

It was a full and stimulating day. Both

Anna and Maggie led each of the groups through two contrasting studies. I left at the end feeling tired, stretched in mind and body and so exhilarated!

Liz Bartlett

Maggie took as her theme travelling and changing direction, with the emphasis on presentation and rhythm. Anna led a challenging body study based on the series of action words: bowing, lifting, closing, opening. This was interspersed with periods of travelling and relating. The underlying theme was an exploration of the Central European tradition of coping with and controlling body weight, building up on tension and relaxation and the intermediate stages between the two extremes.

Anna ended by giving a brief but eloquent description of Laban's life and work, and how it was shaped by, and shaped, the European tradition.



'Arms and Elbows' Dance Teacher's Group, Hamburg Teacher, Gerard Bagley

LABAN MOVEMENT WORKSHOPS FOR THERAPISTS AND TEACHERS OF PEOPLE WITH SPECIAL NEEDS

Chloe Gardner

This post-graduate course was run over 8 weekends in 1985. The aim was to give Therapists and Special Education teachers an opportunity to experience something of Rudolf Laban's work, and so enrich their own treatment techniques, or add another approach to their activities with patients.

The course was run by Audrey Wethered and Chloe Gardner. Janet Whettam taught several sessions of Movement each weekend. Audrey and Chloe fielding questions, providing continuity and teaching application to Psychotherapy and Autism (Audrey) and Psychiatry and strokes (Chloe). Five other tutors contributed: Christine Meads gave a practical lesson with very clear theoretical structure, showing how she bases the work she does with the elderly, on Laban's principles, and emphasising enjoyment and musical choice. Cyndi Hill provided a lively day, giving experience of her way, (learnt from Veronica Sherborne), of helping mentally handicapped children to find their centre and their identity. Betty Steadman gave many hints and helpful ideas from the wealth of her experience with physically handicapped children. Jan Allan-Jones showed a video and talked about her work with multiply handicapped adults. Julie Sparrow emphasised the value of a Laban background or training to the therapist as she handles her patients and discussed the treatment of neurological diseases. She is a physiotherapist and specialises in this field.

There were seven students: one Occupational Therapist who was working in neurology. She had attended several courses run by the Association for Dance Movement Therapists, and has now gone to Zimbabwe to start an Occupational Therapy Department and help set up O.T. training. Two were Physiotherapists working in a psychiatric hospital where they treated the usual variety of illnesses plus a group of young men who had committed violent crime. One Psychotherapist was also starting to study the Alexander Method. Another was a teacher with special interest in children with difficulties, and three were students of the Sesame one year full-time course in Drama therapy, where they were having regular Movement sessions from Susi Thornton. They flowed into the work of the course very smoothly. They all took the work very deeply and progressed slowly, developing and changing throughout the seven months of the course. They asked difficult questions and discussed each other's problems. They asked advice about specific patients, and the

long time scale of the course enabled them to try this out and report the results.

As Audrey was there most weekends and Chloe and Janet every weekend, it was possible to integrate the various approaches of all the tutors, and show how Laban's work is a common factor in the treatment of all types of disease/disability. Certain aspects of it can be stressed in specific treatment to reduce symptoms while the patient's whole personality participates in his treatment. It is a powerful therapeutic tool in the hands of a responsible Therapist who can understand the relationship of the Movement principles to the pathology of the patient's condition.

The last weekend consisted of work led by the students and ended with a long discussion, mainly with Audrey.

1986 A longer course is planned, comprising 8 weekends, with a similar format, Walli Meier replacing Jan Allan-Jones and the venue being moved to the northern edge of London for economy reasons. There has been much interest but little firm response as the cost, £180, is hard to find, and the long commitment raises difficulties for some. I should like to take this opportunity to ask for any suggestions of ways of modifying this course to suit most people. It must be born in mind that this venue (Hadley Common) is the cheapest we can expect to find, a residential course will cost more, 12 or 15 days are needed to grasp the subject, and spreading this over a long period allows people to take it in at a deeper level while they are also doing their own work.

Please get in touch with me, anyway, if you are interested.

Biographical Notes

Audrey Wethered

Nursed during the war in hospitals, homes, as relief nurse on District etc. First experience of Laban Movement on a 'Therapy and the Arts' course at Withymead. This was the movement she was seeking after a four year search. At Laban Studio 1953/54, part-time with private sessions with Rudolf Laban.

Has specialised in the application of Laban Principles in the treatment of patients, at the same time, running recreational groups and classes and a Saturday Children's Centre with two friends. Radius Summer Schools, Linc courses.

The therapeutic work has been largely in the psychotherapeutic field, mainly at a home for neurotics, using Jung's and Laban's approaches in conjunction with Jungian and other analysts. Besides movement and dance, used relaxation, music and drama.

Has taken dance/movement groups in hospitals - St. Bernards, Southall Friern Barnet - with Chloe Gardner.

Tutored on Research Projects in hospitals for 'Sesame', one for schizophrenics, one for severely mentally handicapped mostly men, and another for autistic children. In each case she had a group working under her, in the case of the children, the members worked one to one with the children. Also worked with maladjusted, psychotic and asthmatic children.

For a number of years has been working on training courses for the furtherance of movement as a treatment, run by 'Sesame', N.A.M.H., LINC and in collaboration with Chloe Gardner in various places.

Chloe Gardner

First experienced Dance at the Jooss-Leeder Summer school at Dartington Hall in 1939.

Trained in Occupational Therapy, qualifying in 1944. Attended Sigurd Leeder's Dance School in London in the evenings while working in a Psychiatric hospital in South London, where she was able to bring dance into her remedial exercise classes, with chronic and disturbed patients.

She attended many Laban weekend courses in London, two more Dartington Hall Summer schools and joined the Laban Art of Movement Guild in 1950. She was secretary to the London Dance Group in the 1950's.

Changed her job to Friern hospital in North London in 1950 and continued to use Dance as a treatment and Movement as a help in the teaching of a patient's life, she values the totality of Laban's ideas.

In 1963 she attended the Art of Movement Studio, was unable to complete the year due to illness, so studied privately with Warren Lamb.

She ran two courses in Movement for the caring professions in collaboration with Audrey Wethered, at Friern Hospital during the 1960's and has since then worked with her on a number of courses, run by Sesame, N.A.M.H., and the Laban Guild. She is now trying to establish Laban Movement Workshops for Therapists as an on-going post-graduate training for workers in the caring disciplines.

Since retiring she has been catching up on the modern treatment of strokes, leading to interest in Perceptual integration and Psycho-motor Therapy, which has some Laban base.

Her sport is figure skating and she believes that all therapists should have the experience of using their bodies in ways

which they find difficult or impossible, attempting movements for which they have no concept, in order to understand the helplessness and frustration of their patients.

She is a member of the Association of Dance Movement Therapists, The British Association of Occupational Therapists, and an Associate Member of the British Holistic Medical Association.

SHARING DAY

Susi Thornton

During an informal get together at the 1985 A.G.M. weekend there was a suggestion about small groups of people working together and one thrust of such meetings could be the preparation of dances to share. It would provide dance energy centres around the country and new members could be put more easily into touch with people in their area. It would help to foster the social spirit amongst members living not too far from one another and provide a platform for the sharing of creative ideas.

This is the background to the SHARING DAY which was held in the Studio Theatre of the North Westminster Community School. We are indebted to Maggie Semple for arranging these marvellous facilities and the day was ably organized by Janet Lunn.

There were eight groups in all - school-children, students, a sacred dance group and a Crusader group - dancers of all ages and from all parts of the country.

The first item was ICE ANTICS danced by the Cannhall Caperers, led by Gillian Godwin. Gill is a member of the Coggeshall Leaders' Training Scheme. Her dancers are from the local P.T.A. and started the afternoon off in lively fashion with their skating dance - creating for the use the feeling of a frozen pond and the fun of village life somewhere in middle Europe! I thought the ensemble dancing in the piece was very striking and full of life.

This was followed by COMMUNION DANCE an offering of the Unity Sacred Dance Group led by Sylvia Hughes from Kent. The three dancers in their flowing white gowns created shapes and forms in space showing the lyrical and graceful nature of their dance. Sylvia told us that dance is part of the fellowship of the group.

Anne Scott travelled with a coachload of her dancers from Big Wood School and offered us a medley of dances from the different age groups with titles like "Puppets", "Day by the sea", "Punch and Judy", "Playground Games". They were well costumed and the dancers showed confidence and enjoyment. Our lighting "expert" Hazel Francombe (a volunteer or

was it a pressed man???) gave eerie and dramatic effects to "Witches" which began with some expressive hand and arm movements. Two solo dancers performed their own pieces "Imprisoned" and "Jilted".

It was nice to see Anne participating in the final number "Playground Games" linking together the myriad of activities the children had chosen to portray.

Jan Fear introduced her choreography - a STUDY ON THE 'A' SCALE. This was the only group which had actually formed for the Sharing Day, and 3 of the dancers live in Swindon. This was an elegant piece and I hope that this will inspire Jan to give us more examples of her choreography in the future.

The Leavenheath Dance Group led by Claire Britcher (another Coggeshall Leaders' Training Scheme member) performed "IRON OUT THE ROUGH SPOTS". This is a recreative group and I believe this is the first time they have performed. There was a lot to remember and they performed it with ease and obvious enjoyment.

"MELODY" was the next piece. The music was written and played by the husband of the dancer Rebecca Holme and was performed by both artists with great sensitivity.

Another piece movingly performed was "DANCE FOR ETHIOPIA" led by Chris Newman, a member of the Burton Joyce Crusaders and the Nottingham Group Leaders. The members were all ages including Anne Scott, her daughter Fleur and our Treasurer. They have performed this piece on a number of occasions to raise money for the Ethiopian appeal.

Rebecca re-appeared with the rest of her group, students from Charlotte Mason College, Ambleside, led by Enid Hobba. We thank this group for coming all the way down to be with us and perform for the first time to an adult audience. Enid explained that the material for their piece "THE TOPIC" arose from the children in schools at which the students were doing their teaching practice. Topic subjects such as Civil War and Famine had given rise to children's ideas, poems, creative writing. The students created dances using this material and then showed their work to the children. This, in turn, led to further creative work from the children. The students' dances were very expressive and moving. They are to be congratulated.

The final item on the programme was from Fullbrook School, Surrey. Elaine Cole had worked with her dancers on the theme of "THE ANNUNCIATION" and the very real problems faced by Mary - understood so well today also - becoming

an unmarried mother, relying on the support of friends. This was danced with sincerity.

Dancers and audience were delighted to have Geraldine Stephenson with us for the Sharing. She was introduced by Sheila, our Chairman. Gerry said that she felt very moved and excited by the energy, enthusiasm and good spirit of the afternoon. The range of skill and experience we had witnessed gave a true meaning to the non competitive nature of our work. It was truly a sharing and each item had something unique to offer to us.

DANCE IN ACTION

Gerard Bagley

DANCE-IN-ACTION is the motto under which I teach internationally as a freelance movement teacher since 1979. I now teach in many German cities and in Switzerland where one is impressed particularly by the manner in which young people are taking to Ausdruckstanz (expressive dance) and in which context one hears the name 'Laban' uttered yet again from young German lips.

(Translation from Westfälisch Rundschau 4th March 1986 - Von Arne Machel)

"Most of his female dance pupils tower a good head height above him. Eyes sparkle from under his bushy eye brows; every muscle in his face seems mobile as indeed his whole body as he quickly gyrates across the mouse-grey hall floor. Goodness knows one could hardly imagine a dancer, at least one who teaches 'free dance' (not a theatrical 'turn'), to be so unexpectedly different. In a Cabaret he would certainly keep his audience breathless with guaranteed richly funny tales as written in his face. In the Wiblingwerde Sports Hall he makes his 'audience' hold its breath through his movement . . . and breathless! "Ausdruckstanz" (Expressive Dancing) a B.A.G. course - the second one directed by Londoner Gerard Bagley.

And dreams, thoughts and feelings he also demands from the group of mostly young women - with the odd male exceptions. (The idea seems to be) not just to copy and execute movements rather to let them embrace the life and personality of the dancer him/herself.

Quite harmlessly something is started which, on the second day of the seminar, will grow into a whole scenario - a complete piece which Bagley was inspired to create by the paintings of an Australian artist. There were at first simple step sequences just as in every evening institute jazz class or so one thinks. A few steps forward with a sort of little bend then stretching backwards

as if worshipping the sun. Boring? He makes them dance, spotting with his alert eyes any 'unfinished' movements. "Look! See! This is how it goes", says he, light-footed, almost floating into a sort of backward leaning position as only he can do it, whereas any ordinary Joe Bloggs dancer would have fallen on his bottom long ago. And immediately a new step sequence is added with a little 'roguish' hint about some traditional Folk dance: . . . From the "Sun Worship" a few steps forward and now we have a Minuet. But no! "Sorry" he grins "That's not exactly what I had in mind". Of course the Jester within him had taken over again. Well now, back to the serious business of dancing. Concentration! Please look! Only little 'morsels' at a time are offered so that no one would be 'over-fed' or overstrained. These fragments to be assembled later into a whole. "Up and down; high and low!" What this little Englishman can do with this is unbelievable if, like me, you are not used to thinking in dance language. It goes "Breathe in - breathe out - Stretch up - Move towards one another - Now curl up and be alone - then roll together again". And yet he demands something else (from inner being): To dance, eyes closed, without feeling cut off from surroundings. To have no fear when you meet someone; touch then look. Wierd music, at least strange to most ears, is faded in. It seems to come from Turkey, India Bali with cymbals, Magaswaram or Gamelin orchestra, if that sound had come through the radio in their homes they would probably have all switch it off! . . . But here and now: "Concentrate - discover the movement which lies within the sound and transpose this spontaneously into your own body - movement possibilities and feelings. . . "It fits!" . . . Coffee Break!"

BOOKS

NATIONAL RESOURCE CENTRE
DANCE University of Surrey, Guildford

DANCE AESTHETICS: A SELECTED AND ANNOTATED BIBLIOGRAPHY OF PHILOSOPHICAL READINGS IN ART, AESTHETICS AND CRITICISM. An invaluable and up-to-date bibliography which includes sources from a wide range of journals and books.

DANCE MEDICINE: AN ANNOTATED BIBLIOGRAPHY Compiled by DR. RICHARD PEARSON, MRCP.

This bibliography has been compiled so that dancers, teachers, administrators, physiotherapists, doctors - in fact anyone interested in dance - can benefit from the

increasing knowledge that has become available.

DIRECTORY OF DANCE COURSES IN HIGHER EDUCATION

Gives details of what kinds of dance, how much time spent on different aspects of dance study, facilities and performance, regional distribution of Courses.

NORTH COTE HOUSE (INCLUDES MACDONALD AND EVANS)

PRACTICAL KINETOGRAPHY LABAN: Valerie Preson-Dunlop

A practical, step by step introduction to movement notation.

READERS IN KINETOGRAPHY: Valerie Preston-Dunlop Series A: Stepping - Series B: Motif writing

DICTIONARY OF KINETOGRAPHY LABAN: Albrecht Knust

A reference book for rules and symbols.

RELAXATION IN MOVEMENT: Dora Bullivant

LABAN'S PRINCIPLES OF DANCE AND MOVEMENT NOTATION:

Laban - The standard work.

Achieving bodily peace and well-being through gentle movement.

CREATIVE DANCE FOR BOYS: Jean Carroll and Peter Lofthouse. Working with older boys and men.

TEACHING MODERN EDUCATIONAL DANCE: Wendy Slater

Presenting the material, planning the lesson.

MODERN EDUCATIONAL DANCE: Laban, rev. Ullmann Guide for teachers and parents.

EFFORT: Laban & Lawrence

Methods described which speed movement analysis.

THE MASTERY OF MOVEMENT: Rudolf Laban rev. Ullmann

A standard work.

A LIFE FOR DANCE: Rudolf Laban trans. Ullmann. His early life and work.

A HANDBOOK FOR DANCE IN EDUCATION: Valerie Preston-Dunlop.

For all concerned with the study of dance. Expand on the basic themes in Laban's Modern Educational Dance.

RECORDS

LISTEN AND MOVE
A PAGEANT OF DANCES

CENTRE FOR DANCE STUDIES (Les Bois, St. Peter, Jersey, Channel Isles)

DANCE STUDIES Vol. 8.

Includes "Guidelines for field work on Traditional Dance. Methods and Checklist": Roderik Lange.

Some Notes on certain Transformations occurring in Rumanian Folkdance": Emanuela Balaci

"Methodology in the reconstruction of Extinct Folk Dances": Flor de Maria Rodriguez de Ayestaran.

VIDEOS

GOOD COMPANIONS: movement for normal and handicapped children. Veronica Sherborne has made six films, three of which have been selected for preservation by the National Film Archive. This is her sixth production, available on video only. It shows movement classes in a school for mentally handicapped children, in which relationship play helps them to develop self-awareness, self-confidence, and the ability to relate to people. The more able children gain as much as the handicapped children.

NATIONAL RESOURCE CENTRE FOR DANCE:
DANCE FILM AND VIDEO CATALOGUE 1985 supplement to the Catalogue published in 1982 (University of Surrey, Guildford, Surrey, GU25 5XH). GCE 'O' and 'A' LEVEL DANCE SET TECHNICAL STUDIES for (University of London) Examinations.

COURSES AND DATES for 1986/87

RESOURCES FOR TEACHING DANCE: 27-31 August 1986 designed to help those teaching dance to the 11-18 age range.

Sessions will include:

- assembling material for teaching
- Benesh notation - beginners/improvers
- choreographic analysis of GCE 'A' level set works
- choreographic workshops
- dance appreciation workshops
- Labanotation - beginners/improvers
- lectures on general issues i.e. 'interpretation'
- time to view video materials

(University of Surrey, Guildford, Surrey, GU2 5XH.)

LEADERS TRAINING SCHEME for leading recreative dance groups and to develop in the leaders a knowledge of Laban's principles of movement.

The course extends over two years and includes:

- six weekends of practical and theoretical study
- attendance at two Laban Guild weekends (held yearly in March)
- attendance at one other approved course
- work at home on assignments given to course members

(John Rockett, 41 Sweeting Ave., Little Paxton, St. Neot's Cambs).

LINC (LABAN INTERNATIONAL COURSES) Summer Workshop 1986 July 20 - 27

Avery Hill College, Avery Hill Rd., Eltham, London SE9 2HB.

Main Course: students work in graded groups to study the fundamental elements of movement and dance; dance-training, body awareness, effort rhythm, spatial form, group relationships.

Choice Topics: give an opportunity for personal growth through the application of Laban's movement principles.

Dance Festival: a movement choir for all students and staff (LINC, Philip Bennett, Ivy Cottage, Clockhouse Lane East, Egham, Surrey. TW20 8PF).

INTENSIVE COURSE IN LABAN'S BASIC PRINCIPLES

Feb 1987 for five weeks.

Daily classes and tuition for those who wish to develop their knowledge and experience of Laban's work. (as LINC above).

COURSES IN ACTION PROFILING: July 21-23, August 11-15 1986; February, April, June 1987

Training to work with Managers and others, based on the individual's decision making and working style, as seen through Laban movement analysis and Posture-Gesture Merging.

Stage 1 Basic Courses: three day workshop for gaining understanding of the Action Profile model, and seeing its many uses.

Stage 2 Advanced Course: five day workshop to gain sufficient skill to begin drawing up Action Profiles under supervision.

(Pam Ramsden, 3 Midholm, London NW11)

COURSES AND CONFERENCES ORGANISED BY THE LABAN GUILD

Nov. 15th 1986 Effort Study Day (North Westminster Community School)

Jan. 24th 1987 'Technique' (North Westminster Community School)

April 4th 1987 'Sharing Day' (Colchester)

June 20th 1987 Liturgical Dance' (Nottingham)

Nov. 14th 1987 'Laban Course'. Contact Anne Scott, 7 Hillcrest Gardens, Burton Joyce, Notts.

AGM 1987 weekend of 28th Feb./1st March

GREATER LONDON FESTIVAL OF DANCE AND MOVEMENT

Oct. 11/12th 1986 daCi Festival: Logan Theatre, Institute of Education, London and in other parts of Great Britain.

Oct. 18/19th 1986 Weekend of Dance: Workshop and class, Anna Haynes.

INFORMATION

LISA ULLMANN TRAVELLING SCHOLARSHIP FUND

The aim of this memorial fund is to provide assistance with expenses incurred travelling in the United Kingdom or abroad, to attend a conference, course of study or to pursue a research project in the field of movement and dance.

This is an open Scholarship, students of movement and dance, irrespective of age, nationality and previous training, whether engaged in professional educational, community or therapeutic work will be considered.

Application will be by letter to the administrators of the Fund who will consider each application according to merit. The decision of the Administrators will be final.

The Fund is self-supporting: its success depends on your interest and generosity, both now, and in the future.

All correspondence and subscriptions should be sent to the instigators of the Fund:

Ellinor Hinks; 53 Crowham Road, South Croydon, Surrey, CR2 7HE.

Athalie Knowles; 9 Smuggler's Walk, West Worthing, Sussex BN12 4DP.

THE NATIONAL RESOURCE CENTRE FOR DANCE

University of Surrey, Guildford, Surrey GU2 5XH.

The NRCD has a three-fold brief

- 1 To establish a computerised data base for dance to provide information about the past, the present and future.
- 2 To establish a dance archive consisting of notated, sound, visual and written materials with particular emphasis on the dance of the U.K.
- 3 To prepare and publish dance materials on a variety of topics and in a range of formats.

Subscriptions for membership are welcomed, and include the benefits of access to the archives and the receipt of "Dance Current Awareness Bulletin".

INFORMATION REQUIRED

Audrey Pocock has a copy of most of an article about Rudolf Laban, Headed "Man of the Month 153: Rudolf Laban" and published in 1954. Can anyone supply her with more details as to publisher and Magazine please? (A. Pocock, Picket Hill House, Picket Hill, Ringwood, Hants).

THE LABAN GUILD: MEMBERSHIP.

£7.50 Individual Members and Affiliated Members.

£2.50 Retired members and Students where supported by their Tutor's signature. £10.00 Affiliated College or School; who may send one member to courses at reduced rates.

20% surcharge for Overseas Members to cover postage.

Subscriptions are due each January and Members are asked (at the time of going to press) to send their Membership Card, with Subscription and SAE to:

The Administrator
Ellanore Johnson
1 Parkwood Court
St. Alban's Road
Bulwell, Notts, NG6 9FB.

'Movement and Dance', The Guild Magazine, will appear at the end of May next year, 1987, in order to publicise the increasing number of Summer Courses now available, which will be of interest to members. The copy deadline will still be **April 30th 1987** and contributors are asked to be prompt with their copy.

The Editors will be very glad to have photographs, articles, reports of courses, books and dance groups, advertisements and news, in typescript please, on one side of the paper, before **April 30th 1987**.

The Newsletter will appear four times a year, copy deadlines are the **last day of April, July and October, and January 15th**.

Your news to publicise your coming events please to:

Rosie Manton
Lower Smallshaw Farm
Pecket Well
Hebden Bridge West Yorkshire

Vera Zikic
128a Abbey Road
London NW6 4SN.

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**AGM WEEKEND IS
FEB 28th/MARCH 1st 1987**



THE LABAN GUILD

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