



**LABAN
GUILD**

MOVEMENT AND DANCE

THE GUILD MAGAZINE

NO. 78

MAY 1989



**MOVEMENT AND DANCE
MAGAZINE OF THE LABAN GUILD**

Number 78, 1989

CONTENTS

page

Editorial		1
AGM University of Surrey, March 4th 1989 Chairman's Remarks and President's Address.		2
Conference Reports	Jeanie Shiers, Fern Potter	3
Members' Reports		6
The Laban Lecture	Geraldine Stephenson	12
Letter to Members	Claude Perrotte	16
Joan Russell, M.B.E., F.L.G.		17
Articles		
Dance in Education: the reality and the Dream	Reg Howlett	19
Relationship Play	Jean Moore	24
Flow of Energy, Birth to Maturity	Su Johnston	30
The Development of Action Profiling Part 3	Warren Lamb	38
Early Days at the Art of Movement Studio	Cecilia Lustig	42
Books, Videos and Reviews		44
Courses and Dates		47
Information		55

EDITORIAL

The word "assessment" is presently in the air breathed by educational circles. It has always puzzled the Arts how to measure progress, worth even; and the persistence of competition and comparison in all the Arts, as a means of measurement, is still, to my mind, a compromise solution.

Laban's work in movement analysis must uniquely shorten the gap between the measurement of skill, and the measurement of expressive content, for he equates physical mastery with inner participation. Dance becomes the stuff of personal development, whether in class or on stage.

We hope indeed, that Laban's work will be "re-discovered" as a means of showing that Dance in schools can be assessed as a personal development, and valued as such. There is much work going on to this end from our very vigorous membership; carrying on the tradition so richly created in England in the forties and fifties of this century by pioneers among whom Joan Russell's name is written in glowing letters. Her death will be mourned by all those who had to do with her. She was in the centre of her work and her friends at the time she had to leave it and them, and the children she was teaching will, with thousands more, carry her memorial.

In the sort of inward and outward movements of thought which Laban saw as central to life-patterns, we also are aware of the growth — re-growth — of his work on the Continent and in the States. Guild member teachers are constantly engaged in Holland, Germany, Norway and Switzerland, and so on. Teachers from the States come to study, and to work at LINC. daCi and Eurolab widen our conscious horizons. The Laban Guild's function appears as a central source, and a means of nourishment. We welcome all sorts of information, and all sorts of requests. The source will not dry up!

AGM AT UNIVERSITY OF SURREY, MARCH 4th 1989

Chairman's Remarks

The Chairman extended a warm welcome to the Guild Members in attendance — especially those who had undertaken overnight and long early-morning journeys to do so. She particularly noted the presence of past Presidents and Chairmen, whom it was good to see circulating among the members throughout the day.

She reported that it had been a busy year, with a very active Council pressing forward with new initiatives and drives to activate and enliven interest in the various fields of endeavour the Guild has to offer. She reported that Council had made a sustained effort, over the year, systematically to address a number of key concepts:

- clarification of objectives
- rationalisation of activities
- consolidation of successful projects, such as the D.L.T.S.
- re-evaluation of what the Guild has to offer in the context of the 1900s.

In addition, a powerful directive had been launched towards updating and developing publicity material and the presentation and marketing of the Guild to the general public. Membership numbers are already increasing steadily.

Our aim next year is a continuation of the policies outlined, with the additional brief of an attempt to extend the Guild's International connections. The Chairman then introduced the meeting to one of the Guild's most distinguished international members; our President, Warren Lamb.

Anna Carlisle

President's Address

Dancers tend to be unfairly categorised as being little concerned with matters of the mind. Yet, on our part, we encourage intellectual people into recreative dance. My message this year is to remind you that, in fact, we are much concerned with the way thought is translated into action.

Laban promoted the view that everyone is a dancer and this is an approach which the Guild, through its encouragement of recreational dance, has

promoted. The past year has seen a lot of progress in this area. But we do not just encourage people into a mindless, thoughtless flinging around of their bodies. Without in any sense detracting from the full sense of participation in the movement we can give some thought to the thought which goes into the dance and movement we do.

I have been encouraged to learn that in a number of research psychology departments there is an active interest in the relationship between thought and action and the role of movement. Apparently it takes three main lines:

1. Movement provides a channel for thought to be translated into action e.g. people move more when they are trying to think.
2. Movement is the thought — the approach which would probably have most appealed to Laban.
3. Movement provides communication of the thought e.g. people move more when they communicate, even when on the telephone.

We can contribute to this research although it is rare to be invited to do so. We can show how movement can be observed and recorded in a disciplined way. We can offer our own experience in the creation of dance, referred to by Laban as 'thinking in terms of movement'. And we can devise good experiments. The basis of Laban teaching gives us potential not only in dance and movement but also in the relationship of thought to action.

Accordingly my message this year is to look upon ourselves as researchers into how thought is translated into action. I am sure Laban would have approved.

Warren Lamb

NOTATION WORKSHOP: JANE WHITTEAR

Jeanie Shiers

Jane Whittear's workshop session was to be based on notation. The medium she chose was Balance and Off-balance; not an easy subject to teach an assorted bunch of dancers you have never met before. After a

short warm up when we fell about without falling as in overbalancing, we were put through a series of exercises travelling across the room. This to gain the experience of controlling the motion, then over-balancing and finally, probably the most scary, not only for the people doing it but for those catching — travelling uncontrollably — most difficult; it is something we do not do with ease, voluntarily.

We were then given a couple of sheets of notation, and for me momentary panic — 'hieroglyphics'. I have seen and used some notation before, but have been much too lazy to learn it thoroughly. However Jane had provided a useful key on the next page and with a few explanations and a suggestion to find a partner — relief! two heads — we were left to decipher our dance. I knew that Gillian my partner had studied notation, but she professed not to have used it for about ten years! With some talking, doing and experimenting we devised our translation of the notation into a dance. Jane had given us the music, and talked us through the notation, so we had some idea of where we should be. In a brief moment, I noted that everybody seemed to be very busy doing something beautiful and different but, to be honest, I think we were all very absorbed in our own dances.

All too soon it was time to 'show' our dances to the group. Split in two halves to view, there certainly was an astonishing variety in the interpretation of Jane's notation and a quite a number of dancers managed to convey the mobility and excitement of balance and off-balance.

It was a most enjoyable session due, I am sure, to Jane's sensitive approach to teaching the group. I had never met Jane before; she later told me she had never taught adults previously and that she had been very nervous. It certainly did not show and the total involvement of the dancers was testimony to the success of her workshop.

'RITE OF SPRING': MILLICENT HODSON

Fern Potter

The practical workshop with Millicent Hodson began with a brief display of slides used to help reconstruct 'Rite of Spring'. Millicent stated that

what we were seeing was just a fragment of all the materials she had compiled over a long period of time — nearly 10 years! Her explanation gave the group insight and understanding into the complex, mythological background of 'Rite of Spring', its use of colour, specific groupings, etc., and the descriptions and paintings that survived from the original 1913 production. She used these snips to piece together her reconstruction, and recreate, as close as possible, the original Nijinsky choreography. She told us how important this ballet was in being a synthesis of the contemporary ideas that existed at the time and how Nijinsky was influenced by the natural and anti-balletic movements of Isadora Duncan, Rudolph Laban, and Mary Wigman. His work was more like gymnastics with controlled hysteria than ballet as we were to soon find out when we began to learn two segments from the dance. We learned the male dance of 'warming up the earth' to bring in the Spring, and the female solo part of 'the Chosen One,' where she dances herself to exhaustion. Millicent guided us through the basics of body stance and posture which was asymmetric, knock-kneed, and held. Always stressing us to be more angular, she coached us in learning a difficult rhythmic jumping pattern that was done in groups of five. Our jumps (turned in feet, **no bent knees!**, arms held inwards, hands cupped) were to occur on counts 1 and 5 on an eight beat phrase. Our arm gestures (and each one of the five of us had unique gestures) were to occur in a pattern of count 2-4, 2-5, 1-6. It was definitely a case of patting the tummy and rubbing the head but when we stepped back to watch each group we could see how effective the choreography was in evoking primordial desires. Unfortunately, we did not have enough time to perfect the sequence — alas, we failed to bring in the spring!

The second dance segment was even more daunting. It was this solo dance that causes the Chosen One to die from exhaustion and Millicent kindly allowed us to learn it without doing the actual jumping. Instead, we learned the arm and head gestures which was, in itself, just as challenging. Again, the turned-in feet, and sharply held arms with a terrific head tilt that stretched out my neck very nicely. The climax to this solo was a five part jump that apparently, only Nijinsky could really do well. In one jump into the air, we were told to stretch our upper bodies up, tilt to the left, right, centre, and then come down. This jump was Nijinsky's choreographic correspondence to what the legs in ballet normally do when they do a five part beat in the air. Although none of us could master this magnificent feat, we did gain an appreciation for the dancer who performs this part. We will certainly look forward to watching the documentary of the dance and its reconstruction when it comes on television this autumn. The reconstruction, according to Millicent has been determined to be 85% accurate.

The session came to an end and we all left feeling as though we had glimpsed through a special door into history. Bronislava Nijinska was to have danced the part of the 'Chosen One' in the original production but for the fact that she became pregnant and simply could not do it. By the end of the session I was in complete sympathy with her, being nearly four months pregnant myself. I am convinced the baby will always have an affinity to Stravinsky's music.



L.I.N.C. Falmer 1988 "Gossips" — Movement Choir

MEMBERS' REPORTS

National Resource Centre for Dance (NRCD), University of Surrey

Laban Archives

The internationally significant Laban Archives were deposited at the NRCD, University of Surrey, following the death of Lisa Ullmann in January 1985. The archives, which record different aspects of Rudolf von Laban's work both in Europe and in the UK, are an extensive collection consisting of original drawings and writings, theatre programmes, reviews relating to Laban's theatre work in Germany, journals and books.

The collection had been partially sorted and listed during the last years of Miss Ullmann's life with assistance from Ellinor Hinks, formerly Principal

of Nonington College, Kent. Miss Hinks has continued to work on the collection in order to make its contents accessible and listing is now completed. Initially some of the theatre programmes have been copied on to microfiche so that access to researchers/scholars is possible without the need to handle the original material much of which is very fragile. Because of the fragility of the materials access at present must necessarily be limited, but sections of the archives are now available for study at the NRCD. Funding is being sought to continue the work started and to make microfiche copies of further sections of the archive, in particular the original writings.

A selection of the original drawings and theatre programmes was presented to the Theatre Museum of the Victoria and Albert Museum, at the wish of Miss Ullmann, for their collection. Copies of these were made by the NRCD and are available for reference in the form of slides.

Miss Ullmann left her personal archives to Ellinor Hinks and Athalie Knowles. They have now completed sorting and listing the material which includes lectures given at courses and conferences, articles on dance and movement, accounts of work taught abroad, an extensive collection of photographs and her personal sketch books. The collection has been presented to the NRCD.

Oral Archive Project

The idea of making sound recordings to document the memories of people who have been involved in Laban work over the years came during a meeting with Athalie Knowles in 1982. A small working party was formed which consisted of Athalie, Sheila McGivering, then Chairman of the Guild, Margaret Dunn, Hilary Corlett and several other Guild members and the project became known as the Oral Archive Project or OAP for short!

The purpose of the project has been to collect, through sound recorded interviews or conversations, the reminiscences and views of many people who have been involved in Laban work. It was thought that as a form of historical documentation, the oral recording had much to commend it for the collecting of memories and insights into the work and this has indeed proved to be the case. Some 35-40 tape recordings have been made and some fascinating information and perceptions gathered.

One very interesting though un-planned outcome of the Oral Archive Project has been that interest in it has resulted in a number of people turning out cupboards and packing cases and offering to us materials

which are useful additions to the NRCD's work; sometimes these are photographs, sometimes minutes of meetings, course brochures or notes from courses or lectures. Obviously each item helps to round out the archive and will ultimately result in a much fuller picture and therefore perhaps a more accurate record of the work which developed based on Laban's theories and teaching.

Interviewing has continued whenever interviewers have been able to carry out the work planned. Whilst the NRCD provided the impetus and some of the enthusiasm for the project we have been very much dependent on the goodwill of the team of interviewers to make opportunities to gather materials. We have provided them with blank tape but any travelling expenses have been met by the individual members of the working party.

According to an agreement signed by Sheila McGivering and June Layson the copyright of recorded interviews is held jointly by the NRCD and the Laban Guild. Tapes and in some instances transcriptions of tapes are available for study purposes at the NRCD.

The NRCD has recently moved into accommodation in the University Hall Undercroft. This new accommodation provides considerably more space than has been available in previous years. So during 1989 the Centre will be last be able to open to visitors **by appointment**. Although written enquiries are preferred, telephone enquiries can usually be received Mondays to Fridays 0900 - 1700.

Finally may I take this opportunity of thanking Ellinor Hinks for her continued efforts in organising materials in the Laban Archive; and the interviewers and those interviewed as part of the Oral Archive Project for their continuing work. The Working Party started off with, I vividly recall, some trepidation about interviewing — all that electronic gadgetry and questions, questions, questions! — but as soon as we all started listening to the material that had been gathered it very quickly became evident that the interviews have resulted in the documentation of some fascinating memories which *do* provide considerable insight and perception into the Laban work. So thank you Ellinor and thank you interviewers for all your efforts.

Judith A Chapman
Research Officer, NRCD

Lisa Ullmann Travelling Scholarship Fund

This Scholarship is awarded across the whole field of Dance, and this year there was an extremely impressive standard among the applicants. They were put forward from Bretton Hall, Middlesex Polytechnic, Froebel Institute, The Rambert School, The Place, The Laban Centre, and The Royal Ballet School.

Those receiving awards to help them travel to where they need to study next, are -

EMMANUEL OBEYA, dancer, who trained for five years at the Arts Educational School and two with the Rambert School. He has been given a one-year Scholarship at the Dance Theatre of Harlem. The L.U.T.S.F. pays his fare to New York.

JULIA PASCAL, writer. She writes on Dance, is a Dance Critic, and Theatre Director. She is assisted to travel to Germany to explore and study Dance Expressionism in order to write a play on that subject.

GUY DARTNELL, Mime Artist, trained at the Central School of Speech and Drama, and at the Desmond Jones Mime School. He teaches at a Circus Theatre School in Bristol (fool-time...) and performs in Theatre Sports and Voxall Bridge; this being a company he founded. He will travel to Paris to study at the Monica Pagneux Ecole de Formation Corporelle de l'Acteur.

JENNI BARBIERI, dancer, choreographer and teacher. She trained at the Laban Centre, The Place, and on a post-Graduate Theatre Arts Course at the Sherman Theatre, Cardiff. She has been awarded her main fare to Brazil by the British Council. The L.U.T.S.F. is paying for an internal Air Pass in Brazil. Jenni goes to teach in N.E. Brazil and to study dance and music and to research amongst Indian communities in Central Brazil.

BETH THOMPSON, Teacher of Dance in the Community, and Dancer. She has her B.A. Hons Performing Arts Degree at Middlesex Polytechnic. Her travelling Scholarship takes her to Amsterdam for a one-year Course at the School for New Dance Development, Amsterdam Theatre School.

All this help has been given for the sum of £1,000 - which may not sound a vast amount by some comparisons, but has certainly made the difference between whether these students can take up their opportunities abroad, or not.

The Lisa Ullmann Travelling Scholarship Fund can do even more, by your support, pound by pound, for students and teachers of all sorts of Dance. Please keep contributing as you do, steadily and faithfully, and Lisa Ullmann's work in Education will continue to be deservedly blessed worldwide.

DANCE LEADERS' TRAINING SCHEME

Thank you for your recent letter inviting me to talk about the highly successful Leaders Training Course. Unfortunately on that day Suffolk Dance already has two events running concurrently so sadly I am unable to extricate myself.

However I thought the Guild might like some facts and figures. As you are aware the course was launched as a long term investment to meet the increasing demand for dance activity. It has proved to be an invaluable resource providing a network of qualified community teachers who have first hand knowledge of the Suffolk communities they now serve. (Incidentally 100% have at some stage worked in the community, and 69% are also involved in special needs projects.) In addition the whole group have founded La Bande an organisation which provides specialist training and Days of Dance for the general public.

Suffolk Dance feels that the Guild provides a method of teacher training that is appropriate to community needs not only in the present day but also for the 1990's. The Course content echoes work in our Suffolk schools. With leaders working in the community, young people and adults alike now have an opportunity to continue, even develop, their creative dance.

I am sure that you are aware that we propose to host another Course in January 1990. In initial discussions it has been proposed that perhaps one or two of the original Ipswich members act as Assistant tutors. If this is appropriate it will give further credibility to them and inspire new members too.

Scilla Dyke
Suffolk County Advisory Teacher for Dance

Laban International Courses - LINC

The first Course - a Holiday Course of Dance - was held in 1942 and directed by Lisa Ullmann. Now in 1989 the flavour is still International, with students of all ages and experience, gathering from all over Europe

and from Iceland to Australia. There is adventure, and the reassurance of support; new personal experiences in movement, and the inimitable joys of dancing in and as a group; new material to take away for work, and insights into one's own self. Laban would surely recognise at Brighton in 1989, the spirit of the Holiday Course of 1942.

Sam Thornton

Arts Education For a Multi-Cultural Society

Arts Education for a Multi-Cultural Society (AEMS) is a national project jointly initiated and funded by the Arts Council, the Commission for Racial Equality and the Calouste Gulbenkian Foundation. The project aims to find ways of giving effect to existing policies of multi-cultural education and to encourage multi-cultural awareness in the arts curriculum. The following principles are seen as basic to achieving this aim:

- working in partnership with Local Education Authorities and Regional Arts Associations;
- working in partnership with practising artists from outside the European tradition.

Some of the strategies used to implement the principles include:

- setting up research, curriculum development projects and training programmes for artists and teachers;
- making accessible the artistic resources of skilled people.

The staff of the Project now comprises a full-time Director, a part-time Co-Director and an Administrator in the London office and regional co-ordinators in each of the partnership areas. The partnership areas are: Berkshire, Kirklees, Walsall, Staffordshire, Cheshire, Kingston-upon-Thames, South Glamorgan. In each area there are a number of educational institutions from Primary through to Higher Education and in total the AEMS Project is working with 49 institutions. The Project is designed so that teachers with the help of the artists, examine their curriculum content and delivery. Multi-cultural education is not a discrete subject but

challenges methodology and teachers are encouraged to improve their practice.

The project has just begun phase 1 which is teachers and artists working collaboratively. Phase 2 will be disseminating good practice through an extensive evaluation report, curriculum materials and journals plus working with Further and Higher Education institutions.

Maggie Semple

THE LABAN LECTURE

Geraldine Stephenson

This article is written from Geraldine's notes, and is but a pale reflection of her sparkling anecdotal style.

Warren Lamb and I actually appeared together in a production arranged by the Art of Movement Studio in its Manchester days. It was a dance to do with the triumph of light over the forces of darkness, given to the Girls' Friendly Society. The original plan was to have Warren as the Darkness, and Geraldine as the all-conquering Light — but further thought seemed to indicate that Man should not be presented to the Girls in this guise, and Geraldine became the spider-like Darkness figure.

To such chance happenings is life — particularly in the theatre — are we subject, and these chances nudge us into directions which we would not otherwise, perhaps, have taken. Joyce Grenfell, for instance, having wickedly enjoyed the adenoidal speaker at the local W.I., entertained friends at a party with her version, and was there and then asked to write and perform it in a West End show: by Herbert Fargeon! Not many people can claim such instant success, but such-like things do happen. While I was at the Manchester Studio, and eager for any way of getting work to pay for lessons with Laban, (including teaching at the Studio) he was taken ill. It was a serious illness, Typhoid in fact (carried, it turned out, by a house-keeper!), and kept him immobile for some months. I was despatched to take his classes at the Northern Theatre School; to face a lot of actors, and

do some familiar work with an unfamiliar set of people. I soon found that I loved it, and was at home in this world of theatre. As Maeterlink says, 'There is no such thing as the occurrence of purposeless events'.

I was kept on as Laban's Assistant teacher at the Northern Theatre School, and it was while I was there that they and I became involved in the York Mystery Plays, an enormous production of professional and amateur actors and dancers. There were devils, angels, crowds to be organised — not to mention a tricky interview with the Director of the Plays, who wanted to know just how I was going to cope with it all!

These Devils and Angels began to give me ideas for developing and performing Solo dances, in a One Woman Show, which I took around to Dance Clubs and Halls. I was at this time doing this performance work, teaching at the Studio, and also Choreographing other professional shows in the Theatre. I had a fascinatingly contrasted life, working on one hand with students who were going to teach dance in school, helping them in their aim to experience movement, and develop the whole human being; and on the other with actors and dancers and myself, working through people with material which will be developed yes, but much of this development discarded, in favour of selected material which will be shown to the audience.

When the Art of Movement Studio moved to Addlestone, I had visions of breaking into the London scene and of a whole new world of Theatre if not to conquer, at least to make my living in. But the Studio was at Addlestone, and my aspirations were for London itself, and it soon became clear that it would be impossible to teach full-time and develop my other career. Lisa continued to give me opportunities to teach at the Studio, while I moved to London and began to make and find theatrical contacts. I had independence, but total lack of any security! I joined the insecure world of actors and dancers.

To live in a world of, inevitably, failing to get the job at Auditions - not once, but many many times — soon the universe seems to be against you. A refusal seems like a personal attack, and your confidence goes down the drain. This is very much what those who go in for a theatrical career can expect. Peter Plouviez, General Secretary of Equity, the Actors' Union, wrote in an article in the Evening Standard, of the facts of income, or lack of it, which face the aspirant. Enormous amounts of money are made by some performers; but most are earning less than £3,000 a year in the

profession; and the large incomes of those who do 'make it' bring the average theatrical income up to £4,000.

Actors are often very 'private' people, and their occupational insecurity makes a sensitive approach very necessary. This is one aspect of my work; and another is the difference in movement style to be seen between dancers who are acting, and actors who are dancing. Hours and hours are spent trying to obey the director's request, 'Can't you get your dancers to be more like people?!' (And vice versa.)

Though my job as choreographer and trainer has entailed a lot of research, into historical dance, and ethnic dance among other styles, I have found that no one job is like another. They are all different, because the combination of requirements is always different. Some techniques do emerge, though. I have to ask myself, 'What is the dance all about?'. The actors are using the dance to exchange love or hate, or as a part of the plot, or as atmosphere — the dance and dancing must reflect and enable this to happen. 'What style or period is it? 1590 or 1950?' Is it a dance for aristos or peasantry, nymphs or office-workers, madmen or slaves? 'Who dances in it, and what happens?'; what part of the plot is the reason for its being danced? 'Is there a beginning, middle and end to the dance - or is the Director using only one part — and which?' There is no point in making a whole dance and then having only a certain part shown; although obviously the actor-dancers have to be aware of 'the other bits'. 'What is the costume?' A long train or skirt, a cloak or boots can make a significant difference between what is rehearsed and what is performed; and should be used within the dance anyway, for the purpose envisioned by the Director and costume designer. It may even be a dance where articles are put on or taken off! 'What is the set and scenery like?' The space available for the dance can be restricted, or very large; it is often an odd shape. 'What music is to be used?' This can range from one extreme to another, as far as how much the music is under my control goes. Sometimes, as in 'The Two Ronnies' show, I am presented with the music the stars and their writer want, and I work out the movements, hoping against hope that they will like it, and I will not have to alter it. Rarely, there is the opportunity to work in a team of Director, Composer, writer and Choreographer, when everyone's requirements evolve, and a creative flood of ideas is stimulated, as in a production of 'All's Well that Ends Well' on which I worked.

I have to tread gently in every production, and try to find my place within the set-up. Am I going to be asked to lead, or to follow? Will I be working with my actors and dancers independently, or will I be expected to consult

at every turn? Will my place be to work intimately with the actors in developing their Characters, or am I really rather resented, and have to 'do good by stealth'? In any case, I always set out to find my own niche in the production, and find a way of working with those fascinating and challenging people, Actors, Designers and Directors.

Underlying everything that I do in my theatrical work, is the framework of Effort, Space and Relationship, work ingrained in me, using it constantly as I do ever since the days at Manchester. There is a, to me unexplained mystery, at the heart of the theatre. It is a magic, achieved through the 'chemistry' of inter-relating people, and some inexplicable quality which emerges through all the hard work, through all the carefully-nurtured atmosphere of the rehearsal time. How does this work? If only we knew.

It is said that 'experience is something you think you have got, until you have more of it'. To me, the present is an accumulation of layers of the past. I do not lie on them, but they are there to cushion me, and give a sort of spring board to further ideas. The present is NOW, but I make use of paths I have trod before, while frequently trying to find totally new avenues. Always I hope that the magic will come, and it is this that makes my job so interesting to me. I am always trying to solve choreographic problems... to try to make something work to make an actor at ease with his movement or dance so that he can light up the theatre with a wonderful performance, not a mediocre one. So, many factors play a part in this, and I am one of them.

I would like to finish by quoting two writers on their creative processes and the devotion to the idea of perfection they reveal:

Virginia Woolf: 'For six weeks I have been trying to get the characters from the dining room to the drawing room — and they are still in the dining room.'

Oscar Wilde: 'I have spent all morning writing a word in, and all afternoon taking it out.'

It is these sorts of enlightening remarks from great writers which show the ingredients that make up success — certainly in the theatre: Technique, Magic, and Entertainment.

From Claude Perrottet

Dates relating to the existence of the 'Art of Movement Studio', the 'Laban Art of Movement Centre' and the 'Laban Centre of Movement and Dance'.

I am writing about Marion North's address to the Guild membership in the 1988 Magazine. To my mind, her remark that the Laban Centre was 'in fact set up at much the same time as the Guild itself', is of course utterly wrong and, therefore, should be rectified.

1946 Foundation of the 'Arts of Movement Studio' in Manchester. Principal: Lisa Ullmann.

1949 Foundation of the 'Laban Art of Movement Guild' (later called 'Laban Guild') with Rudolf Laban as its 1st president.

1949 Recognition of the Art of Movement Studio by the Ministry of Education (now Department of Education and Science).

1953 Move of the Art of Movement Studio to Addlestone, Surrey.

1954 Establishing of the 'Laban Art of Movement Centre' as an Educational Trust to be a place for all those who wish to study the Principles of Movement as evolved by Rudolf Laban. The Studio continues by becoming the Training Department of the Centre. Director of the Centre: Lisa Ullmann; a Board of Trustees acting as its governing body.

1973 Lisa Ullmann retires.

Marion North takes over as principal on the move of the Art of Movement Studio to Goldsmiths' College, London S.E., where some of the former Laban activities are continued, to this day, in the establishment with the new name 'Laban Centre of Movement and Dance' (with a new Trust). The Laban Centre, which is affiliated to the College and directed by Marion North, has developed into the largest contemporary/classical dance academy in Great Britain.

As the compiler of this table of dates, I wish to thank Warren Lamb for providing me written information, and Sam Thornton, whose book 'A Movement Perspective of Rudolf Laban' (Chapter 1) was helpful to me.

Claude Perrottet

Joan M. Russell M.B.E., F.L.G.

Members will be sorry to know that Joan Russell died in March. Sheila MacGivering has written this brief account of her work with and through Laban's.

Joan trained under the direction of Rudolf Laban, Lisa Ullmann and Sylvia Bodmer, at the Art of Movement Studio in Manchester in 1949, joining the Laban Guild at about that time.

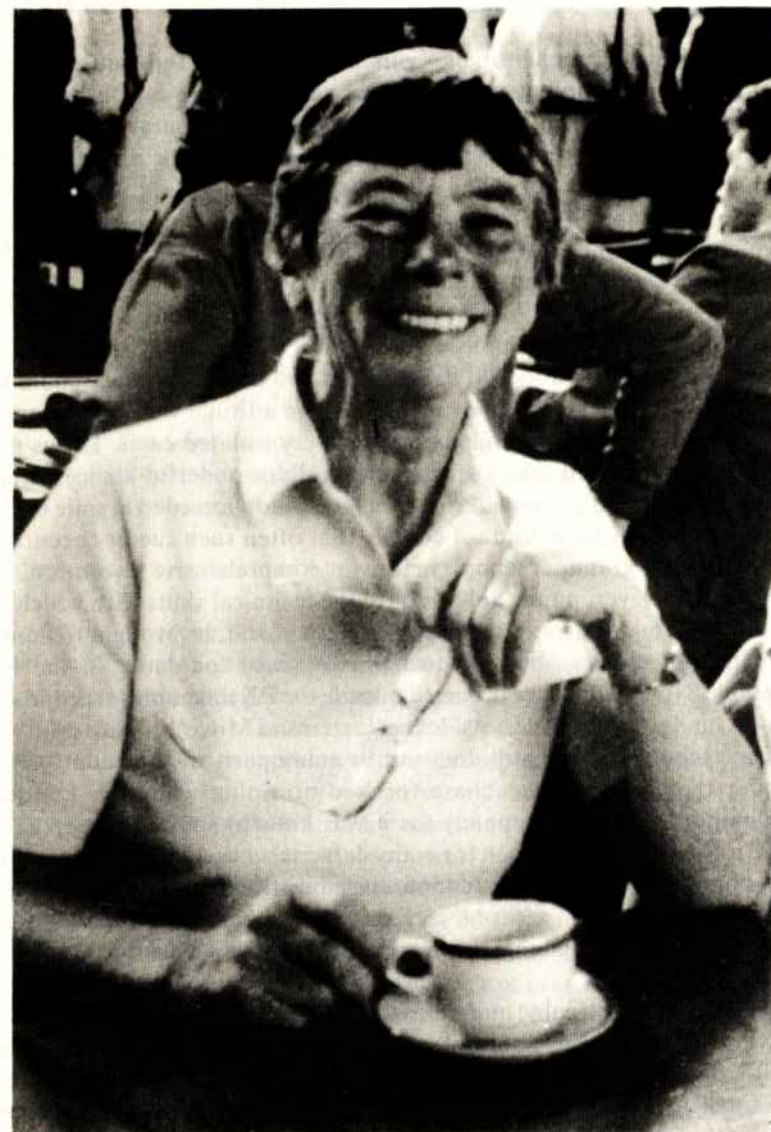
Her work in the field of education is well known, but it was through her profound knowledge and understanding of the wide application of Laban's work that she was made a Fellow of the Laban Guild.

Joan served on Council and was elected Chairman of the Guild several times, giving of her time and talents most generously. Under her guidance Guild affairs were conducted graciously, with efficiency and humour. Recognising the serious shortage of dance teachers following upon the severe contraction of teacher training, Joan initiated the Leaders' Training Scheme which has grown into such an important part of the Guild's activities.

Many of us will recall the wonderful experience of being led by Joan in the 'dancing together' sessions which were always a part of our Guild meetings.

Most vivid in my mind is the affectionate greeting Mr. Laban always gave her. She was much loved.

We shall be publishing a tribute to Joan Russell in our next number of Movement and Dance; members who would like to contribute their memories and appreciations are warmly invited to send their letters or articles to the Editor.



Joan M. Russell M.B.E., F.L.G.

DANCE IN EDUCATION: THE REALITY AND THE DREAM

Reg Howlett

In the 60's and 70's teachers of dance in the state sector of education taught from their background of training in Laban's classification, enshrined in linear syllabuses which looked suitably academic, separately from the work of the dance companies and the dance schools of the private sector. The art of movement, for that is what they taught, looked different from the 'real' thing: but had they not got an answer to the problem of dance teaching — had they not got the structure of the 'what', the 'how', the 'where', and even the 'why' of dance?

But they had, and have, pupils whose bodies were unskilled, and whose motivation had to be wooed. To ignore this and hope that dance could be miracled without a skilled body and a positive attitude was a philosophy which could not result in dance except in very isolated cases. Let us not forget those isolated cases, for some really wonderful dances were produced by the enthusiasm of some teachers who succeeded in spite of the difficulties. It has to be said, of course, that often such success occurred within the girls' grammar schools before the comprehensive revolution. By and large, however, pupils did not have the technical skills with which to dance, and could not, with the best will in the world, be brought to dance with the ridiculously short contact time allowed for dance in the PE timetable. Not much dance occurred outside the PE timetable in secondary schools, and precious little outside the 'Listen and Move' broadcasts in the primary schools — and still does not in many parts of the country. No wonder there was a great chase for body training when the London Contemporary Dance Company (as it was known) showed its expertise and Graham displaced Laban for many dance teachers. Technique was the thing, but how it was to be fitted into the educational philosophy and the school timetable was a problem rarely solved, even with the 'softer' techniques of Cunningham, Humphrey, and the 'New Dance'.

Then technique itself came under threat because the composition of dances was thought to be the most important part of a dance education. Not quite a full circle, but we seem to be back somewhere near our starting point. This time, however, the underlying justification was not the manifestation of a theory based on forms, but a perception of dance as an art form rather than a psycho-physical and social education. Taken to extremes, this point of view regards each child as an artist requiring little training in the necessary bodily skill for dance, so long as 'dances' are created.

To this is added the growing importance of 'dance appreciation', 'dance

criticism' and 'evaluative activity in the arts' which are often best tackled by looking at danceworks, both the pupils' and outside choreographers', using video recordings and subsequent discussion — all of which may be seen as eating into the already limited time for the actual activity of learning to dance. A good example of this point of view may be found in Redfern's 'Questions in Aesthetic Education' (1986).

There seem to be three realities (or issues):

1. The limited amount of dance know-how possessed by the teacher — both in practical dance and theoretical knowledge terms.
2. The limited amount of dance skills which pupils can attain — including knowledge about dance and dance appreciation — because of the limited amount of time allowed on the timetable for dance.
3. The lowly status of dance as a school subject in the eyes of educators, politicians, and the public (despite the dance 'explosion' in the media and in activities like aerobics).

These realities are answered by the dreams:

The reality of teacher know-how is answered by the dream of a specialist dance teacher in all schools. No teacher should teach dance who has not been trained at a college or school offering a degree in dance with post-graduate teaching certificate, or from B Ed courses with dance as a main subject, or a creative arts/performing arts component with dance featuring strongly. Physical Education courses with dance components are more suspect because the students are PE trained first and their loyalty to the PE department with its burden of work must lessen and dilute their time commitment to dance: these teachers would also wish to retain dance in the PE department, and this is perhaps not the best way for dance to prosper as it should. The dream is that all schools should have a dance specialist and this at a time when the government has not even mentioned dance in the National Curriculum 5 - 16 Document! This does not mean that teachers enthusiastic about dance, but lacking initial qualifications or experience, should not, when such knowledge and experience is gained by attendance at courses, teach dance in the schools — far from it, for these teachers are often the most successful. But it does mean that the primary sector should provide itself with proper teachers of dance, and that the

secondary sector should do likewise.

Overcoming the lack of dance skills of the pupils is a dream even more difficult to attain in the school situation, but something might be done to better the level of dance attainment. The specialist teacher's enthusiasm is probably the most potent force — as ever — and given this enthusiasm most schools would soon have thriving dance clubs showing a high level of skill in performance. But this is not the dream. The dream is to make dance an accepted subject in the educational hierarchy so that pupils' level of expectation for themselves rises and they learn to dance in the same way as they learn mathematics. A two-pronged attack is the order: one on the status of dance in the schools and the other on the sort of dance we do.

To take the latter first. The Art of Movement was the answer in the 60's but it is not the answer for the 90's. A chasing after the technical excellence of the professional dancer was the answer in the 70's but it is not the answer for the 90's. The New Dance movement of the 80's may have something to offer for the 90's, but it is not the whole answer. In music, which faced something of the same dilemma of pupils' lack of expertise in instrumental playing, a solution to the problem has been found in 'new' music in which the use of electronic resources has led to music making in many schools. It may be that New Dance, using everyday movements as the material for dance, will bring about a revolution in dance in schools — but I doubt it. We have no equivalent to the synthesisers and other devices such as multi-track recorders which make new music possible. We have no electronic bodies to produce motifs, and even using everyday movements requires the dynamic and spatial modifications which make dance. Nevertheless, to concentrate on these modifications and on making dances is a better solution than teaching a classification or trying to emulate the technique of the professionals. This way more pupils will dance and more pupils will understand the purpose of dance. Dance teachers teaching for the making of dances and the appreciation of dances have a much more solid foundation upon which to base their claims for inclusion on the school timetable than before. This is not to say that body training for dance should go: a good teacher using experience in various styles including those from other cultures will increase the pupils' repertoire and confidence and give them the feeling that the dancer's body is the special material of dance.

Now the status of dance. In secondary schools the traditional and historical place for dance has been in the PE department. Dance is a

physical activity, but it is more an art form than a body form. There is no doubt that dance would not have survived in the state system as it has were it not for the enthusiasm of part of the PE profession — mainly women — who saw dance as the non-competitive, artistic 'side' of PE alongside sport, gymnastics and body fitness. But the time has surely come — National Curriculum 5 - 16 Document notwithstanding — to take dance out of its PE setting in the secondary schools once and for all and to place it firmly within the arts. Even without arguing philosophically and educationally for an aesthetic education including dance to go alongside the scientific and the linguistic it is clear that dance has a natural affinity with music, drama and the visual arts rather than sports and games. If the aim of a dance education is to make dances and to appreciate dances then this affinity is reinforced, for the arts come together in performance.

The dream of finding dance in the arts faculty of schools — if it comes true — will alter the attitude of parents, teachers, and pupils towards dance education. If dance is seen as one of the arts, even if the school has not arrived at an integrated arts programme, then its status will surely change. Dance activity will be so directly linked to the other arts activities that the spin-off in terms of language and attitude, as well as in performance, will be apparent. With integrated programmes the commonalities of shape/texture/dynamics and symbolism/meaning will link the art forms towards a holistic artistic/aesthetic curriculum so different from being added to PE programme for forty minutes a week for half a term in a year! A team of arts staff should be of a like mind towards expressive development of the pupils and an increase of their aesthetic sensitivity towards the world — the physical spaces will be arts orientated rather than those of gymnasias or sports halls. In an arts faculty the work would no doubt have to be blocked, and dance will not be on the timetable all the time for all pupils in significant amounts, yet a sense of ongoingness will be retained by the pupils in the atmosphere of an arts programme difficult to achieve in relation to a PE programme.

As important will be the politico-educational effect of the dance teacher speaking alongside the other arts teachers in the staffroom and in formal curriculum design meetings. Even better would be the voice of a strong arts faculty, of which dance is a part, speaking in a climate at present so strongly supportive of the scientific/linguistic/technological areas of the curriculum.

With the emphasis on the artistic, rather than the physical side of dance, the opportunity will arise to jettison the syllabi of the past, built on an

ill-digested classification of movement. The teacher of dance should have a knowledge of Laban's classification, but it is NOT a basis for syllabus writing: the pupils will learn the implications of the classification, but not directly as the basis of the lesson. Teaching a dance lesson based upon dynamics or spatial orientation will not do: dance lessons should be based upon dance material AS DANCE. If we teach dance material in order to make dances and to appreciate dance, the teacher has the responsibility to choose material appropriate to the class to develop dance as art. There may be differing emphases at differing times, and basic actions in dance such as stepping, turning and jumping, as well as compositional ideas, should be taught and explored, but the actual material taught should be DANCE and the response of the pupils should be DANCE. No fears are expressed that specialist dance teachers would do anything other than teach dance, but the dream will only come true if syllabi are rewritten to encompass this principle. A syllabus showing in notation the phrase of dance around which a group of lessons will be shaped is far and away better than a syllabus built on words derived from a classification of movement. A dream indeed!

In the primary schools the notion of the class teacher in isolation 'using' the broadcasting material (if only many would USE the material instead of just allowing it to happen) must give way to a specialist teacher of dance who either takes all the school for dance or, better still, brings the class teachers to an understanding of a dance lesson and dance material. The projects around which much work is done should be more arts-friendly and, in particular, dance-friendly. All that was said above about the arts orientation of dance holds good for the primary school child, but the primary school has unique advantages over the secondary school — time is more flexible for work to come to fruition, and the notion of integration in the arts is more readily acceptable within the primary schools' educational ethos. Subjects are less susceptible to examination strictures and the cross-curricular pattern is already established in many schools.

The above thoughts are mainly to do with a generalised idea of how dance might be better taught in schools and find a status more in accord with its artistic aims. They are also to do with the heartfelt result of the observation of dance in schools made by the writer over something like 25 years. The important subject of dance appreciation has only been mentioned in passing, and the phenomenon of the preparation for dance examinations not touched on at all. However, the main objective must be to wrestle with

the 'pennies' of the dance programme for children from 5 - 14 and the 'pounds' of the GCSE will look after themselves.

The revolution in education in the 50's came about because the social climate was right for a pragmatic, child centred, 'creative' approach; the art of movement prospered because it fitted in so well. The 80's are, and the 90's will be, realistic and hard-nosed; dance as an accredited art form may not fit in as well as the art of movement did in the 50's, but it can fight alongside the other arts as a 'real' activity for children.



L.I.N.C. Falmer 1988, Movement Choir

RELATIONSHIP PLAY

Jean Moore writes about movement teaching in a school for children with moderate learning difficulties. She has introduced partnerwork, or relationship play, activities in which children in her class aged 10 to 12 partner children aged 5 to 7. (See 'Movement Observation and Practice', V. Sherbourne, Guild Magazine 1986.)

Jean Moore

A boy aged 12 who is asthmatic sat very quietly when I talked to my new class about our movement session. We looked at photographs of previous

classes working but he said nothing, most unusual for him as he is a compulsive talker. During our first session he complained of a headache and indeed felt very feverish. He asked to go to the medical room but had to remain till the end of the session before I could deal with him; he watched from the side of the room. Within half an hour of the session ending he was fully recovered. During the following weeks he had many physical symptoms such as stomach ache, further headaches, many toilet visits and several asthma attacks, which, on more than one occasion required his removal from the room for medication. I soon realised that he was always using avoiding tactics during movement sessions because he quickly recovered every week and was not ill at other times. He could not accept the physical contact and wanted to remove himself from the room in any way possible.

He is a strong and capable boy physically so I encouraged him to partner a very heavy boy whom other children could not manage. Gradually he accepted movement as part of his school week although he continued to need to give himself time to stand outside the activities for short breaks for many weeks.

He was excited about a neighbour's pregnancy as the time of the birth got nearer, and at the beginning of the summer term the baby arrived. We had daily reports of what the baby did and how he held it, helped with bathing, etc., and he dearly loved the baby. When his mother came for a parents' evening we talked about his many anxieties and I said how pleased I was that he had overcome his intense dislike of our weekly movement sessions. His mother then told me that she was sure he had been helped by working with the youngest children in the school. When the mother had suggested he should not keep asking to hold the baby the neighbour said 'I'm very happy for him to handle the baby because he is so confident and knows what to do. He's better than anybody else!'

Michael aged 6 works with Jason aged 10. Michael had previously worked with another boy aged 13 who had left the school. There had been a close relationship with his previous partner and on the first day of the new year Michael came to ask me who he would work with in Movement because Tony would not be coming back. Jason is very nervous and is worried by any new activity. They were very cautious of each other to start with but Michael agreed to help me by working with Jason who had not done movement before.

After a session or two Jason realised he would not be asked to do anything that was beyond him and Michael began to feel confident with him. They look for each other at the beginning of each session and carefully place

their shoes and socks together at the edge of the room and hold hands waiting for the session to begin. At first Jason was most concerned to do what is 'right' but within the term they were happily starting activities as I suggested, and then extending them further and doing things which became more and more daring with Michael trusting himself to Jason in swinging and balancing activities. Jason, for his part, trusts himself so much more. He likes to test his ideas with Michael and enjoys showing the group what they have been doing.

Michael has a valve fitted in his head and cannot comfortably be involved in sliding activities with his head on the floor. Without comment to me they involve themselves in a different activity. On Tuesday mornings Michael checks that Jason is in school ready for Movement after break.

Sometimes I deliberately ask the children to move on to a different partner which they do without complaint but at the first opportunity they get back together, and if it does not come soon enough Michael usually asks 'Can I have Jason back now?' or 'When are we going to have proper partners again?'.

Before an after school disco the younger children came to the senior end of the school to play. As they came into a very foreign atmosphere Michael looked for Jason who left what he was doing to 'look after' Michael.

Richard aged 12 works with Tom aged 6. Tom is considered very 'special' by his parents; he tends to be distant and puts himself in an 'exclusion zone'. He did not like physical contact and considered gentleness silly. In a caring situation he once said 'Just look at us, what do we look like?'. Richard, upset but not defeated, was happy to make a 'house' for Tom, to play 'prisons', and to ask Tom to move him from a 'stuck' position. This sort of play fighting is much more acceptable for boys in Tom's eyes. His contact games have brought about real appreciation of Richard's care for him and he now allows his face to be gently stroked and has enough trust to relax and close his eyes.

Perhaps even more significant he is able to respond well to Richard and be kind and caring for him. To be loved and cared for is not silly any more; he likes me to notice that he can give Richard caring attention and is even willing to touch me gently with very great sensitivity, no longer the rigid fingers poking at my face. Richard has extended to Tom the love and acceptance for his own sake that he has received from his whole family.

After Christmas Ian, a 5 year old was admitted, who had suffered from multiple convulsions daily as a very young baby. His language is very limited, he runs unpredictably to open doors, screams without provocation and has little understanding of the world about him. His mother is over protective and finds it difficult to leave him at school. By chance Claire aged 10, who has experienced extreme emotional and social problems, came together with Ian in a movement session. He settled to her hand hold and responded by joining in with rocking, swinging, and sliding activities. He particularly enjoyed having someone to run to and laughed loudly as he was swung round. His commitment was recognised by Claire; she said on the way back to the class room 'Can I have Ian for always now?'.

Craig aged 5, is hyperactive, aggressive, has been excluded from nursery and is temporarily placed half-time with welfare help while the L.E.A. searches for a placement for him. Margaret aged 11, has long term emotional difficulties and cannot make relationships with her peers.

Craig refused to do whatever is on offer and at first would not even come into the hall during the movement session. Once that obstacle was behind us we tried to encourage him to join in with his welfare helper but he was not happy to do so. He only wants to do anything when the opportunity has passed. Margaret was concerned about him from the beginning and encouraged him to join in. At last he took her hand and moved into the body of the room. He would walk at the side of a crash mat while she walked over it and then over the mat with her. He even agreed, at her request, after shouting at me when I made the same request, to jump on the mat with the other children. Next he joined in a circle formed by all twenty-eight children. He cannot commit himself to the floor and yet he will sit with Margaret and she is amazingly patient with him. After attacking me physically and verbally because I dared to speak to him he demanded that Margaret should help him with his shoes and socks. There he sat quite calmly having his socks and shoes put on. What makes her so patient with him when with her peers she is domineering, unpleasant and cannot play happily even with the most tolerant child?

Steven aged 12, is very big for his age; he has almost nil achievement academically and is the second of four boys cared for by their mother who has recently been abandoned by their father. His bullying behaviour in the playground has given him a poor reputation among the school staff.

Matthew aged 6, has Hunter's Syndrome, a degenerative genetic disorder. He has a very caring family. He had already lost most of his language and appears to be bewildered by the world around him.

Steven was willing to work with Matthew right from the beginning realising his inability to communicate without questioning the reasons for it. Matthew does not understand instructions or seem able to pick up what is happening around him by watching. He is not able to initiate any response and therefore needs to be in front of Steven nearly all the time. Never once did Steven attempt to force any activity on Matthew, he seemed to sense immediately when his body responses indicated any sort of fear. Matthew has his own welfare assistant but it was Steven who would say 'He doesn't like that, shall we do the rocking one again?'.

One of Matthew's greatest fears was lying down but Steven showed great sensitivity in sitting with him on the floor and, while gently containing him, he gradually leaned further and further back with Matthew resting back on his strong but caring body. Eventually Matthew would lie on the floor and be rolled along; he even will lie down while being slid across the floor.

The full significance of this was brought home to us all when Matthew went to the dentist. His mother reported the next day how thrilled she had been that Matthew had happily rested back in the dentist's chair and had his mouth examined. In the past it had apparently been very difficult with Matthew fighting against the whole situation. The welfare assistant gives the mother a daily bulletin of Matthew's activities and now his mother felt justified in thinking that this happy visit to the dentist had been directly influenced by his movement sessions.

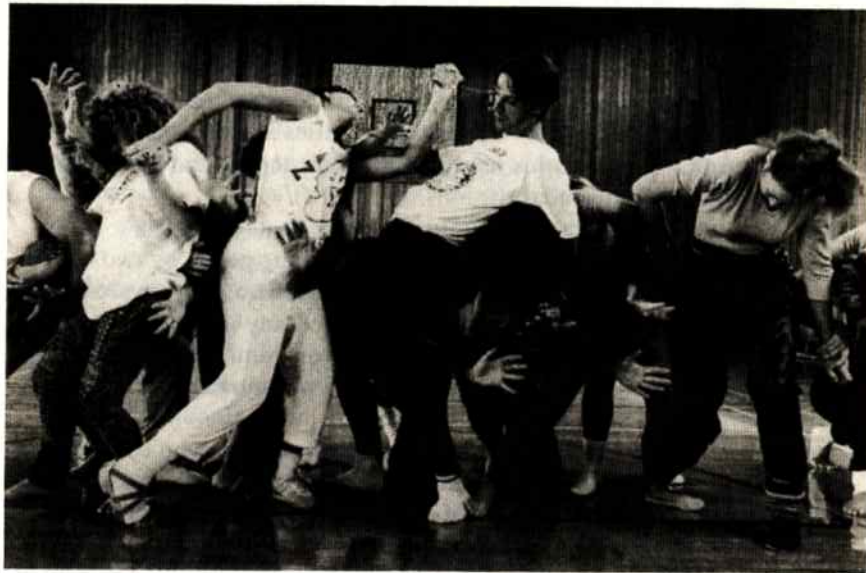
Matthew will now lie in a blanket while he is swung gently by two or four people holding the corners; he likes it, he smiles, he comes forward for his turn. The so-called bully quite easily converted any adult who saw him working with Matthew, his caring just glows from him. One adult said 'I'm really glad I've seen them working together, I was moved to tears'.

Steven has now left us and Matthew has a new partner who came with a record of very bad behaviour. Colin has responded very well and Matthew continues to extend the number of activities he is able to be involved in. One of his favourites is crawling under a tunnel made by as many as eight children side by side on all fours, and he even enjoys lying along a row of children lying on the floor giving him a bumpy ride. It is amazing to see increasing confidence in non-verbal communication in a child whose basic functioning in speech, hearing, and continence are deteriorating.

Angela aged 10, is not able to begin to involve herself with a younger child as yet. She was recognised as being in need of special support at birth. Her mother loves her dearly and does her best to help Angela. Her father is supportive of both but there is much obsessive behaviour and Angela receives psychiatric support.

Angela plays by herself talking to herself as many different characters and in movement sessions she seems unable to focus on anybody outside herself. Direct contact is accepted when given by an adult but she will not involve herself with another child. In group activities she places herself with the youngest children. She can often be seen at the side of the room laughing into the curtains. The one activity she cannot get enough of is being swung in a blanket and she will even take a turn of holding a corner of the blanket and help to swing a younger child.

She will, after six months, approach me facing me in the classroom instead of turning her back or coming towards me sideways with her head looking away over her shoulder. I hope in her next two years in my class that she will come to be much more part of other people's world.



L.I.N.C. Falmer 1988, The 'Angst Wall' from the Movement Choir
'Pictures from an Exhibition'

FLOW OF ENERGY, BIRTH TO MATURITY

Su Johnston

How is Flow visible in our ordinary, everyday movement? I was interested recently, to recognise in a video of myself playing the part of a Medieval Devil in a Mystery Play, a most unsuitable amount of flowing movements. They may have been recognisable as 'typical Su movements', but I had to realise that they were not conveying the power and horror I wanted. The very next day, I received a letter with a comment on my 'flowing style of prose writing'. I know from my own Action Profile, (showing how I am motivated to get into action) that I exhibit a great amount of Flow, indicating how much I identify with the energies around me, and need to belong to it and the people involved.

All this is very personal — how else to start? — and indeed, my interest in Flow was increased by studying to become an Action Profiler. I had been to the Art of Movement Studio for a year, 1958 to 1959; and to me at that time Flow was a great mystery. No one ever seemed to mention it much; we were heavily into the Effort Actions, which exclude Flow by definition.

Some twenty years later, I set myself to trace the development of the Flow of Energy, from birth to movement maturity. Judith Kestenberg's observation of babies and infants; Warren Lamb's use of movement-observation in revealing decision-making and motivation; Pamela Ramsden's further work on Action Profile techniques, and instruction during training Practitioners; and Carol-Lynne Moore, and Kaoru Yamamoto's programme 'Beyond Words' have been my sources. This article attempts to bring them together in what they say about Flow.

The most interesting words, to me, are those which have a common movement theme which connects them in their shape, effort, and movement-feeling. For instance, such a word as 'pitch' describes the path an object takes in the air as it is thrown upwards and forwards and falls to the ground. Its meaning also relates this shape and motion to the shape of a roof; of a pine tree (and thence to the substance which oozes from it); the lid of a box; the ground a game is played upon, and so on. Similarly, there is a movement-idea, Flow, which underlies the dictionary definition containing the expressions 'a steady, copious, progressive movement of ...'. When you look at the adjectives, they seem to be contradictory. Can it really be both steady and copious? Laban's model of a continuum between poles, helps us to decide that Flow can indeed both be steady and copious — Bound and Free — and that Flow is continually varying between one or other of these polarities.

It seems to me, too, that Flow being the origin of both Effort and Shape, is that which the exponents of Tai Chi and Yoga describe as Ki. The difference between the full Effort and Shape necessary to move one's body to combat another's body in the Martial Arts forms, and the gentle, philosophical forms in which the same positions and directions can be experienced, is surely this; that the major part of Effort and Shaping has been removed, in the latter case. One is not required to flog one's guts out in full-blooded practice of defence and attack. But by keeping the essential element, that of Flow, and reducing the Effort and Shaping to the minimum, energy is conserved both physically and mentally, and instant action becomes more easily and effectively possible.

In the body, innate Flow is found in the circulation of the blood-stream, and in the successive inflow and outflow of breathing. The cardio-vascular system is thus the source of that movement which will develop as the child develops, into the matured response of the adult to his environment; bodily Effort and Shaping. As the physical response to the stimulation of the need for action is seen in movement, so the mental response is also seen reflected in Effort and Shaping; what precedes our actions is visible in the postures and gestures united and visible in our Action Profile. The connection between our individual development, as babies and infants, and our working personality, is what I hope to trace below.

Energy flow is visible in that it consists of the 'physiological interplay between agonist and antagonist muscle groups'. (1) A newborn child can be observed to stiffen in bound flow, and to fling out its limbs in uncontrolled free flow. Kestenberg observes the alteration of bound and free flow, and of 'evenness or fluctuation of levels, high or low intensity, abrupt or gradual change of tension. This highly differentiated self-regulation is already present in the newborn'. (1) (Recent work on movement phrasing done by Vera Maletic, reflects our adult use of these variations.)

The body's shape also changes during movement; and Kestenberg describes such shape-alternations seen in children as growing and shrinking (as when breathing), and the attributes related to the familiar Dimensions; lengthening and shortening, widening and narrowing, bulging and hollowing.

In the first year of life, the baby's brain grows to three times its birth size. During this period of development, an immense amount of information, the core of the child's personality and humanity, is conveyed to him through the medium of movement, as Carol-Lynne Moore has written in 'Beyond Words'. (4) The child has to begin the process of talking and

walking, with the help of his carers, and without whom he will not learn these essentials of humanity. At the same time, he is absorbing from his own experiences not only movement messages of a highly individual significance to himself; but also from his carers those extension systems of thought and invention, which such a large brain has enabled humans to make, in lieu of further biological evolution. And these early messages which pass between the child and his carers are couched in movement terms.

These extension systems 'make up for' our physical shortcomings in being able to cope with our environment; clothes, since we have no body-hair. Tools, since we have soft hands. Speech, since we need to organise our puny individual bodies against a world of dangers, in groups. But firstly, movement, which extends our capabilities to cope with our environment; and becomes significant, it is assumed, by the group coming to understand a meaning associated with certain movements repeated in a certain place.

As Carol-Lynne Moore points out, (4) the messages which pass between the child and his carers are conveyed through movement. A picture forms for us, of an immense amount of learning actively going on in this first year of life. Learning to walk, talk, absorb what the human world is all about; learning to adjust to parents' and others' wishes and become acceptable to the family; learning to separate from mother and cope with associating her with all that is 'good', and all that is 'bad' (all the child wants and needs, and all he cannot have). All this learning is seen as intimately connected with the way that the basic Flow of effort and shaping comes under the child's control, so that she may control her environment.

Kestenberg's detailed study of the movement of infants equates the development of control of the oral, anal, and urethral phases — in that order — with control of bodily flow towards efforts and shapings in the horizontal (table), vertical (door) and sagittal (wheel) planes. She has described the precursors of Efforts as 'genetically and functionally related to tension-flow and (they) are the motor mainstays of learning and defence mechanisms'. The precursors of Shaping she describes as 'Shaping of space in directions... genetically related to shape-flow, and... used to establish or discontinue bridges to objects'.

The progression from Flow, (free and bound) through control of Flow, into pre-efforts and pre-shapings, to Effort and Shaping, can be viewed as a progression from survival, through learning and defence, relating to objects; to coping with all aspects of the physical environment and fellow men. It parallels development from self-concern, emotional needs and experiences, through adjustment of self to others' needs, towards adult relationships.

Warren Lamb has connected the dimensions and planes, and their associated Efforts and Shapings, with the mature decision-making process; the development of what Lamb (5) has termed the Attention, Intention, and Commitment stages of motivation.

Pamela Ramsden has traced the development of Flow of Energy, typified in the adult by a greater or lesser child-like identification with one's own emotional needs (2). She has defined, through her work as Action Profile Practitioner Trainer, the action-characteristics of the polarities of Focus (Space) Weight and Time, and their associated Shapings (Planes). Laban's principal, that Efforts are both seen outwardly, and are the reaction to environmental stimulation, and are the result of personally unique inner participation, is clearly seen in Pamela Ramsden's work on this aspect of the whole personality. (These action-characteristics appear in brackets at the ends of the following paragraphs.)

Through various adaptations or stages, we travel towards using the full Efforts needed if we are to cope with the world; the physical world of the environmental forces of space, gravity, and time. The infant's changing of his body's shape is traced onwards through the adaptations which, in maturity, result in being able to cope with relationships of self to others and to the environment.

Let us follow these traces.

The Oral to Attention Stage

The 'fighting' Effort of Directing.

The Flow of muscle-tension is evenly free or bound, beginning to focus on stationary objects and pay attention to them; 'channelling' the attention in a freely-flowing way which conveys a mood of communicating, or in bound-flow, a more confrontational mood. This pre-effort Staring later becomes Attending, the Directing Effort. (Probing, specifying, dissecting.)

Enclosing Shaping (Table Plane).

Shrinking in width, as in breathing out, becomes narrowing of gesture and posture, from both sides towards the centre (bi-polar). Pre-shaping is experienced as one-sided (uni-polar) narrowing, as in putting a fist in the mouth, starting to roll over. This becomes Attending-Exploring, the Enclosing Shaping. (Bringing ideas together, gathering alternatives.)

Directing Effort used with Enclosing Shaping forms movements which convey communication with others, including others in finding out.

The 'indulging' Effort of Indirecting.

The Flow of muscular tension is continuously adjusted as the infant follows and focusses upon moving objects, paying attention to their pathway. This movement appears 'embarrassed' or 'vague', even 'distrusting' as the object is noticed by the child. This pre-effort Noticing becomes Attending, the Indirecting Effort. (Classifying, making connections, grouping ideas.)

Spreading Shaping (Table Plane).

Growing in width, as in breathing in, becomes broadening out from the centre, both sides at once (bi-polar). Pre-shaping is experienced as one-sided (uni-polar) broadening, as in rolling over, and this becomes Attending-Exploring, the Spreading Shaping. (Opening up the scope, generating alternatives.)

Indirecting Effort used with Spreading Shaping forms movements which convey communication with others, allowing others scope.

This Oral/Attention stage is the infant's first 'coping with' an environment which is centred on his Mother. As Robin Skynner points out (9) it is at the end of this six-month period that the child begins to have to adjust to increasing awareness of his mother as both 'good' to him and 'bad' to him. Kestenberg writes of this Oral phase as a time at which the child's 'arms and hands become the foremost tools'. Thereafter, he begins to sit, and support himself in various ways. He is now becoming interested in moving his body-weight, and that of objects, in the next phase of Anal experience.

The Anal to Intention Stage

The 'fighting' Effort Firmness.

A highly-intensive use of Flow when bound, is experienced as straining, in 'solid' seeming movements. Intensive freely-flowing movements are 'vehement', tantrum-like, with a mood of enjoyment about them. This pre-effort of Vehement becomes the forming of Intention, the Firmness Effort. (Holding firm, digging in, affirming purpose.)

Descending Shaping (Door Plane).

Shrinking in height (getting smaller) as when the limbs are drawn towards the centre of the body (bi-polar), becomes shrinking of one side of the body (uni-polar). This pre-shaping becomes Intending-Evaluating, the sinking or Descending Shaping. (Getting down to reality, accepting hard facts.)

Firmness used in harmony with Descending conveys getting to grips with others about the immediate situation.

The 'indulging' Effort of Lightness.

The reduction of tension, binding the Flow, is 'gentle', with a mood of wonder; with free-flowing, there seems a dreamlike mood. This pre-effort of Gentle becomes the forming of Intention, the Lightness Effort. (Resisting pressure, transcending obstacles.)

Rising Shaping (Table Plane).

Growing longer as in stretching, becomes bi-polar lengthening, and then uni-polar, as one side only is stretched — as in looking upwards to mother. This develops into Intention-Evaluating, rising or Ascending Shaping. (Weighing-up, comparing, keeping proportion.)

Lightness and Rising used together convey the Intention to rise with others above present problems with buoyancy.

At the end of the child's second year, as Robin Skynner writes (9) he is into a period where his emotions are experienced, and ideally, coped with and directed into a comfortable acceptance. He is learning to let go of, and be let go by his mother. Kestenberg marks this time as transitional from the Anal phase towards the Urethral controlling stage of development. He is emotionally involved with forcing and letting his bodily functions happen. He is next progressing towards timing his activities so that they have a definite beginning and an end.

The Urethral to Committing Stage

The 'fighting' Effort of Accelerating.

The control over abrupt increase and decrease of Flow, and the transition from bound to free, free to bound, can happen with a 'sudden' startle. Objects can be suddenly gripped, or suddenly let go. There is a mood of carelessness. This pre-effort of Sudden becomes the Commitment to action, the Accelerating Effort. (Speeding up, seizing opportunities.)

Retreating Shaping (Wheel Plane).

The hollowing shape of a baby, seen when his cheeks suck, becomes a bi-polar bulging backwards, as he pushes out his back and hollows his front. Uni-polar pre-shaping is experienced as pulling his front in, and develops into the action or Commitment of Anticipating-Retreating Shaping. (Stepping back to measure progress, see what has happened.)

Accelerating and Retreating used together convey a reaction to possible danger by anticipating others' behaviour.

The 'indulging' Effort of Decelerating.

The gradual control of increase and decrease of Flow, and of transition from bound to free, free to bound, enables 'hesitation', a tentative use of time. The mood of carefulness is felt. This pre-effort of Sustained becomes the Commitment to action, the Deceleration Effort. (Playing for time, taking time.)

Advancing Shaping (Wheel Plane).

The bulging shape a baby exhibits when sucking, or extending his stomach, becomes a bi-polar bulging, growing forwards as his back also advances. Pre-shaping is experienced as a uni-polar pushing forward of the back, which becomes the action of Commitment-Anticipating, Advancing Shaping. (Planning, seeing prospects, outcomes, what may happen.)

Decelerating and Advancing used together, convey a willingness to go forward to anticipate others' friendliness.

Kestenberg observes that the child has, by this third year of his life, become able to make and act on decisions. His Oral, Anal and Urethral functions are unified and physically controlled. He can give and ask for information, say what he wants and needs, and get into action. He is ready to go on and start to 'fit in with the rest of the family' under Father's expectations (as Skynner writes). He is about to clarify his boundaries; 'Draw a map (and) ... be on his own map' of how the rest of the world is. (9)

To conclude; all adult human beings retain movement traces of all phases of their movement development. Observers are able to recognise in others Flow, both free and bound, pre-efforts and pre-shapings, as well as Efforts and Shapings in gestural, postural, and Gesture-Posture-Merged manifestations. Why we are observing movement, as Carol-Lynne Moore remarks (4), for what reason and in order to do what further actions, will define what specific movements we observe. Where a person retains Flow in her movement make-up, her Identification with the surrounding energies varies in accordance with the type of Flow used. Bound flow exhibits a need to be in control of others, to bind them to you; Free flow sends out energy to have its effect on others; Growing shapes 'expand' into the world, the energy surrounding others, making them feel 'included'; Shrinking shaping removes one from those things one dislikes in the world around.

Dance is possibly the field where the largest range of movements is used. In Dance there is a particular acknowledgment of the expressive uses of pre-efforts and pre-shapings, for instance in the use of Sudden and Sustained pre-efforts as time-elements in the Effort Actions. As Moore and Yamamoto have put it (4) quoting Laban in *Modern Educational Dance* -

'A movement may be considered to accelerate when 'the effort of an abrupt or sudden muscular function prevails in it ... Bodily actions cannot be prolonged without losing their character' ... Accelerating motions appear sudden, quick, instantaneous, fleeting, and abrupt. On the other hand, decelerating actions resemble 'the hovering of smoke'. The duration of the movement is prolonged and 'the effort of continuous muscular function prevails in it'. ... Decelerating motions appear gradual, leisurely, drawn out, unhurried, and languid.'

Pamela Ramsden has remarked on the way that dancers can perform convincingly, movements couched in a particular choreographer's style. She attributes the dancers' identification with the movements to their integrated use of Flow. Dancers noticeably retain a quantity of Flow in their movement make-up, and their own personality is able to blend with that of the choreographer, in a way that seems to the audience, most harmonious. Classical Ballet, a gestural style of dance, is performed most expressively, one can say, where the dancer's body grows into the movements, and encloses and embraces the kinespheric space, unifying the gestural with the emotional.

I started this article by referring to seeing Flow in everyday movement, and have concluded with mention of its significance in dance. This tracing, although simplified, of the development of Flow into Efforts and Shapings, will I hope be of interest to readers, whichever area is their concern.

References and Bibliography

1. Judith S Kestenberg, MD, in collaboration with Esther Robbins. 'Children and Parents: Psychoanalytical Studies in Development'. Pub. Jason Aronson, New York.
2. Pamela Ramsden. 'Top Team Planning'. Pub. Associated Business Programmes Ltd.
3. Carol-Lynne Moore. 'Executives in Action'. Pub. Macdonald and Evans.

4. Carol-Lynne Moore and Kaoru Yamamoto. 'Beyond Words'. Pub. Gordon and Breach, Science Publishers.
5. Warren Lamb. 'Body Code'. Pub. Routledge and Kegan Paul.
6. Irmgard Bartenieff. 'Body Movement'. Pub. Gordon and Breach, Science Publishers.
7. John Newell. 'Babies quicker than we thought'. Sunday Times, 19 June 1988.
8. T.J.Lamb. 'Theory and Management Applications of Action Profiling: a Technique for Identifying Individual Motivation Patterns'. Master's thesis, Imperial College of Science and Technology, University of London.
9. Robin Skynner and John Cleese. 'Families and How to Survive Them'. Pub. Methuen.
10. Rudolph Laban. 'Modern Educational Dance'. Pub. MacDonald and Evans.

THE DEVELOPMENT OF ACTION PROFILING

Warren Lamb

The individual courses which I gave in the early 60's, both to those who wanted to learn about their own movement and what it meant, and to those who had already been students of Laban and wanted to learn what I was developing, were significant in forcing me to clarify what I was doing. The business managers on whom I was mainly dependent for a living challenged me to show 'proof of the pudding', but included a number of perceptive people who saw credibility in movement analysis even if they did not fully understand it. The artists, including actors, sculptors, dancers, and musicians, with whom I worked provided the least attacking form of challenge, but required me to think hard about the interpretations they fed back to me. The former Laban students were challenging to me, but relatively unyielding in their adherence to Laban's guru-like mysticism. The urge to pioneer against this 'mysticism' was a great

incentive to develop an alternative.

Laban seemed to me to have provided a brilliant means for understanding individual movement and for examining the context in which the movement took place.

I recall that his teaching of Effort postulated an action sequence of Attention, Intention, Decision, and Precision. Laban correlated these stages respectively with these movement elements: Attention with Space Effort (variations in focus), Intention with Weight Effort (variations in force), Decision with Time Effort (variations in speed), and Precision with Flow Effort (variations in muscular tension). Laban frequently changed the order of the sequence, however, and did not consistently maintain that there was a logical order or that it represented a decision-making process.

His usual interpretation was that the Decision established the Precision of implementation. Apart from the attraction of the rhyme, I could observe no justification for it. The Flow of Effort could be seen in small children as a process within which the Space, Weight and Time Efforts were inserted. In the sequence of events, it preceded rather than succeeded decision-making.

Similarly, as I sought to integrate the observation of the Shape of movement into the action sequence, it seemed to me that the growing and shrinking of bodyshapes in space (called Shape Flow) created a process into which planal shaping could be inserted at any time. These observations eventually led me to drop Precision as a separate stage of the decision-making process.

I was also keen to learn the meaning of Shape in decision-making. Laban had taught that there was an affinity between Upwards or Downwards movement and Weight Effort, Sideways (left or right) movement and Space Effort, and Forwards or Backwards movements and Time Effort. (He obviously ran out of a dimension when it came to Flow Effort).

Translating these one-dimensional Effort/Shape affinities into planal movement, I was able to observe that some people oriented their movement towards the horizontal plane, some towards the vertical plane, and some towards the sagittal plane.

It could also be observed that there was a logical sequence. Horizontally-oriented movement puts the performer in touch with what is going on

around him. Vertical orientation then emphasises where he stands in relation to whatever he is in touch with. Finally comes the Sagittal orientation, a form of decision to advance or to retire from the subject matter.

This sequence seemed to me to merit a terminology of its own and I invented the terms Expansion, Extension and Propulsion which, as a Shape equivalent, at least rivalled Laban's Effort sequence of Attention, Intention and Decision for musicality.

However, it eventually made more sense to refer to the Effort/Shape aspects as just one set of stages in the decision-making process of Attention, Intention, and Commitment. The Effort elements represented an assertive approach to these stages; the Shape elements, a perspective gaining approach.

At this point there existed the beginning of a framework for looking not only at the person, but also at the context. In the late 50's and early 60's much of my professional work consisted of assessing short-listed candidates for management appointments, recommending who (if any) was most suitable, and advising on how to induct the new appointee and help to make him succeed. My basic principle that every person has a distinctive pattern of action, which may or may not be appropriate to the situation for which he is being considered, spurred me to campaign against the notion that there were managers of universally high calibre.

I remember taking issue at a public meeting with a knighted captain of industry who propounded that a 'proved' manager could go anywhere and manage anything. It may be the case that managers of reputation with access to finance can put on a good show and cover up their deficiencies when things go wrong. There are, however, innumerable precedents of managers who succeed at a job, then move to another company to do a similar job requiring the same abilities, and fail.

So I followed an exhaustive process on each occasion of asking 'To what will the new manager have to give Attention in order to succeed?' splitting the enquiry between the respective Assertion/Perspective aspects of the decision-making process. 'In what way would he have to assert Attention in order to get the information required?' 'What staff would he have, how have they performed and to what extent can he rely on them?' 'What would happen if he did not assert his Attention?' And so on - I could spend a long

time pursuing this line of enquiry alone.

Then followed questions on the Perspective aspect of Attention. 'To what extent would the new manager have to introduce new perspectives? Would they be welcome? What would be the effect of him allowing his Attention to rove over new areas previously ignored?' Usually such answers brought emphatic replies from the Chief Executive to whom they were addressed but I would often contest them. When the answers were vague I would make my own judgement.

Eventually I would move on to ask questions about the Intention stage 'To what extent would the new manager have to assert his Intention - impose his will, persist, make happen what he wants to happen?' the questioning would often continue for hours, if I was given the time, and resulted in a list of items on how the new manager would have to behave if he was to be successful independently of his technical abilities, qualifications and experience.

I was encouraged to make this questioning as thorough as possible by the casualness of recruiting consultants who presented candidates who fitted the technical description but with little or no attempt to predict how they would behave in the job. Candidates were always being presented as 'A man of calibre' and if any personality description was given it nearly always depicted the candidate as 'Personable'.

The recruiting consultants mostly resented my arrival on the scene especially if I was responsible for all their short-listed candidates being rejected! I used to plead that it was never the stereotype 'manager of calibre' who succeeded but the person who was the exception.

(to be continued)

EARLY DAYS AT THE LABAN ART OF MOVEMENT STUDIO

Cecilia Lustig

There still seems to be some curiosity concerning the early days at the Art of Movement Studio in Oxford Road, Manchester — how students like myself managed to survive throughout our period of training without subsidy, also what emphasis was placed on our training prior to the introduction of the subsidised Educational Dance courses. As most Guild members know, this Studio opened in 1946 with a staff comprised of Rudolf Laban, Sylvia Bodmer and Lisa Ullmann. At first there were only eight students. By January 1947 seventeen students enrolled including myself — twelve for professional dance training, two with a desire to teach, and three with no particular ambition beyond a desire to dance.

When the opening of the Studio was first advertised, Laban was known mainly as the originator of what was known as Central European Dance, and teacher of such dancer - choreographers as Mary Wigman and Kurt Jooss. So it was presumed that the Studio would become a centre for professional training in Modern Dance. However, to those of us wishing for this type of training, it was evident that, with the exception of the Swiss and Norwegian students who would return to established professional groups, the rest of us in the U.K. would have to create our own future opportunities.

I was already an experienced Primary School teacher, short listed for promotion, but had been saving up for some time in the hope of further training in Modern Dance. So it seemed that after paying the £90 per term tuition fees, I would have to allow myself no more than £10 per month total living expenses. My training might take at least two years, in spite of my previous attendance of five holiday courses. However, it was possible to supplement my meager savings with occasional evening and weekend lectures for the Drama League and various Arts groups, as I had trained in Drama at the Birmingham Repertory Theatre and obtained the Guildhall Licentiate. As a result of these activities I was able to continue at the Studio from January 1947 till July 1949.

Those first Spring and Summer terms seemed to be geared mainly towards presentation of our work to audiences. There were performances at the Unnamed Theatre, the Manchester Library Theatre and the Bradford Civic Theatre. In May we were taken to Copenhagen to participate in the

International Festival of Dance, receiving a special award for the originality of Sylvia Bodmer's choreography. In last year's Guild magazine Veronica Sherbourne and Geraldine Stephenson gave some account of this production which was called 'The Forest'. Veronica referred to 'disastrous lighting mistakes' and Geraldine mentions that 'someone had a pipe'. I can add a few more details to these statements. The 'nightmare' scene of destruction referred to by both Veronica and Geraldine was to end in an ear-splitting crescendo, after which would be an eerie silence and utter darkness. Very gradually the rosy light of dawn would begin to spread, while two nymphs, harbingers of the dawn, with their music and dance, called for the resurgence and harmony of all life in the forest. This would be followed by the Springtime Festival.

First of all, the nymphs had recorders, not pipes. One nymph was a very experienced player of this instrument, while the other one, myself, had never played a recorder in her life before being chosen for the part. I knew that it would be useless to suggest that another student who could play well might 'tootle' in the wings while I performed, as whenever one danced with an instrument, the quality of one's movements was identical with the quality of sound one was producing. There was no alternative but to practice separately with the recorder — usually in the furthest 'loo', then when combining sound and movement, do a careful study of how to balance the need of breath control for the instrument with the breathing needed for the dance. At rehearsal we found that we had less than two minutes to change costumes from 'nightmares' to 'nymphs', during the 'blackout' and stage lighting transitions into the dawn. In the final performance the 'nightmare' scene had hardly got going before the stage was plunged in darkness, then followed the beginning of a far too early dawn. My partner and I fled into the wings, and executed one of the fastest costume change of our lives, as we realised that, at the end of the 'nightmare', there would be an empty sunlit stage, and an awkward pause. So, holding our recorders, we took a few deep breaths and proceeded! It is hardly surprising that these events are still locked in my memory.

The Young Dancers' Group was formed that same term, and after several changes of personnel, five students including myself went on tour. On returning to the Studio, after our third tour, we found that those students interested in the professional aspect of dance were now in the minority, as there had been an influx of subsidised teachers, lecturers and other specialists to study the educational aspect of movement. In spite of this 'influx' Laban continued to take our professional group for occasional experiments in choreography, and I still remember one hilarious session

when he gave us his interpretation of the theme — 'Births, Death, and Marriages'!

We were now participating in classes composed of students who were involved in education, industry, psychology, drama and dance, and because Laban's subject matter was so fundamental, everyone seemed able to pull out from it what was applicable to his or her particular job. So when I left the Studio in July 1949, I was confident that I was able to teach dance not only in schools and colleges, but also to choreograph and give professional training. I had opportunity to put this into practise in Johore, Malaysia, 27 years ago, when I established a Centre for aspiring performers, while lecturing in Movement Analysis and Creative Dance in the Malay and English colleges.

Laban's movement 'plasticine' continues to be used in many varied ways, its pliability suiting widely different purposes, from simple therapy to the creation of Art.

BOOKS, VIDEOS AND REVIEWS

'Beyond Words' by Carol-Lynne Moore and Kaoru Yamamoto

Su Johnston

This Programme consists of a Book and accompanying Videos, (Parts A and B forming the basic and more advanced sections), and a Teachers' Handbook. The Book presents the means for us all to improve our skills in looking at movement, and to go on and start to analyse the movements we see, according to Laban's principles. The Videos give exercises for getting into the observing frame of mind — right-brain use for instance, and the process of attuning, concentrating, relaxing, and recuperating — and also the stimulation for discussion. The Handbook gives the fruits of the experience of those who helped to prove the Programme 'in the field', and the practical results in terms of presentation. Suggestions are made as to the different order of taking the Chapters, according to the sort of people who are students. Ways of assessing what students have learnt, and even essay subjects, are indicated.

There is no doubt that this is a most important, accessible, flexible and mind-opening Programme, stimulating to thought, discussion and awareness both physical and social; broadening and holistic. The Book

presents the reader with the challenge of understanding how we perceive, how we understand what is 'real', how we move up and down the 'logic ladder' from the concrete to the abstract, and how we categorise knowledge in order to understand it. At the same time the observation of movement is revealed as part of the 90% of communication which we use, which is not verbal; and of which we are usually unaware in any critical sense.

To me, a key idea in the Programme is, that we need to question 'Why am I observing this movement? What do I want to do with what I see?' The 'Why?' will, the authors point out, colour the sort of movement we observe (bodily, effort, relationship, integrated), the length of time we need to observe, the degree of formality with which we need to record the movement, and what sort of sense can be made of what we see.

The Programme can obviously be given over as long a period as two years, on a weekly sessions basis; I had a one-day INSET Course, in which to interest and involve a group of movement teachers in Adult Education! There were Keep Fit, Yoga, Special Needs, Dance Exercise, and Drama teachers, and several Heads of Centres. It is a tribute to the Programme's flexibility that I was able to start at Chapter 10, and choose a Course which the Teachers felt was useful to them, and which has lead to another, Four Day Course being arranged, for Movement Observation and Laban Movement Analysis.

The Programme is now available from Gordon and Breach, Science Publishers, and will repay the study needed to absorb its very rich and nourishing fare. Personally I feel proud to have presented 'Beyond Words' for the first time in England, and look forward to promoting its use in education at every level. I unreservedly commend it to members of the Laban Guild.

Developmental Movement for Children: Mainstream, Special Needs, and Pre-School

Veronica Sherborne

I have written in many other people's books but have at last written my own. The book is for teachers of all kinds, for parents, social workers,

educational psychologists and anyone interested in the development of children.

The book is about *what* to teach in terms of awareness of others and body awareness; *why* we teach it, involving Laban's movement analysis and movement observations; *how* to teach it; and then two chapters on children who present special challenges, the profoundly and multiply handicapped, and those children who are psychologically disturbed; the autistic, hyperactive, and the emotionally and behaviourally disturbed.

The book will be published by Cambridge University Press in the autumn, with fifty photos. The paperback will cost £5.95 and the hardback £9.95. I hope many of you will be interested and will get it.

Movement and Dance in the Primary School Now and in the Nineties

Violet R. Bruce

The education of teachers in the art of dance is no longer a feature of teacher training colleges and in-service provision. With teachers feeling insecure and deprived of the knowledge necessary to pursue movement and dance with their pupils, what was once an integral part of the primary curriculum has become neglected. In this book, Violet Bruce rekindles an enthusiasm in the reader by supplying knowledge, answering questions and offering inspiration. It will provide primary teachers with greater confidence, a clearer philosophy and a heightened awareness of children's development, artistry and creativeness. Although it is not easy to measure attainment in the arts, this book will be invaluable for teachers in their task of observing and establishing progress during a child's first years at school.

Contents

Looking back before looking forward — The needs of the present day — Dance for young children — Training the body with care — Body awareness — Teaching movement quality — Relationships — The use of sound as a partner for movement and dance — Using words in relationship with movement and dance — The relationship with the dramatic art — Planning and progress — Some thoughts on observation and recording — Planning the lesson.

Author

Violet R. Bruce was formerly Head of the Dance Department at Leichester Polytechnic and is currently teaching and examining.

Autumn 1988 c.128pp 0 335 09505 4 Paper c.£7.95
0 335 09506 2 Cased c.£20.00

Published by Open University Educational Enterprises Ltd.



L.IN.C. Falmer 1988, Movement Interaction:
'How I want to be in a Group'

COURSES AND DATES

Laban International Courses; L.IN.C.

Eleventh Annual Summer School again at Brighton Polytechnic (Falmer), Sussex, Sunday, July 23rd to Sunday, July 30th 1989.

A course for dancers, teachers, physiotherapists and anyone interested in dancing. Experience not essential.

The Main Course will give 25 hours of study of the fundamentals of movement through Laban's work, and daily sessions of dance training, with groups graded according to experience. Choice Topics give the

student an opportunity to choose a vehicle for personal growth through the application of Laban's principles of movement. All students select two topics.

Topics on offer are -

Katya Bloom

Bartenieff Fundamentals. Learn a system of movement re-patterning based on six simple exercises which promote efficient, natural movement. Creating dance patterns and images as both dancer and video-maker.

Anna Carlisle

The viewing of specific Theatre Dance works will inspire creation and performance of short, trio choreographies, either abstract or comic.

Jan Fear

Exploring ideas for dance in the curriculum for 5-16 year olds.

Charlotte Honda

Practical experience to develop observational skills as well as an opportunity to explore the work developed by Carol-Lynne Moore in 'Beyond Words'.

Rosie Manton

Using dance, through structure and improvisation, to explore personal relationships. Suitable for those interested in using dance as a tool for their own growth or as an adjunct to working with groups in the community.

Maggie Semple

Dance Theatre; explore social issues through the use of dramatic tension and physical expression.

Movement Choir led by the Director, Sam Thornton, provides a dance experience involving all members of the course.

Apply to Philip Bennett L.IN.C., Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF, U.K. Phone Egham (0784) 33480.

Language of Dance Weekend

Language of Dance provides a sound framework, a logical progression in the discovery of movement. Developing a deeper understanding of movement content leading to choreographic skills it follows basic movement concepts to structured dance forms, all supported by visual aids and symbology.

This literate approach to movement education leads to a study of dance in which the learning of established forms is supported and clarified through access to the same knowledge in written form.

The visual aid provided by the Motif symbols and the development of cognitive understanding facilitates an objective view of movement and the ability to make direct statements concerning the intended movements ideas. Just as music notes on the page bring the music alive in the mind, so the dance symbols are movement in written form to the 'literate' dancer.

This introductory non-residential weekend aims to provide an insight in movement analysis through creative movement exploration and sparking the imagination through the freedoms allowed around one or more central disciplines alongside a basic introduction into recording and interpreting movement ideas and specific sequences.

Each day will consist of sessions on Movement Exploration, Relevant Notation and Dance Studies, Improvisation and Choreography with use of Symbols and Evaluation and Discussion.

Fee: £25 8 x 1½ hour sessions over two days. 9.30 a.m.-5.00 p.m.

Further details and application form from Language of Dance Centre, 17 Holland Park, London W11 3TD.

Movement — The Inner Mind

June 17th-24th, 1989

This residential, week-long workshop will offer participants an opportunity to explore personal and creative aspects of themselves through movement, drawing, dance improvisation and group process.

How our inner life is reflected and enriched by our movement self will be addressed interactively and in individual work.

For further information, write to: Kedzie Penfield, Salenside, Ashkirk Selkirk, Scotland TD7 4PF or telephone: (0750)32213

Cost: £90 plus accommodation (£25-£40 depending on room occupancy).

Movement Analysis Based Supervision in Dance Movement Therapy

June 24th-July 1st, 1989

This week long residential course in the Scottish Borders is intended for people working with or interested in using movement therapeutically in their professional life; social workers, physiotherapists, teachers of special populations, arts therapists, etc. Issues such as the meaning of movement in our personal lives, movement preferences in relation to leadership style, movement observation, setting up relationships through non-verbal communication and personal processes in the work context will be addressed through discussion, improvisation, group process, drawing and video tape study.

For further information, write to: Kedzie Penfield, Salenside, Ashkirk Selkirk, Scotland TD7 4PF or telephone: (0750)32213

Cost: £90 plus accommodation (£25-£40 depending on room occupancy).

Laban Movement Workshops for Therapists and Teachers of People with Special Needs

15th April, 29th April and 27th May, 1989

To give those in the caring professions personal experience of Laban's work and to enrich their treatment skills by a deeper understanding of movement and more acute observation than their training normally provides.

The course is open to all therapists, doctors, nurses and teachers in Special Education, also students and 'aides' of these professions. The majority of those attending are teachers, but we have also had physio- and

occupational-therapists and nurses. Students come from as far away as Cambridge, Nottingham, Portsmouth and Taunton.

The course lasts for 15 months, and comprises 12 One-day Workshops. These are grouped into 4 Units of 3 days each, roughly 3-4 weeks apart. This is to enable those who cannot commit themselves for long periods to complete at least a section of the course, with the chance of adding another section when the next course comes round. Numbers have been such that we have let people start on any day, but now that attendance seems to be growing we shall be able to stick to the original plan and accept newcomers only at the start of each unit.

Janet Whettam teaches half of each day, Audrey Wethered and Chloe Gardener teach application and contribute to discussion. Guest lecturers include Walli Meier, Christine Meads and Cyndi Hill, and they lecture on their own specialism according to the needs and interests of the group.

The course is held in a school 1½ miles from High Barnet, North London. Although this seems rather out-of-the-way, it is very near 2 junctions of the M25 and we arrange a pick-up from High Barnet tube station for those using public transport. We have a beautiful studio in lovely surroundings at a price which would be impossible in Central London.

The fees are £42 per Unit of 3 days or £36 for Guild members. The Guild generously refunds the difference to L.M.W.T.. Only 4 or 5 students have so far managed to persuade their employers to pay their fees. The new Guild leaflets and publicity seem to be widening the interest and we are receiving more requests for information now. We also advertise in a weekly paper called 'Therapy' which is seen by all practising therapists.

For further information please ring Chloe on 01-449-5268

POSTGRADUATE CERTIFICATE IN THE EDUCATION OF ADULTS: Dance Education, University of Surrey, Guildford, Surrey

This new option within the existing PGCEA is offered from Autumn 1989 by the Department of Educational Studies and the Division of Dance Studies at the University of Surrey. It is designed to provide teacher training for work in the community, to update practising teachers' knowledge and to enable professional development. The focus is on adult needs, abilities and interests in dance and movement. It is particularly appropriate for those:

1. with substantial dance and movement experience who wish to work with adults;
2. those who already work with adults but who would like to update their knowledge and to acquire a teaching qualification;
3. those who find themselves in management positions devising programmes and advising other dance and movement teachers.

The recent rapid growth of adult participation in dance has revealed a gap in the teacher training system — at present there is no procedure for teachers of adults to acquire a broad and relevant dance education qualification — this course aims to answer the need.

Admission requirements are a degree in relevant subjects or a recognised professional qualification with teaching experience. Length of the course is one year full-time or two years part-time.

The Education Course contains philosophical, sociological and psychological perspectives on the education of adults; curriculum studies; organisation and administration of education; statistics and research methodology.

The Dance Education Course contains contemporary issues in adult dance education in both further education and broader community contexts; dance in education/the community/the theatre; planning and designing the dance curriculum for adults, teaching styles; provision, finance and management of adult dance education.

Teaching/practical experience is made in a approved placement or in existing posts.

Further information from:

General: Mrs Elizabeth Oliver, Course Administrator (ext 3170)

Specific: Mrs Stella Dale, Course Admissions Tutor (ext 3139)

Educational Studies

Dr Janet Adshead, Dance Route co-ordinator, Dance Studies
(ext 3021/3028)

BA HONS DANCE IN SOCIETY: University of Surrey, Guildford

This is the only undergraduate degree in dance at a British University; four year course; three years university based with one year spent gaining professional qualifications or experience.

Core Studies contain Choreography, Performance and Appreciation of western and non-western theatre and social dance forms. Contextual Studies include Social and Historical aspects of dance. Vocational Studies address training for a career within the dance profession:

Community Dance, Education, Journalism and Media, Management, Notation/Reconstruction, Resources/Archives, Therapy.

Prospectus and information from: The Secretary (U/L), Dance Studies, University of Surrey, Guildford, Surrey, GU2 5XH, U.K. Telephone: (0483) 509326

MA DANCE STUDIES, University of Surrey, Guildford

This is the only taught master's degree in dance to be offered by a British University: one year full-time or two years part-time.

Three units are selected from: Choreography, Dance Analysis and Criticism, Dance Education, Dance Resources and Archives, History of British Theatre Dance in the Twentieth Century. In addition all students submit a dissertation.

The University of Surrey is 30 miles from the centre of London which can be reached by a 35 minute rail journey. The University's spacious campus includes accommodation for postgraduate students.

Prospectus and information from: The Secretary (P/L), Dance Studies, University of Surrey, Guildford, Surrey GU2 5XH U.K. Telephone: (0483) 571281 ext 3028

DIPLOMA IN DANCE MOVEMENT THERAPY: Roehampton College

Part-time Diploma Course, over two years. The Course aims to develop the skills needed to apply the principles and practice of Dance Movement Therapy to a range of client groups; building on students' existing skills and experience. Write to Roehampton Institute of Higher Education, Roehampton Lane, London SW15 5PU.

POSTGRADUATE DIPLOMA IN DANCE MOVEMENT THERAPY: Hertford College of Art and Design.

The Course will begin in September 1989, and will be equivalent in quality and standard to those in Art Therapy and Drama Therapy. Enquiries to Division of Arts and Psychology, HCAD, 7 Hatfield Road, St Albans, Herts.

REPORT ON MOVEMENT TEACHING IN BRUSSELS

George and Cyndi Hill, old students of Veronica Sherborne, ran a course on movement for children with special needs based on Veronica Sherborne's methods.

On the Friday we worked with 120 people and on the Saturday 80 people took part.

The incredible thing about the participants was that they were all using the method in their many varied work situations but no-one had received any practical training — the only information they had acquired concerning the movement was through written articles initiated by one person who had come to England and spent time with Veronica Sherborne back in 1981 — such was their commitment and enthusiasm for this type of approach.

It was gratifying to hear that not only is the movement being used in Belgium in schools for children with severe learning difficulties, but also with children who are emotionally and behaviourally disturbed. It is also used extensively by psychologists and therapists working with visually and hearing impaired children and with those having psycho-motoric problems. It is also included within the programme offered in family therapy clinics.

Our course was very well received. Although the movement was already being used, feedback from the participants suggested that they appreciated more fully the value of the method having experienced it for themselves.

Due to the fact that these people had had very little first hand knowledge of the movement it was considered important that the course also gave them the opportunity, not only to do the movement, but also the chance to acquire some understanding of its background philosophy and theory. This was implemented by means of a talk, supported by use of an OHP and demonstration.

The organizers of the Belgian course intend to arrange follow-up workshops and regular newsletter type links for interested people. There was a general feeling amongst the course participants that they should have the opportunity from time to time to share experiences, discuss problems and to evaluate the effects the movement is having on their various client groups.

Both George and I felt the course was a valuable experience both for ourselves and for the participants. A movement course, as are many courses, is a two way process in which we not only impart skills but also receive new ideas which come through the creativity of those taking part.

I personally rate the value of Veronica Sherborne's methods very highly for all people with Special Educational needs. I appreciated very much the opportunity to share my enthusiasm with our colleagues in Belgium.

INFORMATION

Editor's Information

MOVEMENT AND DANCE, the Guild Magazine, will appear at the end of May next year, 1990, and the deadline for copy is March 30th 1990.

The Editor and sub-editors will be very glad to receive articles, reports of classes, books, videos, and dance groups — in typescript please, and on one side of the paper — and photographs too, by March 30th 1990.

Back numbers of MOVEMENT AND DANCE are available from Su Johnston, at their cost plus postage.

MOVE AND MOVING ON - the Diary of your experience of Laban classes, and the Syllabus for your improvement in the basic knowledge of Laban's work, are to be had from Su Johnston for 50 pence, and from Course Managers at Laban Courses.

THE NEWSLETTER appears four times a year. Copy deadlines are the 15th of April, July and October; and January 1st.

Your news please to:

Rosie Manton
Lower Smallshore Farm
Peckett Well
Hebden Bridge
West Yorkshire

and Vera Curling
18 Hitchen Hatch Lane
Sevenoaks
Kent TN13 3AU

MOVEMENT AND DANCE is the continuation of THE LABAN ART OF MOVEMENT AND DANCE MAGAZINE, first published as THE LABAN ART OF MOVEMENT GUILD NEWS SHEET in 1947. It is sent free to all members of the LABAN GUILD. COPYRIGHT©1989 BY THE LABAN GUILD

Material published in MOVEMENT AND DANCE may not be reproduced by any means without written permission from the Editor. The opinions expressed in MOVEMENT AND DANCE are those of the contributors in the case of signed articles and reviews. They do not necessarily reflect the views of either the Editor or The Laban Guild.

Editor, MOVEMENT & DANCE

Su Johnston
2 Brockham Warren
Box Hill Road
Tadworth
Surrey KT20 7JX

Advisors to the Editor
Peggy Woodeson
June Layson
Elizabeth Smith

Sub-editors

Movement Therapy - Veronica Sherborne
Training Scheme - Janet Lunn
Management - Su Johnston

Membership Information

THE LABAN GUILD MEMBERSHIP: SUBSCRIPTIONS

Membership Secretary Anne Ward will be happy to receive renewals of memberships, enquiries, and letters on all sorts of topics, as she loves writing replies:

Anne Ward, Membership Secretary
30 Ringsend Road
Limavady
Co Derry BT49 0QJ
N. Ireland

She sends out Membership Information packs to all members. Please use the contents to get Laban's name into every School, Theatre, Workplace, Recreation and Arts Centre, Hostipal, Home and College.

Membership renewal is due on JANUARY 1st EACH YEAR, and you will receive an acknowledgement from Anne Ward, with new membership Card, entitling you to many benefits —

the annual magazine, Movement and Dance; four newsletters a year, with details of all courses run by the Guild and news and views of members; discount on all Guild Courses; discount on classic books by and about Rudolf Laban, published by Northcote House; opportunities to study Laban's work within the fellowship of the Guild, and support in using and spreading the knowledge and experience gained.

Individual Full Membership	£10.00
Affiliated Groups	£10.00
Student Members	£5.00 (supported by Tutor's signature)

Overseas Members as above plus 20% surcharge.

Concessions are available to those unwaged, on application to the Membership Secretary.

Council Information

GUILD COUNCIL OFFICERS 1989/90

President, Warren Lamb

Vice-Presidents, Sylvia Bodmer, Margaret Dunn, Sheila McGivering

Chairman, Anna Carlisle

7 St Anne's Crescent
Lewes
Sussex

Treasurer, Pamela Anderton

5a Wray Park Road
Reigate
Surrey

Secretary, Doreen Court

54, Priory Street
Lewes
East Sussex BN7 1HJ

Editor, Su Johnston

2 Brockham Warren
Box Hill Road
Tadworth
Surrey KT20 7JX

COUNCIL MEMBERS

Janet Lunn, Training Committee

Fern Potter, Publicity, Marketing

Jan Fear, Exhibition Display

Sandy Robertson, Minutes' Secretary

Anne Ward, Membership

Audrey Pocock, Janet Whettam, CCPR Movement & Dance Div.

Julie Sparrow, Therapy

The Lisa Ullmann Travelling Scholarship is a unique fund specifically established to enable students across all fields of dance to apply for assistance with travelling expenses incurred in attending dance conferences, pursuing research or engaging in a course of study in this country or abroad. It is an open scholarship available to applicants of any age or nationality. For more information please contact Ms Mary Wilkinson MA, LUTSF, 56 Salisbury Rd, Carshalton Beeches, Surrey SM5 3HD



dance



LABAN
INTER-
NATIONAL
COURSES

BRIGHTON POLY - JULY 23-30

Details from:- L.I.N.C
Ivy Cottage, Clockhouse Ln. East
Egham, Surrey, TW20 8PF

CALLING ALL AUTHORS!

We are compiling a list of Guild members' publications currently in print, so that we have a composite catalogue which can be distributed to all our members, and sent to people asking for reading references.

Please send details of your publications or appearances in print to Ann Ward, Membership Secretary.