



**LABAN  
GUILD**

**MOVEMENT AND DANCE**

**THE GUILD MAGAZINE**

**NO. 80**

**MAY 1991**



## MOVEMENT AND DANCE

### MOVEMENT AND DANCE MAGAZINE OF THE LABAN GUILD

Number 80, 1991

#### CONTENTS

page

Editorial 1

#### AGM University of Surrey, March 2nd 1991

President's Address 3

Members' Reports 4

The Laban Lecture Cyndi Hill 16

#### Articles

Dancing Around 25

News from Movement Groups Lynne Sundermier 44

Dance Science and the Dance Teacher Pamela Ramsden 54

Movement and Motivation Alan Salter 62

Dance Therapy and the Quasi-personal in Art

#### Books and Reviews

Rudolf Laban: an Introduction to his Work  
and Influence. Reviewed by Julie A. Tolley 68

Choreo-Graphics. Reviewed by Sally Archbutt 71

Editor's Information 73

Information for members 75

## EDITORIAL

This issue has two themes.

A glance at the list of Contents shows that both writers and readers continue to develop Therapy, in all its forms, using Laban's movement analysis as the essential basis and starting-point. Movement, in a sphere where verbal communication is so often at a minimum, provides the teacher with more information about the individuals in her care. The movement itself, explored by those individuals, is life-enhancing, personality-developing.

Our articles this year reflect growth of the recognition for Laban's rich seam of material continually being mined and forged into useful tools.

Secondly, we can take a look at those Groups who are flourishing in the Regions, and they tell us what they are up to. Since the withering of the Regional Representative system some five years ago, far too little has been heard about the staunch and continuing, developing, innovative Dance and Movement, happening all around the United Kingdom. Read about what is going on — the Groups are so active — and look forward to hearing more in the next issue, under the heading "Dancing Around".

If your Group's activities do not appear in this number of "Movement and Dance", ask "why not?"; and then write to me yourself about them. If you've got it — flaunt it!!

## ANNUAL GENERAL MEETING

### THE AGM, Saturday March 2nd 1991

Members were kindly welcomed by Dr. June Layson to the attractive premises of the Performing Arts Centre, University of Surrey, Guildford; for the fourth year running.

Chairman Anna Carlisle took the occasion to present on loan, the bust of Rudolf Laban by Soukop, which has been passed from Chairman to Chairman of the Guild, down the years. It was felt by Council that the University of Surrey would be a fitting, and a more public place for our Founder's likeness to be exhibited. It is, after all, the University which houses both the thriving Performing Arts faculty, and the National Resource Centre for Dance.

Warren Lamb addressed those gathered, and presented Cyndi Hill, who gave in the Laban Lecture a moving account of Veronica Sherborne's work, followed by the showing of one of her earlier films. The pictures told their own story of the enjoyment and development of the children and young adults who take part in the sessions using "The Sherborne Method".

There followed a Dancing Together session led by Suzi Thornton; a performance by the Students Performance Group brought by Sandy Robertson; and practical sessions taken by Cyndi Hill and Walli Meier which carried on the Therapy theme and concluded a busy and fruitful day.

The Lisa Ullmann Travelling Scholarship Fund raised £1,000 by the Raffle of an heirloom-quality Patchwork Quilt and drew out a winning number during the day; and a busy entrance lobby had on sale books, cards, Membership — and information on Courses all over the country.

The Council have, of course, the responsibility of organising, advertising and carrying out the Annual General meeting and its movement content. To all those who helped — and to all those who came! — go their thanks, and an invitation to the first Saturday of March in 1992.



## PRESIDENT'S ADDRESS

Warren Lamb

This year I would like to pursue the concept Laban pursued so diligently and creatively — that everyone can dance. It does not matter if a person's body is fat, thin, tall, small, old, young, infirm or handicapped — we can all dance.

It is a concept which we in the Guild are applying more actively and conscientiously than anyone else. We do not require special qualifications of the people with whom we work nor do we categorise dance into a special technique or academic discipline. We are disciplined in what we require of leaders and the qualification which comes out of the Leaders Training Course is focussed on the skills required for encouraging people, wherever and wherever they are, to discover joy, meaning, fulfilment, in dance.

Let's think big and broad about this. Big in the sense that there is immense significance in the discovery that everyone has, potentially, within himself or herself the body and soul of a dancer. And let's think broadly in the sense that we are developing a soundly disciplined base for application of the concept within all social classes, educational levels, occupational categories, and to all races and nationalities.

If we think big and broad enough then the Guild can attract an international following and may grow to become a focal point, or a co-ordinating centre, for all the Laban based organisations which are established around the world. This is what Laban would have liked. We are the only continuing organisation which Laban himself founded, and he was the first President. It would be good if we are able not only to develop individual leaders but also for the Guild itself to be in a position of leadership.

## REPORTS FROM MEMBERS

### Dance and the Child International daCi (UK)

Mollie Davies

With the introduction of the National Curriculum and the accompanying hopes and fears for Dance it is not surprising that daCi (UK) has concerned itself with educational initiatives during this past year. Continuing its policy of co-operative ventures daCi (UK) joined with the National Dance Teachers Association to host a national conference on Dance in Education entitled 'Towards The Future: Dance Education in the 1990's'. In addition to giving a variety of dance educators opportunities to debate the place and nature of Dance within the parameters of the National Curriculum, it also paid detailed attention to such issues as Curriculum Planning, Dance in an Arts Context and a range of practices in extra curricular programmes.

In November, 1990, daCi, in association with The Standing Conference On Dance in Higher Education, organised and ran a Careers Study Day at the Roehampton Institute. During the morning experts from the fields of Dance Archives, Dance Administration, Dance in the Community, Dance in Education, Dance in the Theatre and Dance Therapy gave papers while the afternoon sessions centred around the experiences of small groups of people many of whom were just starting out in Dance or Dance related posts. Attendance at the Study Day was good and daCi hopes to run a similar event in the north of England next year.

Plans for the Utah conference are well in hand with seven individuals and four groups of young people giving presentations. The problem which faces all these people, and especially the young delegates, is, of course, funding. But a variety of fundraising schemes are constantly in motion, and help towards the £50,000 needed has been given by a number of institutions and individuals. Even as this report is being written Jonathan Thrift, Honorary Secretary, helped by an enthusiastic band of undergraduates, is starting a six hour Dance Marathon.

In terms of publications daCi (UK) has been extremely active. The keynote lectures from the National Dance Conference are with the printers and will be available later this month, the Joan Russell Memorial Journal is almost complete, in preparation for Utah, and material for the Annual Journal is currently being collated.

The National Chapter of daCi (UK) is now officially based at Roehampton Institute and forms part of a Youth and Community development along with the National Youth Dance Company and the Movement and Dance Officer for Greater London both of whom are also now based at Roehampton.

Saturday, November 9th, 1991, has been decided upon as the date for the next AGM and is to be combined with a Study Day devoted to Dance Movement Therapy and Special Education. daCi (UK) would be pleased to welcome Guild members who would like to attend.

## L.IN.C. (Laban International Courses)

Sam Thornton

I would like to thank the Guild Council for the support they gave to the L.IN.C. Summer Course of 1990. This was a sum of £300 which was used in the following way: part was spent in giving a bursary to all those course members who were undergoing the Guild Leaders' Training Scheme; the remainder was used, as a subsidy to meet the cost of the coaches to the 'Laban Exhibition', at the Laban Centre, and a workshop, taken by Valerie Preston-Dunlop, on an original Laban dance called "The Green Clowns". The course members as a whole and the Leaders' Training Scheme participants in particular, were very appreciative of your financial support.

Last year L.IN.C. held its Summer Course at yet another venue, — Chelsea College in Eastbourne. I say 'yet another' because, since its inception in 1979, L.IN.C. Summer Courses have been held at Dartford College, here

at Surrey University, Avery Hill College and Brighton Polytechnic. It seemed that, whenever we were beginning to become familiar or comfortable in a place, the authorities decided to pull it down or change its character in a quite remarkable way. We were, therefore, filled with trepidation as to whether another new venue would inhibit the attendance of course members and precipitate the total destruction of yet another good movement environment.

I do not know whether it was the reality of having the sea within five minutes, or Beachy Head within an hour's walk but we had, in July 1990, the largest course for years. I like to think that it is the vitality, relevance and variety of the course content and the outstanding quality of the teaching that attracts members; and which course director would not cherish such thoughts! Perhaps it is what happens during the working day that is the principle attraction to course members: or perhaps it is what happens before or after the working day that is important; I do not **really** know why they come. All I know is that, last summer, there were over 100 participants, from as far north as Iceland and as far south as New Zealand, who danced, worked, talked, ate, swam and celebrated eight days of what could be called "work on a dance farm".

With so much positive energy and commitment it is not surprising that what is achieved, in such a short time, is, in my opinion, quite remarkable.

I am happy to say that we will be at Chelsea (Eastbourne) again this year and will be there for the foreseeable future, unless 'they' decide to change all those superb working spaces into studios for architects, as 'they' did at Dartford. All I can say is **Heaven preserve us from educational planners and architects.**

**So what is L.IN.C.?** In terms of teaching personnel that is a very simple question to answer since the permanent staff, until this coming year, has remained virtually unchanged for the last eleven years: Anna Carlisle, Jan Fear, Su Johnston, Rosie Manton, John Rockett, Maggie Semple, Susi Thornton and Sam Thornton have undertaken the bulk of the teaching. It should not be forgotten that Lisa Ullmann, for the first six years of L.IN.C. gave an enormous amount and we still miss her.



The work of L.IN.C. has been enriched by the contribution of "guest" teachers like Vera Maletic and Charlotte Honda who have come over from America to share their knowledge and love of movement. The course has also benefited from the expertise of those who are not direct products of "mainstream Laban teaching". Cyndi Hill has worked with us and last year we had Charles Renoult, a Master of Indonesian Martial Art, demonstrating, through practical work, the universality of significant movement forms. Mitch Mitchelson also shared with us, last year and will share with us again this year, how 'physical theatre' (movement) is within us all and can communicate to and relate us to everyone else. On behalf of L.IN.C. I would like to thank them all for what they have brought and shared and their contribution to past and future L.IN.C. Courses.

L.IN.C. can trace its **unbroken** roots back to the first "Modern Dance Holiday Course" of 1942. If the Laban Centre had not withdrawn its support, in 1978, L.IN.C. would never have come into being. The Laban Centre acted as they thought appropriate and L.IN.C. was born. I am thankful for the opportunity to turn a concept into a reality. I am delighted to say that the Candle Lit Dinner at the end of this year's Summer School will celebrate 50 unbroken years of a Laban based course at this time of the year. At this dinner we will drink a toast to "ABSENT FRIENDS" — that is, all those who have gone before and laid the foundations for what we do today.

L.IN.C., like its parent, Modern Dance Holiday Courses, is independent and active. It presents the opportunity, to those who are interested in how movement works through them and other people, to come together to share and swap experiences. I would like to point out that L.IN.C. happens on more than eight days a year, in that last week in July. There is a programme of 'L.IN.C. in London', events for those who were unable to come to Summer School, or who want to 'do it again'. It started with Mitch Mitchelson on March 16, continued with Rosie Manton and Sam Thornton on April 13 and May 18 and finished with Susi Thornton, on June 8.

Perhaps L.IN.C. is no more than an amalgam of people, "students" and staff who come together, as often as possible, to live out the dream that there are other ways of being; other ways of inter-acting than this world would have us believe. If I may be permitted to speak for my colleagues, I know we begin from the premise that "Movement is every person's fundamental experience and dance is every person's birth-right".



LU TRAVELLING SCHOLARSHIP FUND



LABAN CENTRE

## LISA ULLMANN TRAVELLING SCHOLARSHIP AWARDS 1991-1992

### **JULIA MATHUNJAW**

Dancer, Teacher, Choreographer  
Artistic Director of 'SHIKISHA'

Julia came to the U.K. in 1974 as a professional dancer in 'IPI TOMBI'. She settled in England and since 1981 has been performer, teacher and Artistic Director with 'SHIKISHA' — a company that presents an exciting programme of traditional and contemporary dance, music and drumming of South Africa. Julia is largely responsible for the creative input of the group and is returning to her homeland to explore, research and steep herself further in the traditional dances and contemporary developments. In this way she hopes to enrich the choreographic repertoire of the Company and also her teaching work in the community.

### **GRAEME HAMILTON**

Dancer, Teacher, Choreographer.

Trained at Bretton Hall and later at the Laban Centre. Graeme has done 12 years sustained professional work as a dancer in the commercial theatre and has taught and choreographed dance in education and the community. His work has been commissioned on numerous occasions by Youth and Community Groups. He formed the group 'GRAEME HAMILTON AND COMPANY' as a vehicle for his own choreography. He is to travel to New York refresh and further his dance and choreography by studying with Merce Cunningham and Bessie Schoenberg.

### **SOPHIE CONSTANT**

Free lance Dance Critic.

3 year B.A. (Hons) Degree at the Laban Centre. Has written dance reviews for the Guardian, Dancing Times, Dance Theatre Journal etc. Sophie goes to America for 1 month to attend the summer season performances of the New York City Ballet and American Ballet Theatre; to see the work of middle/small scale contemporary companies and to discover the dance activities of New York's more experienced choreographers. She will conduct interviews with veteran and fledgling choreographers thus gaining more insight into the nuances of American dance and compare it critically with that seen in Britain and Europe.

### **SARAH KNIGHT**

Young Dancer  
(Scholarship sponsored by the Laban Guild)

Sarah aged 21 spent the last three years on the Teacher Training Course at the Royal Ballet School. As a result of attending a Kirov Summer School, she was invited to return there for one year to study the Russian method of classical, historical and character dance. On her return, enriched by her Russian experience, she hopes to both perform and teach.

### **ELEANOR JONES**

Young Dancer  
(Scholarship sponsored by the Laban Guild)

In her third and final year at the Northern School of Contemporary Dance, Eleanor, at 18 has already gained experience in performing in numerous venues in the U.K. and on Television. She has been accepted for one year at the Alvin Ailey School in New York where she travels to further her training as a dancer.

### **MARK JONES**

Young dancer at the beginning of his career

Mark is a member of ZIGGY, a Youth Dance and Theatre group which has been invited to perform at the International Conference of Dance and the Child International in Utah (U.S.A.) As a gifted, promising young dancer, Mark now has the opportunity to dance in Utah and to further his artistic potential by attending the various workshops available at the conference.

## **The Laban Centre a vision for the Future**

Marion North

Artists and creative human beings need nurturing, stimulus and support. In our present day when destruction and negative attitudes are difficult to counteract, the artists, in whatever field, become the hope of the future. Dance artists contribute to the positive and creative life of the country and



the world, and those of us working in this field are indeed fortunate to be able to give something to the positive aspects of life. Laban himself was creative, was an innovator, was a man of peace, was a man for the future and for change. The Centre which still carries his name is dedicated to those values and attitudes which he had, and which many of his pupils, students and followers carry forward to the present day.

The student and faculty has always been international, but nevermore so than now. Students at all levels from undergraduate to post-doctoral are attracted to the work of the Centre for many reasons, not least the intense commitment which they read about, recognise when they visit, and experience in all the activities which are continuing there.

It is clear that the Laban Centre is no longer a place where Laban's work alone is studied. However, his findings, discoveries and attitudes play a central part in the actual teaching and learning, and in the attitudes towards the planning for the future which we are involved with at all times. Having worked with Laban myself for the last decade of his life, I think it is quite clear that he was a man of change, a man for whom today's and tomorrow's problems could not be solved by yesterday's approaches. Each new day brings new opportunities and challenges which must be met creatively, and by definition, creative means newness and change. This does not mean that the values change but rather the solutions are new, developing from the creative thinking and attitudes of the artists and teachers. Nowhere is this more obvious than in dance, and yet we need the basic understanding of movement, its central place in movement and dance studies to be able to have the freedom to respond positively to today's needs.

It is interesting to see that now the Centre has developed a broad range of courses to suit all needs, these opportunities cover the range of Laban's work and ideas. With the exception of direct application of Laban's ideas to industry and the world of business, the Centre has developed courses of study appropriate for an outstanding training in all the fields with which Laban was involved; that of theatre both in performance and in choreography; the field of education where our dance teachers are developing work in schools and colleges at all levels; in the field of

community dance and movement where former students are in the lead in imaginative developmental work in so many areas of the country; in the field of dance therapy where the first MA Dance students fully trained and experienced are leading the way; in the field of creative writing and dance criticism where, through the medium of Dance Theatre Journal, many young writers and critics are given their first opportunity. Equally important are all the surrounding supportive dance activities which former students are now undertaking. Careers in arts administration, particularly related to dance, lighting and lighting design for dance, costume and costume design and the whole area of scholarship in about and through the medium of dance; in theory and in practice. It is not by chance that many of the young dance companies have been founded by past students from the Laban Centre, many of them making names as choreographers as well as company directors (Lee Anderson with the Cholmondeleys and Featherstonehaughs, Mathew Bourne with Adventures in Motion Pictures, David Massingham with David Massingham and Company and many others who could be quoted). Our former students are already making their careers either in these new companies or in more established ones as performers, (Rambert Dance Company, Yolande Snaith and Dancers for instance). Many others contribute also in the field of teaching and in all aspects of education.

The aim of the Centre is to achieve excellence in all facets of study and to this end it is quite clear that the quality of the artist/teachers at the Centre is a major influence. Many of them are performers, choreographers, writers and scholars in their own right, and a team of such creative people is now a potent force in the field.



## Laban Movement Workshops for Therapists

Chloë Gardner

This course is run by Audrey Wethered, Janet Whettam and myself, and Brenda Jackson to keep the organisation from becoming chaos.

The aim of these workshops is to make Laban's teachings available to people working in the caring field. We do not claim to train people to be therapists or teachers.

When I was working in Occupational Therapy, I discovered how Laban's principles and ideas helped me to teach people with psychiatric problems to do the practical tasks of every-day life, as well as meeting people and expressing and controlling their feelings. It was also useful to be able to interpret mood and predict behaviour through objective Movement Observation. Needless to say, I failed to persuade the training schools to include Laban studies in their curriculum, but once the Dance Explosion happened, about 25 years later, both occupational and physiotherapists found themselves being asked to teach some sort of dance/keep fit sessions. They are now becoming aware of their need to understand Movement in a different way; to see it as the link between body and mind, and the integrator of the whole person. They are finding out more about the qualities of their own movement and the personal rhythms of their patients.

There are a number of practitioners of Dance-Movement Therapy who incorporate aspects of Laban's teaching in their work, which is good, but many have developed personal working styles from eclectic backgrounds and the Laban Principles have become obscure. We believe there is a need for Laban's work to be taught simply and purely and not mixed with performing techniques or exotic philosophies. Laban's Principles of Movement provide a base for a therapeutic theory, and this 12-day course is an orientation towards it.

The sort of people for whom we are catering seem to have demanding jobs, changing circumstances and many other responsibilities. To accommodate

them we invented the Flexy Course. It consists of 4 units of 3 one-day workshops each. With the usual holiday breaks, it takes the equivalent of 4 school terms to complete. Students only have to commit themselves to one unit at a time. If they cannot attend the next unit, they can take it during the following course, 15 months later. This seems to work reasonably well. Some people have taken part in the course and returned in eighteen months or more to complete it, and some just go on coming. Teaching groups with such varied experience is possible, as people can take the work at their own level and some repetition does no harm, but we do have to try not to repeat case histories and other examples.

The venue is just outside Barnet, North London, where we have been offered an excellent room in beautiful surroundings, which the course can afford. Our students have long journeys, but most of those who drive would rather come round London than into it and those using public transport are met at the station.

We could easily accommodate more than the usual 7-10 students. We advertise in "Therapy Weekly", a publication which is sent to all working paramedicals; and the newsletters of the Association of Dance-Movement Therapists and of course, the Laban Guild. We should be glad of help and advice to reach more people in the fields of special education, therapy and rehabilitation.

Our students have included occupational therapists, nurses, physiotherapists, teachers and students of these disciplines, and also people who use T'ai Chi, Yoga, Keep Fit or dance techniques, in the caring/recreational field. Mostly they work with patients with psychiatric disorders, personality difficulties and handicaps of different sorts. We should like to reach therapists dealing with, for example: head injuries, strokes and neurological diseases, and teachers working with deaf people. It is impossible to put Therapy, Special-needs teaching, Rehabilitation and Recreation into separate pigeon holes; they all overlap, and people working with them find common needs and common, but adapted methods in practice, to suit the pathology of their different groups. The magic of Laban fits them all.

The students' ages range from early 20s to late 50s or older. This and their varied work experience makes them take the work rather slowly, and as the workshops are usually about one a month, they have time to digest it and see it at a deeper level, relating it to their own work and bringing questions for discussion.

Different aspects of Laban's Movement Principles are stressed in each of the first three units and brought together in the fourth. Janet Whettam teaches Movement and Audrey and I try to relate the work she had done in the morning to the various needs of the people the students may be called upon to help. We also have guest lecturers, who teach for half a day to introduce their particular specialisation. They include Walli Meier, Cyndi Hill, and Christine Meads, who helps the elderly and frail through movement. We dare not fragment the course further by having any more lecturers, though there are several Laban-trained people working in the healing area whose contribution would be valuable. Maybe the time is now ripe for a holiday course or a long weekend.

## THE LABAN LECTURE

### The Work of Veronica Sherborne

Cyndi Hill

As you may know, about 6 months ago Veronica was asked and had agreed to give the Laban Lecture this year. I cannot replace her but I hope I can present her work to you in a way which would have met with her approval and do her and her work justice.

I think it would be sensible at this point to put myself in context.

I first met Veronica Sherborne when I moved into the field of Special Education from mainstream education nearly twenty years ago.

I attended one of the courses which she was offering to teachers in Bristol. I immediately identified with the activities which she presented to us. The advantages to the children with whom I was working quickly became apparent to me in terms of relationships, body control, self awareness and improved concentration. Of great importance also, it seemed to me, was that these activities offered enhancement in terms of communication, both verbal and through body language. I immediately began using these activities in school and have been using them ever since with children who have varying special needs.

In the latter years when Veronica wished to devote more time to writing she asked me to run many of the practical courses which she had been asked to do.

As this was originally going to be Veronica's lecture I am, in a way, speaking on her behalf and feel very honoured to do so. For this reason I have taken much of the material for this lecture from her own writings, articles and of course, her book 'Developmental Movement for Children', which was published last summer, shortly before she died.



Veronica Sherborne was trained as a teacher of physical education and in physiotherapy in the 1940s. During that time she met Rudolf Laban and Lisa Ullmann, and experienced what she describes as 'three of the most memorable days in my life'. Searching for a form of movement which involved both mind and body she felt she had found it. Some years later she studied with Laban and Lisa Ullmann in Manchester, during which time she helped with the compilation of Laban's book 'Modern Educational Dance'.

Following this Veronica taught students in physical education and dance at various establishments in the West Country.

In the early 1950s Laban recommended Veronica for work with Gilbert and Irene Champernown, at the Withymead Rehabilitation Centre, in Exeter. Here she worked with people who were suffering from nervous breakdown and suicidal tendencies, using movement therapy. Whilst in Exeter she was invited to work in Bristol on the National Association for Mental Health Course. Her work here was with students who were training to teach children with 'mental handicaps', who are now referred to as 'children with severe learning difficulties'.

She continued in this field, transferring in the early 1970s to Redland Training College, which was later to be incorporated within Bristol Polytechnic, where she taught students on their initial training course, who wished to work with children with severe learning difficulties; firstly on a part-time basis, then full-time until her retirement in 1985.

The time she spent with Rudolf Laban obviously had a profound effect on Veronica's life and work. She wrote recently in 1989 'Laban's analysis of human movement has provided the basis of my teaching for over forty years, and I find the skills I have learned in movement analysis and observation are essential in helping me decide what to teach and how to present it'.

It was during her time on the National Association for Mental Health Courses and at Bristol Polytechnic that Veronica developed and consolidated her own unique approach, based on Rudolf Laban's philosophy and theory of Human Movement, which is now referred to as the Sherborne Movement Method.

The movements which are used in the Sherborne Movement fall into three basic categories: those which develop body awareness, with emphasis on the trunk and weight-bearing parts of the body; those which develop awareness of space, incorporating personal space, the use of environmental space and spatial concepts; and those which develop awareness of and communication with others through relationship activities.

The emphasis on movement qualities in relation to the motion factors of energy, fluency, space and time, enrich the movement vocabulary of the participants in the movement sessions.

The development of trust and confidence both in oneself and others, and creativity, are also constant factors throughout all movement activities.

For the purposes of writing and explanation it is clearer to think about the movements under the three basic category headings, body awareness, spatial awareness and awareness of others (relationships), but it should be noted that maybe three or four aspects may be exhibited simultaneously in any one movement.

A successful movement programme develops self esteem, self confidence, a richer movement capability and vocabulary, confidence and trust in others and creativity. Participants experience success at his or her own level and are therefore motivated to take part in activities which are rewarding, and fun!

Many of these aspects of a movement session are very well illustrated in Veronica's film 'A Sense of Movement'.

She made six films of her work. 'A Sense of Movement' was her third and shows how the movement can be used with children and young people with severe learning difficulties. The film shows how 5-8 year old children begin to relate to their own bodies, to each other and to adults. The group of 15-16 year olds, having had two to four years' movement experience can be seen to have made noticeable progress in terms of relating to one another. Throughout the film the children and young people are obviously enjoying



what they are doing; their movements are relaxed and uninhibited and the sense of fun and enjoyment is obvious.

In this film we see Sherborne Movement being used with children and young people who have severe learning difficulties. Over the years however, Veronica gradually developed her method to meet the needs of a much wider group of people. She extended her work to encompass the whole spectrum of 'special need'. She herself worked with, and taught her students how to apply her method to children and young people with visual and hearing impairment, hyperactivity, challenging behaviour and autistic tendencies. These situations immediately beg the question 'What to teach and why?' The answer to that question lies in 'observation'. In her book Veronica states that 'The ability to observe and analyse human movement is the important skill needed for movement teaching. The most significant aspect of movement that we need to observe is how children move'. This applies to whoever we are teaching, be they children, young people or adults.

Most of us demonstrate quite clear preferences for certain ways of moving and these ways of moving reflect our whole personality. Some of us may find it difficult to direct our energy and to focus attention; others of us may find it difficult to move flexibly and with free flow. Some of us may not be 'in touch' with our energy and appear listless and apathetic, whilst others may show exaggerated strength. There are those of us who move slowly with fine touch, others of us with marked bound flow which suggests tightness and tensions.

Through careful observation of movement we can 'read' signals that are given out by body language and respond accordingly. Of course, this requires us in turn to be aware of our own movement preferences because these could undoubtedly influence what we offer to the people we are working with. A movement session is a shared experience during which we all learn from each other.

The aim of movement observation is to help the people we are working with to develop an all-round, balanced movement experience so that they can acquire as rich a movement vocabulary as possible within their own particular needs, personalities and abilities.

As in any learning/therapeutic situation we have to begin where we are 'at'. For instance, people who are hyperactive are hungry for free flow experiences and in order to begin a relationship, we have at first to satisfy that need. There is no point expecting hyperactive children to come to you and be contained; they may be desperate for this type of relationship, but their activity and behaviour will not allow this to happen. They must 'want' to come if that sort of activity is to have any kind of meaning for them. So how do we encourage them to come? Possibly by allowing them to run past us, by catching them and swinging them, letting them go again and by catching them again. This sort of work is exhausting but hyperactive children can gradually be grounded and gradually held a little bit longer and more firmly until they no longer want to run away and the closer relationship building work can begin.

Whereas it is difficult to initially contain a hyperactive child in a movement class, it is often very difficult to 'involve' a child or adult with autistic tendencies. They avoid any form of contact with another person and will avoid giving eye contact. They find it very difficult to commit themselves to a relationship. Sometimes they can be helped by doing movements where they can avoid eye contact; perhaps on the backs of partners, who in the first instance may be lying face down on the floor. The important thing to remember when working with people with autistic tendencies is that they must not feel pressured in any way. I have worked with such children in my group. At first it was enough that they were in the same room with us whilst the movement session was taking place. They were free to watch, join in, look out of the window as they pleased. However, as the movement sessions progressed and they became aware of the rest of the group's activities they gradually began to join in — often doing the activities later, in their own time! Eventually, it was possible to get them working with the group in a fully integrated way.

People with challenging behaviour often exhibit extremes of movement qualities; much of their movement is exaggerated in one way or another. They are often however very inventive and creative, and these attributes should be viewed positively and be built on and encouraged. These people often find it difficult to trust other people and so it is necessary firstly to build up their trust and confidence in themselves, and also in the people



working with them. People with challenging behaviour are often very physically able and can be encouraged to help less able colleagues. I have found that some of the most challenging young people have a very sensitive, caring attitude when given responsibility for the welfare of profound and multiply handicapped peers. The quiet withdrawn person can also be encouraged to relate to other people in a caring responsible role.

People with sensory impairment or multiple disabilities often live a life which, by the nature of those disabilities is to some degree, confined within their own bodies. For them movement experiences have to be varied throughout the whole range of movement qualities, but the over-riding factor is that all movement experiences have to be offered in a very supportive way. In some instances their movements are necessarily passive, but nonetheless enjoyable and meaningful. They often enjoy being gently rocked, being swung or given rides and slides. Sometimes it is useful to use blankets to aid these activities. Again, it is necessary for this group of people to experience opposite movement qualities. They need to be held firmly or have parts of their body stroked, patted or smoothed very gently.

This type of movement session requires a lot of able support if everyone is to be involved at any one time.

Over the years Veronica steadily developed and consolidated her approach as she learnt from her own experiences which she shared with mainstream children, children and adults with special needs and their teachers and care givers. As she herself recounts 'I have learnt a great deal from student teachers, teachers and countless children, and I hope I shall go on learning'.

Veronica was invited on several occasions to present her work in other countries and made visits to Canada, Poland, Norway, Sweden and Australia where her method is still greatly used and valued. It has also recently begun to be used extensively in Belgium by psychologists working with parents and young children. The most recent country to be introduced to the Sherborne Movement Method is Finland, where it was received with great interest and enthusiasm. A follow up visit to Finland later this year is hopefully going to incorporate a course in Estonia.

Having started as movement offered to children with severe learning difficulties her method is now used with children both in the mainstream and right across the spectrum of special needs. Speech Therapists, Occupational Therapists, Physiotherapists and Social Workers are showing considerable interest in her work, not only with children but also with adults with special needs.

In the present educational setting her method is being viewed very positively as a vehicle for the integration of mainstream pupils, pupils with moderate learning difficulties and pupils with special needs.

One of the latest innovations is the use of the movement as a 'team building' exercise. Sociology students at Bristol University regularly take part in movement sessions during their first term and view it as a very positive way of creating group cohesion very early on in their course. The most recent 'team building' activity has been undertaken with groups of area and district social workers, community nurses and therapists, managers and staff of day care and residential establishments, who are all members of community mental handicap teams. In order to function successfully as a team we must have confidence in ourselves and our abilities and be able to make good positive relationships through trust. These, as can be seen are all elements of the Sherborne Movement Method. The feedback from these 'team building' days has been very positive to the extent that more have been requested for the future.

A recent article in the journal *Special Children* October 1990, written by Sandra Christie, (a P.E. teacher at a special school,) describes how young people at a Young Offenders Institute regularly partner children with learning difficulties, in movement activities.

Sandra writes... 'They start with the "friend" as the lads are known, taking the child and sitting somewhere in the gym. They give each other a cuddle which leads to a gentle rocking movement. Many movements follow such as "rocking the boat", crawling around each other, carrying the child around on their backs and forming long tunnels for the children to crawl under or slide over... The expression on their (the friends') faces show that

they are getting as much out of it as the children... The children are not only taking something from their "friends", but giving something in return'. She concludes 'We have a lot to thank Veronica Sherborne for'.

So what of the future?

Veronica has been referred to as 'the gentle mentor' — how well that describes her! Those who have worked with her and value her teaching will miss her tremendously. Her death has left a void, but that must fire us with even more enthusiasm and determination to ensure that her work goes on and continues to be valued.

A fund has been set up, (based on donations already received) to facilitate and support the continuation of Veronica's work. This fund at the moment is in its embryonic stage, but, with the agreement of Sarah her daughter it is hoped that it will in the not too distant future be converted to a charitable trust named after and in memory of Veronica and her work. The proposed purpose of the fund is to promote and support the continuation of Veronica's work in terms of communication concerning the distribution of her book, articles, videos and information; the running of courses and workshops and the setting up of an 'international family of movement'. It is also hoped that it will be possible to create a foundation to support investigations and research into the Sherborne Movement Method and finally — a dream for the future — the setting up of a 'Sherborne Movement Centre' somewhere in Bristol which would be used for courses, workshops and meetings and which would house Veronica's library and movement archives.

Letters of tribute received following the announcement of her death were overwhelming in their sheer numbers and depth of admiration for Veronica as a friend, a teacher and an inspiration.

Her book, which I know meant so much to her, is dedicated to her husband James; whose own death followed her's two days later. I know she received

tremendous support from him in all her work. Those of us who were inspired by Veronica and rate the value of her work very highly would wish that such support will continue long into the future.

I would like to close with a reading which formed part of the service for Veronica and James.

If I should die and leave you here awhile,  
Be not like others sore undone, who keep  
Long vigils by the silent dead, and weep.

For my sake, turn again to life and smile,  
Nerving the heart and trembling hands to do  
Something to comfort weaker hearts than thine.

Complete those dear unfinished tasks of mine,  
And I, perchance, may therein comfort you.



The author supports and cradles a profoundly deaf boy



## "DANCING AROUND"

### WHAT ARE YOU DANCE GROUPS DOING NOW?

I wanted to create this new Section of the Magazine so that Members could publicise and realise all the Dance Group activity that is going on all over the UK, Europe, and the world.

I contacted last year all the Groups who are Affiliated Members of the Guild, to ask them if they would write a short article for this issue, telling what their Group is currently doing.

I am very pleased to present these short articles below.

My thanks go to:-

Thamesdown Dance Studio

The Association for Dance Movement Therapy and Laurence Higgins

Yorkshire & Humberside Movement & Dance Association and Dawn Tudor

Yorkshire Movement & Dance and Mary Oldroyd

— who got the copy to me.

I just know there are more people out there, raring to get recognition and appreciation, not to mention free publicity, by writing a short article on their Group's work for this Magazine!

Remember, the Magazine goes all over the UK, and all over the world!

You have only ONE YEAR in which to write your next article for this section of the Magazine . . .

### THAMESDOWN DANCE STUDIO

Thamesdown Dance Studio opened in 1979; one of the first centres of Community Dance in Great Britain, based in a hundred year old civic Town Hall, and funded by The Borough of Thamesdown and Southern Arts Association.

In the following decade the studio pioneered many of the innovative ideas which led to the phenomenon of 'Community Dance'. Over the years countless local dancers have participated in classes, performance, residencies and holiday courses. The unique Foundation Dance Course now funded by Wiltshire County Council has produced a generation of dancers, choreographers, and teachers and provided a model for other courses around the country.

In 1989 the celebrations for our 10th birthday were for me imaged with apprehension as I knew that even such a stalwart pioneer as Thamesdown Dance Studio would have difficulty in riding the waves of change in social policies and arts funding which were beginning to erode the achievements of 'The Dance boom'

The ACGB came to the rescue at the 12th hour in 1990, in response to the Devlin report — stepping forward, the ACGB allocated funding for the establishment of a network of National Dance Agencies, (regional Centres for Dance)

The financial injection plus the cash provided by this NDA funding will enable Thamesdown Dance Studio to embark on its 2nd decade of life with renewed maturity, confidence and vision. Above all it will enable a 'Safe House' for dance to be created in the Region, a place where dancers of all ages and abilities can work and grow together.

Moreover the main thrust of the development will be in the provision of creative opportunities through commissions, production of new work, performance and residencies. It will enable Thamesdown Dance Studio to continue to 'take risks' and to protect that much Endangered Species at the heart of Community Dance — the creator - dance artist upon whose talents and inspiration we all depend.

## THE ASSOCIATION FOR DANCE MOVEMENT THERAPY

Laurence Higgins

Dance Movement Therapy is the youngest of the Arts Therapies in the United Kingdom. The Association for Dance Movement Therapy, ADMT, has approximately 100 members, not all of whom are practitioners. However, with the establishment of three formal post-graduate training courses at educational institutions since 1985, this situation is changing rapidly.

ADMT and its members have been influential in promoting awareness of the profession and the establishment of training courses in the U.K. The Association grew out of a series of support group meetings organised by a small group of professionals from dance backgrounds with an interest in dance movement therapy. These meetings, inaugurated in September 1978, addressed practical and theoretical issues arising from work with clients in special education, psychiatry, health and social services.

ADMT was formally registered as a company in April 1982 and immediately set up working parties to examine criteria for Professional membership, Training and Education, and Research.

The Association remains dependent on voluntary work by its members and income from subscriptions and workshop fees.

An Education and Training Sub Committee started meeting in October 1983 to discuss the aims of training, course content, and evaluation. The immediate outcome was a regular series of short informal training opportunities for ADMT members and introductory workshops for the public. These took the form of weekend workshops lead by pioneering British Dance Movement Therapists, and longer summer school courses lead by experienced practitioners visiting from the United States.

The first formal training programme in the U.K. opened at the Laban Centre for Movement and Dance in 1985. Post graduate diploma courses quickly followed at Roehampton Institute in 1987, and at Hertfordshire College of Art and Design in 1989.

During 1986-87 an ADMT working party was set up to discuss and develop guidelines for academic courses in DMT in the U.K. This group comprised representatives from ADMT, Hertfordshire College of Art and Design, Roehampton Institute, Surrey University, and an independent professional. A series of meetings culminated in a report in July 1987 which recommended minimum course components and pre-requisites for entry to courses.

With responsibility for education and training being increasingly taken on by the three colleges, the Association has, in recent years, shifted its focus to professional issues. One of the first achievements has been the preparation and adoption in 1988, of a Code of Professional Practice defining responsible standards of professional conduct for Dance Movement Therapists.

The most important milestone will be the introduction of a Register of Professional Practitioners, corresponding to Professional membership of the Association. The current Professional membership sub-committee has been meeting regularly since 1989 and is expecting to publish criteria for entry to the Register during 1991. The register will at last enable the Association to respond to the numerous requests received from the public for help in finding a Dance Movement Therapist, whilst protecting standards in the profession.

The Association is also seeking to improve employment prospects for the flow of graduates from the three colleges. At present two sub-committees are active.

One is seeking the establishment of a salary scale and Conditions of Service for Dance Movement Therapists employed in the National Health Service through negotiations with the Pay Review Body for Professions Allied to Medicine.

A second sub-committee is preparing a document on the role of Dance Movement Therapists in education in the light of the 1989 Education Reform Act which, is hoped, will lead to negotiations for a career structure within the Education Service.



Communication and liaison are important roles for ADMT. After an absence in 1990, the quarterly newsletter is again being produced and a Journal is under discussion. The association is represented on the Standing Committee for Arts Therapies Professions, which provides a forum for discussion and liaison with the Art, Music and Drama Therapy Associations in the U.K. ADMT is also represented on the Research Committee for Arts Therapies which has already organized two national conferences on Research in the Arts Therapies.

Finally, over the past two years ADMT have initiated a series of seminars which provide an opportunity for members to meet informally, to present and discuss theoretical and clinical issues.

## **POSTGRADUATE DIPLOMA IN DANCE/MOVEMENT THERAPY**

### **(A Student's Perspective)**

The Dance/Movement Therapy course started in September 1989 at the Hertfordshire College of Art and Design at St. Albans. A small group of us (8) sat in the canteen and dealt with the paperwork.

Now, towards the end of our second year, an even smaller group of us (6) are facing the world of work with our newly developed skills. The course is CNA validated and has a broad academic base. Theory and practice are integrated; and assessed through examinations and essays, and contributions to group discussions and supervision groups. The philosophy of the teaching of the dance/movement therapy course follows that of the other arts therapies courses within the college. There is a strong emphasis on facilitating groups, which is supported by working in the student group and participating in a Dance/Movement Therapy group within the college structure that is facilitated by a non-teaching staff member. The academic syllabus includes clinical examinations in the areas of anatomy and physiology, psychology, psychiatry and psychopathology; and a series of lectures in medical anthropology. In all of the subjects the emphasis is on linking the medical theory to the theory and practice of Dance/Movement Therapy.

During the course we have been able to build our confidence through working together and having a workplacement in the second year that complements our previous experience. These experiences mean that we have a solid base from which to work with a variety of groups within a therapeutic setting; children, elderly, adults, those with mental, physical or emotional difficulties, and families. This is combined with the theoretical background of development in children, with particular reference to Winnicott's theory of object relations and use of the potential space within a relationship. Laban's movement analysis is introduced to us, the linking of it to personality assessment, and how to use it through movement observation within a session to determine changes within people and evaluate the progress and process of the group and self as a therapist.

Overall the course provides a comprehensive base from which to further develop skills and methods of practice through experience. The college has a good atmosphere, with all students being arts based on a wide range of courses and an equally wide range of ages.

For details of the course and application form contact:

Dept. of Art and Psychology,  
Herts. College of Art and Design,  
7 Hatfield Road,  
St. Albans.  
HERTS. AL1 3RS

## **YORKSHIRE AND HUMBERSIDE MOVEMENT AND DANCE ASSOCIATION**

Dawn Tudor

The YHMDA evolved as a voluntary body with the avowed aims of encouraging people of all ages to take up some form of physical activity to widen their horizons both physically and mentally as part of an on-going educational process.



Yorks and Humberside

A democratically elected Committee aims to provide introductory demonstrations — 'taster days' both to encourage people to take up some form of activity and to introduce them to those Organisations which cater for their individual needs. As an interdisciplinary body we bring together varied Organisations, introduce them to one another and strive to establish a friendly forum for all aspects of Movement and Dance.

Our Founder President was the late Margaret Dunn O.B.E. whose wisdom, breadth of knowledge and wealth of experience were invaluable in helping our formation. We have launched a scholarship scheme in her name to help further the study of all aspects of movement and dance. This will be awarded, annually, to young people, giving both encouragement and financial assistance for attendance at classes, lectures and seminars which should enhance their training.

We have been fortunate in that so many people have identified themselves with our aims. From Hull to Ilkley, from Leeds to Bradford, from Sheffield to Horsforth and from Scunthorpe to Scarborough we have been welcomed by academic institutions with courtesy and generosity while a wide variety of Teachers have been prepared to further our aims.

Our sessions have included mime, ethnic dance — Indian, Egyptian and Ukrainian — European Folk Dance, Movement and Music therapy, Health and Exercise Choreography, Historical Dance and Jazz. Our next venture is a day of adaptive movement and dance activity at the Henshaw School for the visually handicapped. In conjunction with the World Student Games and on behalf of the Regional Committee of the CDET we are currently arranging a weekend Celebration of British Dance in the Sheffield Area.

As a basis for our creative seminars we have, in association with the Sports Council, Yorkshire and Humberside Region, produced a Directory of Movement and Dance for this area which has proved so popular that we have had to arrange for it to be reprinted. Our other serious work has included a code of safe practice 'Choosing a Dance/Movement/Exercise Class,' intended both to help adults to find the classes suitable for their needs and to assist Parents in the choice of classes for their children.

In many ways our aims are inspired by and run parallel with those of the Laban Guild. We are both concerned with human movement in the fields of cultural and educational activity. We now aim to raise artistic standards and to ensure the place of Movement and Dance as an integral part of basic education. This becomes of increasing importance in terms of the debate on the National Curriculum. We are concentrating upon quality of tuition, qualifications of teachers and improved standards of facilities. Essentially we aim to ensure high standards and equality of opportunity for all people in the field of movement and dance.



## YORKSHIRE MOVEMENT & DANCE 1948-1991

### Y.M.D. Committee

'The West Riding Movement Study Group', or 'Yorkshire Movement and Dance', as it is now named is a long established adult group of dance enthusiasts.

We were founded over forty-two years ago by Diana Jordan, our past President, with the dedicated support of the Physical Education Advisory Team of the West Riding of Yorkshire. Distinguished teachers and pioneers in furthering the practice of Laban's theories of movement numbered many, and included Margaret Dunn OBE, our past Vice-President, and Sir Alec Clegg, the husband of our present President.

To quote the words of Nancy Smith, "Those who started this group were educators first and dance performers second; they were committed to the development of movement skill and understanding in others." Our aims today encompass these ideals and also embrace new dance styles.

Regular meetings, usually once a month, are held at a magnificent country house, Woolley Hall, near Wakefield, which is now used as an adult further education residential and day centre.

Dance teachers, lecturers, performers and community dance leaders of national repute have sustained, invigorated and always enjoyed working with Y.M.D. New dancers in need of professional exposure have found in this group willing bodies on which to experiment with creative ideas and rigorous techniques. Performances of dance are often incorporated into the day. From the artistry of Janet Smith, and the innovative energies of Lloyd Newsome, to the caring communication of "Labyrinths Special Dance Co.", all have found an educated receptive audience.

Teachers are frequently drawn from our own membership and from further afield. Regular returners include Chris Bannerman, Ross McKin, Lloyd Newsome, Veronica Lewis, Scott Clarke, Gregory Nash, Janet Smith and Maggie Semple, to name a few.

Not only does Y.M.D. boast a great history of quality lecturers, it is also unique in the friendly atmosphere it generates. Much of the credit for this is due to the hard-working committee and the inspired leadership of Margaret Dunn OBE, so sadly missed, plus the inexhaustable energies of our secretary Mary Oldroyd.

The group's success also may be derived from its ability to generate a deep commitment to dance from members of all ages. Y.M.D. is more than a place to do a technique class, it's a place to make friends and build relationships through dance activities. Here the leisurely lunch hours and creative sessions give people the opportunity to share ideas, to stimulate and energise them until the next meeting.

The annual 'May Ball' and residential 'weekend courses' organised by the committee also make a valuable contribution to the social structure of the group and give members the opportunity to work in depth with such teachers as Nina Fonaroff, from the Laban Centre.

The history of the group as "Performers", goes as far back as 1963 with the foundation of a performance unit which later became "Choreos", a collection of dedicated dancers and teachers. For many years, work was focused on education, and dance viewing was made accessible to many youngsters in Yorkshire. The advent of an Education Programme for the larger touring dance companies carried on the tradition of performance in schools and "Choreos" gave birth to a 'Youth Dance Group'. Its former members returned to the parent body of Y.M.D. and a new phase of dance productions, facilitated by Mary Oldroyd was embarked upon.

Many members, of all abilities, have taken part in joint projects involving music, prose and dance in conjunction with Wakefield Cathedral, York Minster and local schools. This added dimension has given the group a fresh impetus and new direction.

Lastly, no description of The Yorkshire Movement and Dance would be complete without reference to our Celebration Day of Dance, to mark our 40th anniversary, held in September 1990 at 'Woolley Hall'. Guest teachers, representing both the evolving nature of dance styles and the formative years of the group's history were Vi Bruce, Suzi Thornton, Janet

Smith, Neville Campbell and Veronica Lewis. The latter brought together the whole assembly in a grand finale of balloons, silk parachute, leaping bodies and wonderful tears of joy for all we have known and taken part in over the years.

Yorkshire Movement and Dance may well be one of the longest running Dance Communities in the country but it continues to flourish, encompassing the needs of both young and not so young, the professional and those who simply love to dance. It is the friendly family atmosphere plus the high quality of its teachers that make this group unique and will hopefully keep it alive and dancing for years to come.

## BIRMINGHAM CONTEMPORARY DANCE CLUB

Heather Harrison

*"I danced with a man  
Who danced with a girl  
Who'd danced with the Prince of Wales"*

Remember that old music hall song? B.C.D.C. members are a bit like that because we can boast an Honorary Secretary and an Honorary Treasurer who actually danced with Laban himself!

Kay Garvey, past Hon. Sec. and Beatrice Freeman, Hon. Treasurer, although no longer dancing members, were founder members of our group in December 1941. Kay says: "We attended summer courses... met Rudolf Laban, took part in his inspiring classes and came to appreciate his genius and his sense of fun". Other tutors on those early courses included Sylvia Bodmer, Lisa Ullmann and Diana Jordan. They even "Sang rounds with Gustav Holst's daughter Imogen".



Rehearsals for WMMDA Festival 1990

From the club's first premises at the old Birmingham Athletic Institute in 1941, membership has fluctuated and venues shifted from a leaky studio above a shirt warehouse through a succession of school halls. We have organized several Days of Dance in the splendid facilities of the Midlands Arts Centre and other nearby halls. These have been taken by such Laban experts as Lisa Ullmann, Kay Tansley, Kris Plant, Geraldine Stephenson, Dr. Valerie Preston-Dunlop, Mary Wilkinson, Judith Holden, John Rockett and Maggie Semple, and in 1981, for our 40th Anniversary, Joan Russell — once a member of B.C.D.C. in its early years.

As well as our weekly meetings, when we develop a theme over four or five sessions, sometimes emphasising the creative aspects of dance at our own level, sometimes extending our theoretical knowledge of Laban's Analysis, and sometimes exploring themes with a particular relevance to teachers, we have taken part in a number of public performances.



In 1971, 1974, 1978, 1981 and 1984 we performed dances designed and choreographed by group members at Birmingham's Central Hall. This was part of the West Midlands Movement and Dance Association Festival. Indeed we were dancing our "City Streets" programme the dreadful night of the Birmingham pub bombings.

In 1985 we performed a group dance at the 10th Congress of the International Association of P.E. and Sport for Girls and Women at the University of Warwick and in 1990 we danced two performances at Wolverhampton Civic Hall as part of the West Midlands Movement and Dance Association Festival.

Some Mondays our active membership has been down to three dancers and a teacher, on others we have been delighted to crowd 40 performers —men too — into our various halls. Our survival and continued success has been due to the energy and loyalty of a small committee still boasting some of those original members of fifty years ago.

We believe that the clarity of Laban's Analysis enables and extends all our members, of whatever ability. We can all enjoy movement, create dances and share our love of dance with our community and with the children we teach. So we celebrate our fiftieth year, and what of the future? Maybe it will be possible to host a Laban Guild Leaders' Training Course somewhere in the Midlands. To our readers we would like to hear of your support for such a project.

## LABAN LEADERS TRAINING SCHEME, IPSWICH

**Pamela Harling-Challis,**  
with input from other members of the group

The benefits from the course, apart from those outlined in the syllabus, extend to development of personality through interaction with others, even before dance is brought into the equation. The acceptability of just touching and being touched in an environment that is safe and has no other

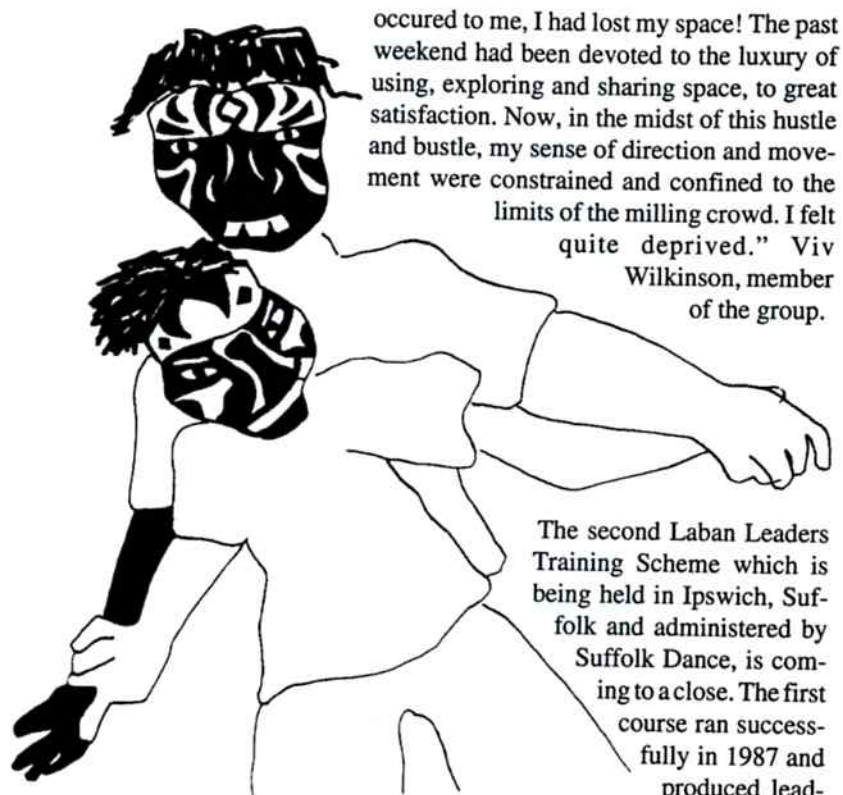


**Ipswich Dance Leaders in training**

Photo: Sammy Pendered    Drawings: Myra Carley

connotations has helped us to form bonds. The mental and physical exhaustion sometimes grudgingly experienced at the end of a weekend's activity offers great pleasure because everything has been experienced within a very caring atmosphere. This intense interaction is extremely therapeutic and in Laban's terms is about relationships.

"The morning after Laban Leaders Training Scheme Weekend No. 7 I had an unusual experience. Whilst visiting the town's busy shopping centre I suddenly became aware of a buzzing in my head and then, all at once, it



occured to me, I had lost my space! The past weekend had been devoted to the luxury of using, exploring and sharing space, to great satisfaction. Now, in the midst of this hustle and bustle, my sense of direction and movement were constrained and confined to the limits of the milling crowd. I felt quite deprived." Viv Wilkinson, member of the group.

The second Laban Leaders Training Scheme which is being held in Ipswich, Suffolk and administered by Suffolk Dance, is coming to a close. The first course ran successfully in 1987 and produced leaders who are now actively

working in the county. Yet the demand for community dance workers has continued to increase in Suffolk, both in the community and schools, especially with the advent of national curriculum. As a result of this positive growth a second scheme was launched in the autumn of 1989.

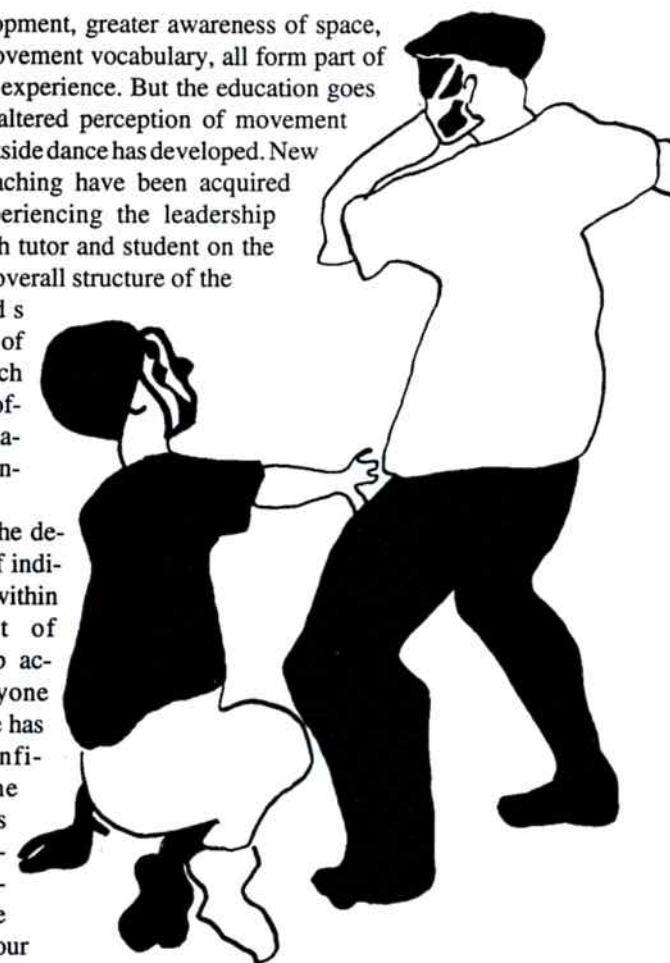
A selection of diverse people with a vast range and experience of different movement techniques, from very technical to quite limited, have come together to form the body of the Ipswich LLTS 1989-91. Our group is composed of teachers and lecturers in dance performance arts, artists, students and professionals in non-dance fields.

Skills development, greater awareness of space, increased movement vocabulary, all form part of our learning experience. But the education goes further. An altered perception of movement and space outside dance has developed. New ideas for teaching have been acquired through experiencing the leadership styles of each tutor and student on the course. The overall structure of the weekends

present a way of teaching which is creative, offering a situation which engenders and encourages the development of individual style within the context of shared group activity. Everyone on the course has gained confidence. The course has been a wonderful stabilizer when the pressures of our world seem to dominate the scene. And it is this fact which inevitably reminds all of us that the stimulus and companionship will be sorely missed when the final weekend comes to an end.

And it is this fact which inevitably reminds all of us that the stimulus and companionship will be sorely missed when the final weekend comes to an end.

"... the essence of life is not 'a feeling of being, of existence,' but a feeling of participation in a flowing onward, necessarily expressed in terms of time, and secondarily expressed in terms of space". The Poetics of Space, Gaston Bachelard.





## A DAY OF REMEMBERING

*A One-day Course at Ormskirk, Lancs. 24th November, 1990*

Doris Francey

Around twenty years ago Enid Platt introduced a group of friends and myself to Sylvia Bodmer. Enid was then a Physical Education Adviser for Lancashire, and we six were all founder-members of the Central Lancashire Keep-Fit Association. As well as a deep interest in Dance based on Laban's principles of movement, Enid had a firm commitment to the Keep-Fit Movement in Lancashire. She recognised that our particular group would benefit from further movement study with her friend Sylvia Bodmer.



Day of Remembering :  
Tetrahedron Study

We went to Manchester two or three times a year from then on until 1985. We would meet at Sylvia's house in Didsbury from 10.00 a.m. to 4.30 p.m. on Saturdays. What delightful occasions these were: practical sessions morning and afternoon with lunch in the kitchen, together with stimulating discussion. The lessons were packed with interest. Sylvia's insistence on achieving the pure essence of the movement she was teaching sometimes caused irritations and minor arguments. It was frustrating when one's personality perhaps lacked some essential element of the aspect being studied. However, we were invariably compensated with wonderful

moments of joy when we experienced the deeper involvement Sylvia guided us towards. Always, at the end of the day, we performed with an increased awareness of spatial harmony and effort. We each, then, went our various ways feeling we had not only extended our knowledge of movement analysis, but had learned a little more about life itself. It was this stimulating range of movement experience we tried to re-capture on November 24th last year.



Day of Remembering : Effort Study

Having heard about various groups holding courses for the reconstruction of Sylvia's dance studies, I suggested that it would be most appropriate if we organised a similar day course.

Enid agreed to direct such an event, as she is always glad to share her unique experience of working closely with Sylvia in the Manchester Dance Circle; and particularly in Production Group when it was necessary to rehearse and attempt to master an extensive repertoire of her dance studies and dance compositions.

Brenda Hodgkinson, an original member of the Central Lancashire group was one of Sylvia's pupils for many years. She has a remarkable movement memory and would give valuable assistance in the form of demonstration. A programme was drawn up starting with elementary and progressing to more advanced studies based on diverse aspects of movement. We invited friends to come along and share the occasion with us.



Day of Remembering :  
Tetrahedron Study

The day was a happy one. Enid so obviously delighted in presenting the compositions of her friend. She sincerely believes in the value of the studies, and this made it a very special experience for all of us. Using her own particular style, which builds upon the strengths of each individual, she led us through studies emphasising successive flow, playing on levels, effort and space harmony. There was lively discussion in an informal atmosphere, and we enjoyed recalling pleasant memories of Sylvia's inimitable style.

During the lunch break we listened to a recorded interview of Sylvia, made by Enid and Jane Bacon on January 24th 1989. Sylvia was then 87 years old, and it was particularly

moving for us to hear her recounting her childhood in Switzerland, and her early days of training with Rudolph Laban in Germany. It was as if we were transported back in time to the kitchen at Stanton Avenue, and the wonderfully refreshing days we had spent there.

The afternoon was devoted to a tetrahedron study and also to one based on the points of the icosahedron. As we revised these studies, learned possibly two decades ago, I personally was able to recapture the excitement of becoming aware of how and where I was moving; and, I reflected, we have been very fortunate indeed to receive an insight into movement awareness from one so knowledgeable as Sylvia.

Although the day was tinged with sadness at the passing of an age, I also felt the optimism that Sylvia conveyed in her teaching, stressing that movement is life.

Her personality, her teaching, and her love of life are remembered with fondness.

## DANCE SCIENCE AND THE DANCE TEACHER: WHAT IS THE MESSAGE?

Lynne Sundermier

"The teaching of classic dance is a conservative calling; new departures, new methods are rare..." George Balanchine (1986)

Until quite recently, pairing the words "dance" and "science" might have seemed a contradiction in terms. Dance, after all, is an art. Science is an analytical system.

Youngsters who enroll in dance classes don't expect lessons in science. Yet, "behind every successful technique is a fundamental scientific concept or



natural law" (Brancazio, 1984). "Dance science" is the application of these scientific concepts to the technique and training of theatrical dancers. The goals in this process are self-evident:

- increased physical performance
- decreased training time
- longer dance careers for professionals
- safer participation for recreational dancers
- fewer injuries for everyone.

The message here for dance teachers is that science in the dance lesson is a valuable, even necessary, part of a student's training. In order to heed this message, "new departures, new methods" in teaching dance may be needed.

### Tradition and Science/Artist and Athlete

Theatrical classical dance has evolved through its 300+ years of development as a composite of the creativity and intuition of the great dancer/teachers: Noverre (1760), Blasis (1820), Cecchetti (Beaumont, 1922), Vaganova (1946) to name a few. Contemporary dance forms also have been "defined" around movement preferences and artistic interpretations of some innovative 20th century dance professionals (e.g. Duncan, Graham, Limon, Humphrey, Cunningham, Tharp) (McDonagh, 1979). Each dance idiom has its particular training methodology and movement vocabulary, requiring both artistry and athleticism appropriate to the desired aesthetic. The ease and grace with which a well-trained dancer performs feats of balance, strength, and agility are testaments to the success of traditional training methods. Nonetheless, a "discovery" within sports and athletics in the last decade should be of interest to all dancers and dance teachers. Researchers have found that different physical parameters and motor skills can be better understood (and ultimately improved) through scientific analysis. (Marconnet & Komi, 1986; Puhl, et al, 1985; Brachl, et al, 1982); Cantu & Gillespie, 1982).

Dancers are elite athletes (Caine, 1984) as well as expressive artists. Although the truly artistic elements of dance will always be beyond

scientific quantification, athletic aspects of the dance instrument — the dancer's body — can benefit from the same kinds of scientific evaluations that are done in sports science and medicine.

For dance teachers, this means there is a need to keep abreast of research literature in dance and related sports. Some changes may be suggested. Elements of class syllabus, training regimen, and technique may undergo metamorphoses as physical performance and teaching methods are evaluated on a scientific as well as an artistic basis. The role of science in this process is not to debunk traditional methods, but rather to help those methods evolve in concert with late 20th century knowledge of anatomy, physiology, and physics. The willingness with which dance teachers accept and implement any suggested changes will determine the value of basic research.

### What have we learned so far?

Some research has already raised questions about the efficacy or safety of certain exercises, and the accuracy of historic descriptions of some dance movements.

To grand plié or not to grand plié...

Grand plié is an exercise used in most theatrical dance idioms. (Fig. 1) It is traditionally a part of the "warm-up sections of class. (Vaganova, 1946; Sherbon, 1975) From a standing position, the body's center of gravity is lowered by ankle dorsiflexion and knee/hip flexion "until the thighs are horizontal" (Grant, 1967), and then raised again to a standing position. This exercise is functionally similar to "squats" or "deep-knee bends."



Fig. 1 Grand Plié — 1st position

The patellofemoral (knee joint) mechanics of large degree knee flexion have been discussed by numerous authors (Grana and Kriegshauser, 1985; Maquet, 1984; Gradinger, et al, 1982; Goodfellow, et al, 1976). There is general agreement that knee flexion beyond 90 degrees while weight bearing (as in "squats") requires large quadriceps forces which produce elevated retropatellar (behind the knee cap) compression, called patellofemoral joint reaction force (PFJR) (Wirhed, 1984; Huberti and Hayes, 1984). Beyond 90 degrees flexion, the patella articulates not just with the femoral patellar surface, but also with the cartilaginous surface of the femoral condyle that articulates with the tibia (Grant & Basmajian, 1965). Frequent repetition of this movement can cause repeated microtraumas (tiny tears) that are a common cause of injury in athletes. (Micheli, 1988; Franke, 1982; Mironova, et al, 1982) Since there is high incidence of knee pain among dancers (Reid, et al, 1987; Teitz, 1987; Clippenger-Robertson, et al, 1984; Rovere, et al, 1983; Quirk, 1983), it is reasonable that movements known to stress this joint should be greatly reduced or avoided. Gelabert (1980) has recommended a maximum number of six grand pliés per hour of class.

Should grand plié be eliminated from the dance warm-up? Teitz (1987) cautions that even "minor aberrations in plié technique, repeated over time, may produce clinical problems." Clippenger-Robertson, et al, (1984) note the apparent susceptibility of the dance population to chondromalacia patella (degenerative softening of knee cartilage) and suggest that technique errors, including misalignment during grand plié, are important considerations in patellar patho-mechanics. While remarking that the grand plié is a cornerstone of the artform, Micheli and Solomon (1987) acknowledge the vulnerability to injury that comes from performing the exercise improperly. Weiker (1988) says of the knee cartilages, "the menisci are most susceptible to injury in the acutely flexed position (such as grand plié)." Considering the anatomic variation among students (Micheli, 1988; Stephens, 1987; Quirk, 1987; Robinson, 1982; Hardaker, et al, 1984) and the likelihood that technique and training errors are endemic (Clippenger-Robertson 1988; Molnar, 1987; Kravitz, et al, 1984), the negative aspects of grand plié seem to outweigh any value to the muscle groups for which the exercise is done. It is a tradition in spite of itself.

With the possible exception of grand plié in 2nd position (Fig. 2), keeping knee flexion to 90 degrees or less with PFJR force  $2\frac{1}{2}$ -3 times body weight as compared to more than 7 times body weight with 130 degrees (Reilly & Martens, 1972), it seems evident that grand plié should not be introduced into a training syllabus until



Fig. 2 Grand Plié — 2nd position

the dancer's strength, placement and technique have been well developed, probably to advanced levels. This creates an interesting contradiction. Traditional opinion has it that grand plié is necessary for the achievement of advanced skills. Yet, science shows us that grand plié can be executed with some margin of safety only by those whose skills are already approaching advanced levels, and whose anatomy is dance-appropriate. Is it possible to achieve advanced level dance ability without grand plié in the training regime? Once or twice-a-week recreational level dancers, who represent the majority of all dance students, and who will never aspire to nor achieve advanced level technique, can develop good basic technique and dance "pleasingly" with a syllabus that uses grand pliés in 2nd position only (as described above) (Sundermier, 1988).

Further research is needed before we have definitive answers to questions about the necessity or value of grand plié for training dancers. Until that time, dance teachers should read the literature, evaluate the needs and abilities of each of their students, and proceed with caution.

### Aesthetic Illusion vs. Biomechanics

Other exercises in the training and performance repertoire of dancers have been analyzed utilizing scientific instruments for measurement and evaluation. Traditional directives for these exercises describe aesthetic illusions, movements as they are perceived by the human eye. Scientific analyses have revealed mechanics, normally unobserved, that conflict with some traditional instructional cues.



For example, a biomechanical study of "grand battement devant" (large kick forward) (Fig. 3) found upward pelvic rotation, lumbar spine flexion, and gesture-side hip displacement in all four highly trained subjects who performed the exercise (Ryman, 1978). According to tradition, none of these movements should happen. Though hardly detectable to the unaided eye (mostly because the dancers learned to mask the movements by maintaining upper-body stability in the sagittal plane), these movements, nonetheless, form the functional mechanics of a large kick forward.



Fig. 3 Grand Battement Devant

#### Aesthetic Illusion vs. Physics

The turning jump "tour jeté," also has been analyzed (Hinson, et al, 1972; Ryman, 1974; Laws, 1984). Traditionally, "tour jeté" is described as a vertical jump after which "in mid-air the body is flung over" (Grant, 1967). A highly regarded book by Kiesten & Stuart (1986), now in its 22nd printing, contains a similar description and illustrations that comply with the classical directive. However, cinematographic analyses of "tour jeté" show that turning begins before the dancer pushes off from the floor. Angular momentum associated with the turn in the air comes from torque exerted against the floor before takeoff. (Laws, 1984) The aesthetic illusion of "tour jeté" may comply with traditional directives, but the mechanics are consistent with the laws of physics.

#### What does this mean for dance teachers?

Successful students seem able intuitively to reconcile differences between mechanics and verbal cues. Following traditional directives, they can create the desired aesthetic illusion while receiving kinesthetic feedback to the contrary. However, discrepancies between teaching cues and actual movement create two potential problems:

- (1) Those students with "too literal" an interpretation of teacher instructions may become frustrated or injured while trying to comply exactly with traditional directives.

- (2) It seems likely that these discrepancies lengthen training time needed to master the movements.

Since verbal cues dominate instructional time (Borrelli & Skrinar, 1982; Cheffers, et al, 1980; Lord, 1980), these cues should be accurate and complete; they should describe both illusion and illusion-creating process. Dance science research can help teachers to identify which movements in the dance repertoire differ from their traditional descriptions. With this information, dance teachers can then adjust the instruction to reflect this more sophisticated understanding of human function and physical science.

#### Learning a new "Common" language

Physicians and sports scientists have contributed directly to the development of dance science. At first, these researchers knew little of the particular training techniques or physical demands of dance. (Micheli, 1982) This is understandable. Dancers have a very specialized language with which to describe the movements and methods of their craft. They also require extremes of physical function, such as flexibility and joint range of motion significantly above the norm (Reid, et al, 1987), that may be poorly understood outside of the profession. The author had a personal experience with a hamstring injury that was both painful and reduced, by several degrees, the range of straight leg hip flexion. The attending physician found the remaining range of motion to be so far above average, even with the professed decrease, that he had little to offer in the way of advice or sympathy. His suggestion to "stop dancing until the pain stops" was hardly the kind of prescription a dancer takes seriously.

With continued interaction between dancers and sports science professionals, understanding has increased. At present, much of the dance-specific scientific literature is written by concerned physicians and sports scientists who are outside of the dance profession (Sammarco, 1986; Stephens, 1987; Cohen, 1987; Kravitz, 1986) These people have made an effort to learn the "language" of dance so that they can better address the particular needs of dancers. The dance community can return this favour. Dancers and dance teachers can learn the scientific language used in dance-related (or relevant) scientific research.

Many excellent articles are written in terminology from appropriate areas of science (e.g., kinesiology, biomechanics, physiology). For example, a "retiré" or "passé" position in the dance vernacular is hip flexion, abduction, and lateral rotation with knee flexion and ankle plantar flexion in kinesiological terms. (Fig. 4) This language is more exact in its ability to describe. Also, the use of this terminology requires a good understanding of muscle actions and joint positions. For dance teachers, the need to keep current on dance science research creates the necessity of mastering this vocabulary of relevant anatomical terms and basic physiological concepts. In doing so, dance teachers can further refine their own understanding of human physical function. This increased knowledge and the appropriate vocabulary can be passed on to students. The result — greater understanding among dancers, dance teachers and dance/sports science researchers — will benefit everyone.



Fig. 4 Retiré

#### Raising more questions, searching for answers

Research literature provides dance teachers with a valuable tool: information. With insightful reading, even books and articles that are not dance-specific can be found to contain valuable information directly applicable to technique, training, and performance of theatrical dancers. This information can be used by dance scientists and teachers to question, and then to analyze, dispassionately, the means by which we train dancers to dance. Some long-practiced methods in the various dance idioms may appear inefficient or counter productive when held up to scientific inquiry.

#### "Hinge" jazz exercise

For instance, pathomechanics of the knee mentioned above in regard to grand plié could be applied to the hinge-exercise dance manoeuvre used in some jazz and modern dance classes. (Fig. 5)

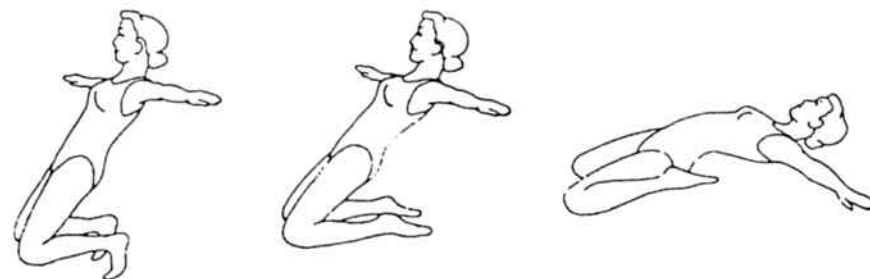


Fig. 5 "Hinge" Exercise

The movement requires a posterior shift in the center of gravity and increasing degrees of knee flexion which are known to increase retropatellar pressure (Bandi, 1977). Large quadriceps tension resists the flexion moment (at the knee) of body weight (Grana & Kriegshauser, 1985). Tension increases as the dancer slowly descends to the floor, eventually finishing supine, lower legs flexed beneath the body. With frequent repetition of this exercise, greatly elevated PFJR (patellofemoral joint reaction force) and stress at the knee joint can become an injury-producing mechanism. What are the implications of this information?

#### Rond de jambe en l'air

Knee joint mechanics are also an issue during rond de jambe en l'air, a traditional exercise in ballet technique in which the lower leg describes a small elliptical circle toward and then away from the supporting leg (circling either inward or outward) while the upper leg is held flexed, abducted and laterally rotated. (Fig. 6) The thigh of the working leg must remain motionless, all of the rotary movement coming directly from the knee joint (Lawson, 1983; Grant, 1967; Vaganova, 1946). Each circular movement should end with a strong extension and straightening of the knee joint (Sparger, 1970).



Fig. 6 Rond de Jambe en L'air



Because of its condylar structure, the articular surfaces of the knee are not congruent. Ligaments and soft tissue provide the knee joint with necessary stability (Muller, 1982). A total range of about 50 degrees vertical axis rotation is possible when the knee is flexed to a 90-degree angle with the thigh. (Luttgens & Wells, 1982). Rotation is not possible, theoretically, during full extension, as the ligaments that give the knee its stability are fully taut in extension (Muller, 1982; Frankel, 1971). Sparger (1970) suggests that movements such as *rond de jambe en l'air* involve "increasing the normal slight rotation of the knee joint." Is greater vertical axis knee movement a condition we should "train in" to dance students? Rotation at the knee is a "subtle movement" (Sweigard, 1974). Ligaments and soft tissue provide the functional stability of the knee joint; greater rotational movement implies a "stretching" of this tissue support. Does this enlarge the normally small area on the tibia within which the vertical axis intersects the tibial plateau, possible creating a stability problem? Dance-specific research will help answer these and other important questions.

### Conclusion

Dance teachers have been practicing their profession for generations; dance science is still in its infancy. The contribution that dance science can make to the dance community will depend, ultimately, on the teachers' enthusiasm for, and acceptance of, this new evaluative tool. In the future, dance teachers may be expected to have academic/scientific credentials as well as artistic ones. This additional training will result in better, thus safer instruction for dance students.

*(Bibliography available from the Editor on request)*

## MOVEMENT & MOTIVATION

*an extract from the forthcoming book "Tapping Management Potential: releasing the power of commitment in individuals and teams through the Action Profile® system"*

Pamela J. Ramsden

Action Motivation is the inbuilt drive to think and take action. It is the natural impulse toward action thinking or 'thought in action' which is fundamental to the conscious human being as a 'vehicle' for the ceaseless ebb and flow of movement. Movement creates the bridge between thought and action. It both stimulates thought and enables the thought to be expressed physically, in action, providing a tangible outcome.

When a particular movement quality is experienced in a movement which integrates posture and gesture it triggers an associated conscious thought process. Because, by its very nature, a particular movement quality enables a particular type of action, it requires or 'asks for' the conscious brain to match it with a particular type of thinking.

Directing movement for instance enables focussed action, so it 'asks' the brain to provide focussed thinking. The movement quality is so perfectly what it is that it must be accompanied by the appropriate process.

For example to move in an integrated directing way and at the same time to be thinking in a wandering, unfocussed fashion is a contradiction in terms and probably impossible to do. Such a contradiction can only be expressed by splitting the body up into contradicting gesture or posture/gesture systems. It is questionable whether consistent action thinking of any type can be performed while the body is splintered into different movement qualities.

Because the human body **must** move, so we must be action motivated. The natural inevitable ebb and flow of life through movement dictates this. The type of action motivation is dictated by the type of movement quality that is preferred by the individual's body/mind system. As we know, this is reflected in the Action Profile of the individual.

The following extract attempts to show how the movement qualities are linked with the action motivations.

Each polarity of each movement quality engenders two associated thought processes. Each pair of thought processes has a particular outcome.

### ATTENDING TO THE POTENTIAL FOR ACTION



(It will be assumed that all movements described are Posture-Gesture Integrations, meaning that the whole person is involved with body and mind united in thought and action.)

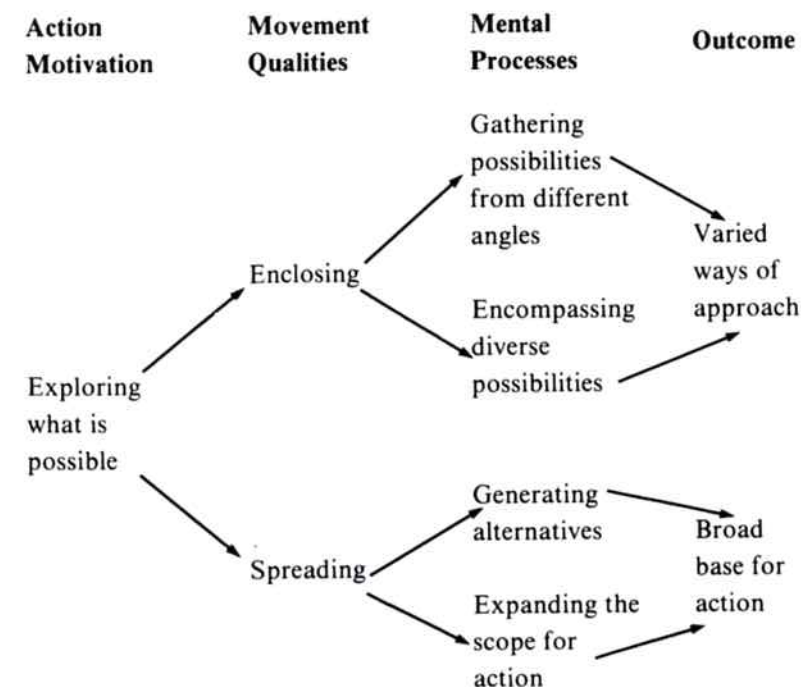
When a person does **Indirecting** movements he or she is able to focus energy in a way that connects several different points. When it is done with posture gesture integration it means that all the attention is channelled in a way that connects one focus of attention with another.

As result the person is able to make connections between one facet of the information and another. It enables him or her to see which aspects are

similar to each other. This in turn enables the grouping of items of information together under different headings and classifications. As a result the information is put in order so it can be easily understood.

When a person does a **Directing** movement, he or she is able to focus energy toward one point. When it is done with an integration of Posture and Gesture and the person 'becomes' what he or she is 'doing', all of the attention can be channelled toward a specific point.

This pinpoint focussing of attention enables the person to probe for information and to make distinctions between one thing and another. Probing for information reveals more and more specific items of data. Making distinctions gives greater and greater definition to the information by revealing how one piece is different from another. As a result of this the person is able to make a precise analysis of a situation.



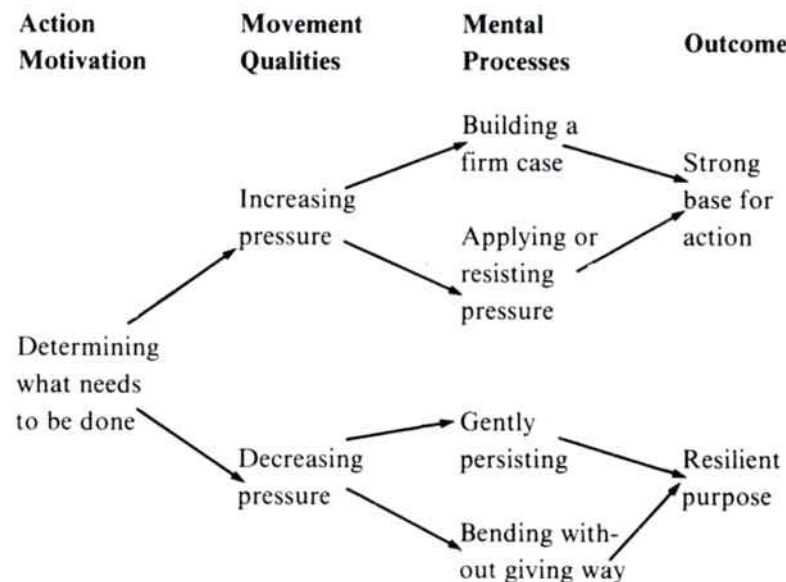


When **Enclosing** movements are done the individual is able to move through and embrace a variety of different vantage points in relation to the surrounding environment.

It enables him or her to bring possibilities together from a number of different angles. This in turn enables the toleration of apparently opposing ideas within the same sweep of attention and hence to encompass diverse possibilities within the scope of interest. The result is varied ways of approaching a situation.

**Spreading** movements allow a person to open up to and scan an increasingly broad view of the surroundings. This means that he or she can see there are a number of additional ways to approach a situation and so alternative options can be generated. It means also that he or she can see that the scope for action can be expanded and more is possible than was originally appreciated. This creates a broad base for action.

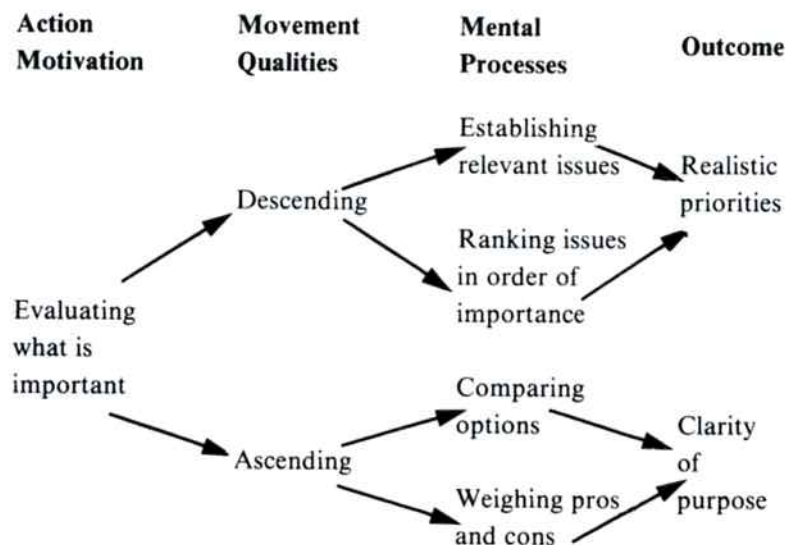
## INTENDING TO TAKE ACTION



With **Increasing Pressure** or firm movements a person is able to put all his or her body weight behind any action taken. By applying this firm weighty energy to what is thought to be needed all the reasons and feelings in favour or against a particular intention can be stacked up with a sense of firmness which fuels the strength of resolve. When events or opposition occur which might detract from the resolve even more pressure can be applied to resist adverse pressure in order to sustain the case. This leads to the formation of a strong base for action which will not be dispelled by counter arguments or influences.

When **Decreasing pressure** or 'light' movements are used, the person is able to literally 'float' above a situation. It requires strength to be light for the weight of the body must be rarefied in order to create the sensation of overcoming gravity. This means that the person has the strength to gently persist with their intention. When obstacles arise, or when thoughts or arguments are brought to bear which could be undermining it is possible, simply to bend with the force of the blow, but then to spring back again. There is no giving way. Thus the purpose is resiliently pursued.

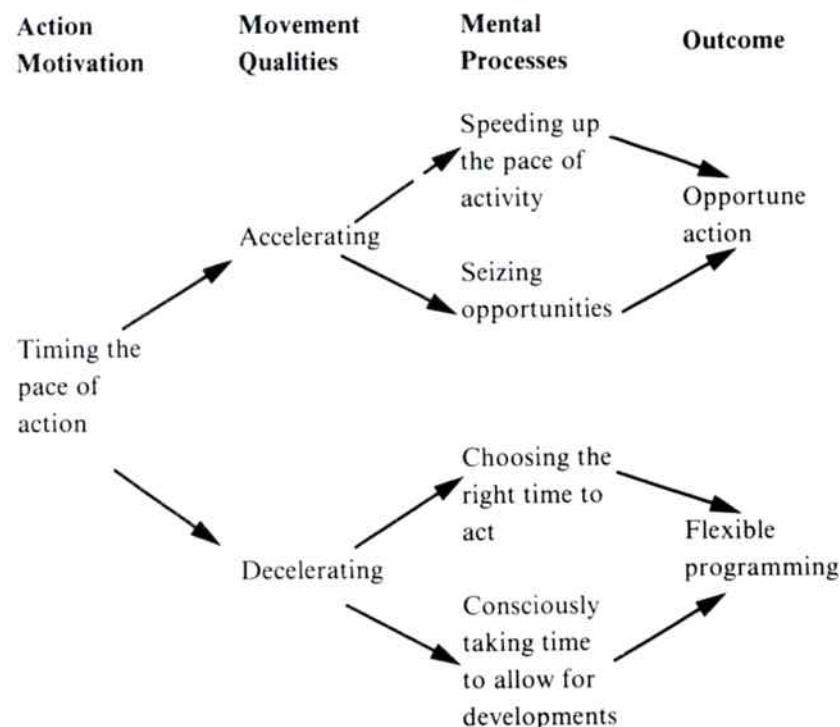
(continued on next page)



**Descending** movements enable a person to get beside and below whatever he or she is facing. This means a sense of proportion can be gained about how big or small it is in relation to him or herself. This type of perspective enables the person to judge the relative importance of various events and factors and establish whether they are issues which he should take into consideration. In any situation therefore it is possible to assess what are the relevant issues. By continuing to assess the relative 'size' or importance of various issues it is possible to say which is most important, which second most important and so on. Thus it is possible to rank the issues in order of importance. Knowing the relative importance of whatever is faced enables the establishment of realistic priorities.

When on the other hand, a person does **Ascending** movements he or she moves beside and above whatever is being faced. This provides a way of looking down on and comparing one thing with another in terms of their size in relation to each other and to him or herself. This means it is possible to become clear about the nature of their relevance. In addition different aspects of the same options or factors can be compared. Thus their pros

## COMMITTING TO ACTION



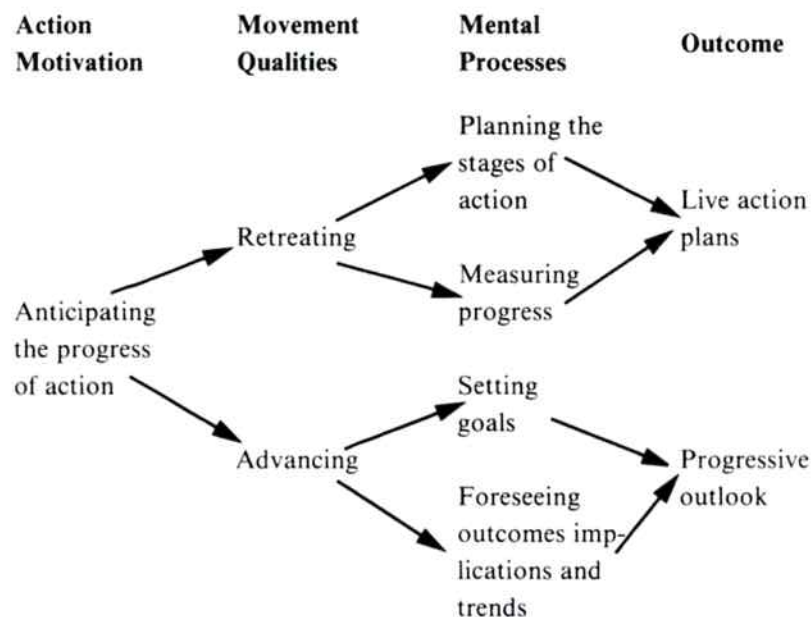
and cons can be assessed in relation to what are now known to be the most relevant criteria. This will crystallize why a particular option or factor is more important. Because it is now known, not only what is important but also why it is important, the person is able to be clear about the purpose.

With an **Accelerating** movement a person can do just that - accelerate or speed up both physically and mentally. Accelerating should not be confused with 'fast'. Accelerating requires a change of pace: from one pace to a faster pace. It means that a person is able to speed up the pace of activity and to seize opportunities. To seize an opportunity one needs to be in a state of alert readiness. This is engendered when a person is prepared to accelerate. This alert attitude to time and the passing of events predisposes a person to notice opportunities and enables him or her to speed up enough



to seize them before the moment passes. This provides a facility for opportune action.

**Decelerating** involves the physical process of slowing down, which in turn promotes a calm attitude of mind in which it is possible to perceive that the right amount of time for any desired action, is available. The person feels able to stretch time out and thereby slow events down. There is no rush, hence the person can calmly choose the right moment to act. He or she can consciously take time to allow for certain events or developments to take place of their own accord, thus maximizing the appropriateness of whatever actions are initiated. As a result the person can programme their interventions in a flexible way in tune with the changing pace of other events.



When a person **Retreats** he or she is able to get back from what is ahead, and create a longer distance between him or herself and whatever is being aimed for. The person is in a better position therefore to see what steps and stages will be needed in order to attain a particular goal. Hence the stages

can be planned before taking any action. As he or she progressively assesses what stages are needed, what stages have been accomplished and what is still left to do it is possible to measure progress. This means that step by step action plans are created which are constantly kept alive and up to date according to the latest progress.

The movement of **Advancing** enables a person to see further ahead and to get closer to whatever is ahead of him. This enables the person to mentally transport him or herself toward a desired place in the future. As a result goals can be set. By constantly looking ahead the outcome of a particular train of events can be foreseen as well as what the trends are and what would be the implications of a particular course of action. This results in a forward looking and progressive outlook.

## DANCE, THERAPY AND THE QUASI-PERSONAL IN ART

Alan Salter

### Introduction

Historically, Laban (1948) pioneered a vision beyond then current notions of bodily exercise for health, to the creation of an authentic art of movement which should infiltrate the aesthetic generally. He perceived circumscribed and deformed movement patterns as part and parcel of general harm being done to physical, mental and social life.

Since then the very individual sense of predicament and loss which seems integral to Western experience has been paralleled by a compensatory growth in humanistic and insight psychology. Importantly, the arts offer, in a shareable form, meaning and beauty in a disordered and ugly world. Even at the most ordinary level of participation, they are an opportunity to endorse and instantiate a worthwhile understanding of the human condition.

Currently dance, drama, music and visual art are all being studied and applied as a means of personal re-creation and therapy. Theory, practice and institutionalisation (including accreditation and regulation) are rather rapidly afoot, though mostly in each art independently rather than within a broad aesthetic approach.

Such summarily stated considerations have stimulated my own interest in relating a philosophical thesis to therapeutic concerns. This may seem an unlikely project, but the connections between these fields are obvious enough when you look. Take, for example, the concepts of catharsis and empathy, both valuable in therapy but requiring a grasp of their origin in classical and modern aesthetics if they are to be properly applied.

### **Quasi-Personality and Therapy**

The thesis (Salter 1983) comprised a philosophical account of art in terms of works being experienced as quasi-persons, and drew largely on dance for its exemplary cases. The central idea was that art embodies personality, that we respond to the human world of the work as a whole, relate to it and gain insight from it rather as we do when encountering people as genuine individuals rather than in perfunctory or role-enacting ways.

With hindsight my thesis can be seen as co-ordinating elements from two philosophers familiar to dance scholars — Langer and Arnaud Reid. The former provides an account of forms of feeling, the latter of acquaintance knowledge. Given a notion of persons and concepts of autonomy, expression and embodiment, it clearly becomes possible to bring all together in a new way that may explain our interest in and benefit from art. Art is not merely pleasurable or commemorative, nor just an exercise in taste or symbol-reading: it is akin to experiencing a personal acquaintance.

I felt originally that this theory might offer a common philosophical ground for the therapeutic practice of the arts. Its appeal to dance also made possible a development of the rather neglected psychological aspect of Laban's thought. The art therapies seemed at first diverse not only in the traditions of their own media but in their psychological resources — the stimulus of Moreno in drama, the Jungian contribution to visual art, the influence of mental handicap application on music, and so on. My own

recent progress has been to become a psychologist and therapist and thereby complete a platform from which to reconsider the relevance of the thesis.

Ideas in the philosophy of art are sometimes best seen as extractions of a particular element or aspect, of a limiting case. Setting aside the collective value of art in society, how might the making or appreciation of works be valuable in enhancing individual psychology and reducing distress or impairment? After all, if art were essentially about intellectual puzzles its possible relevance to therapy would be slight. But quasi-personality would be an explanation relevant both to the originator (imperfect though creation may be in therapy) and to the spectator of excellent works who can relate and respond to their lucidly expressed individuality.

Obviously, an avowedly self-expressive dance or an autobiographical novel are in no way more likely to have 'stronger personality' than say a classical concerto or an abstract sculpture. As for pathology, there is a place for diagnostic symptom-spotting but that adopts a more clinical stance. A rough distinction in helping can often be drawn between the broad pursuit of betterment and the attack on specific disorder — compare the nondirective counsellor promoting awareness and the clinically oriented therapist eliminating a behaviour. My concern here is essentially with the first category but an adequately developed medium of art therapy should also deal with the second.

Respect for another, aesthetic distance from a work, unselfishness in creation, are equivalent consequences of autonomy. Art has the therapeutic advantage of being lucid beyond the murkiness of life (the novelist Maugham complained that the ordinary man does not know himself and so cannot tell you much), and its expression is wholly embodied, to use the term in Reid's helpful way, in its aesthetic actualisation.

### **Persons**

The concept 'person' is one bridge across the long division between mental and physical in philosophy, and so part of the modern attack on the problem of dualism. To today's common man, (if not always to the scientist or philosopher,) the reality of the material world seems clear



enough and the problem lies in explaining the mental. Historical concepts of soul, mind and consciousness remain available, but technology's artificial intelligence and the tide of mentalist superstition and occultism speak of our insecurity.

The practical integrity of body and mind in the action and essential identity of the individual is, let us agree, at least normative — without that most human face to face interactions let alone movement assessment would be incomprehensible. The art of dance can particularly serve such integrity, just as verbal psychotherapy may specifically counter the untruthful dislocation of thought and speech.

In an account due to Strawson (1969) the concept person is logically primitive to concepts of a human body and of individual consciousness: these can only be accepted as non-selfcontradictory by being recognised as abstractions derived from our knowledge of persons. So a concept such as depression precisely spans the place which might otherwise invite division between behaviour (in a depressed way as we observe of others) and feeling (which depression we know directly). This account is, as said, one of those which resist the driving of a wedge between mind and body and feeling and behaviour. Laban's sketchy theory of mind also, I think, (Salter 1985) by-passes dualism.

The person-centred counselling of Rogers (1961) proposes that psychological improvement can generally be achieved through a good (but bounded) relationship with a helper in which warmth, empathy and genuineness are key features. To those who have engaged with some freedom in dancing with others it is not paradoxical that the provision of aesthetic boundaries can in fact be liberating, promoting a more authentic interaction than normal civilities encourage. Indeed, conventional behaviour can become a mask, the existentialist's bad faith.

In describing the paradigm cases of relationship with others in life, Reid (1976) points to how "we feel with, and often for, them in direct encounter". He emphasises that "it is this individual (individual not instance) for whom I have to have empathy and sympathy". Our response

to others may be to them as organic individuals, of our own kind, or to them as instances, representatives from a structure of social concepts.

## Works

Art works can be sorted out in many different ways, in terms of historical schools, critical traditions and so on, but many of these will be largely irrelevant to therapy. At a practical level decisions about the therapeutic means most suitable may sound trivial to those without the expertise to know better — if a person's limitations are severe choices might be a short floor movement phrase with security or a simple answering tune with communication. Helping a person of complexity and sophistication makes corresponding demands on the choice of means. As composition develops towards art it may be useful (Salter 1977) to distinguish between structural works in whose make-up are embedded criteria most accessible to our rationality and organic works which most evoke a sensate response to their uniqueness.

To support a notion of quasipersonality a corresponding 'psychology' must be possible. Consider, by way of the briefest example, rhythm as an aesthetic element. Simple-mindedly rhythm is a recurrent pattern of some sort for which structural manipulations can readily be laid out. But it is important to notice that even in the obvious examples of strict musical forms and modular architecture, the expressiveness of rhythm is influenced by other aesthetic elements and framing.

Even the speed of a regular pulse and the rudimentary stress patterns of rhythm match some biological and temperamental qualities, and manipulation varies and develops these too. Another, perhaps more organic, handling of rhythm, might spring from its inherent possibilities of repetition (boredom or insistence, automatism or ecstasy), imitation (emulation or derision, separation or collectiveness), transformation (shadows or echoes, parodies or idealisations), scale change (as then so now, as small so large), and so on. Perhaps it can be seen that as rhythmic features grow toward the whole form of a work, so they can contribute to the richness of a quasi-personality.

Langer (1973) perceived the inadequacy of the 'recurrent' definition and recognised as rhythmic all elements contributing to the awareness of form. It is through an analysis of rhythm that she connects fortune and comedy, fate and tragedy.

The study of single works in order to unpack them psychologically has provided a kind of test of aesthetic quasi-personality. For example Swan Lake is a great ballet which is also a splendid case-study and may be approached psychoanalytically. It is also possible to take an art movement such as Expressionism and search for features common in the psychology of such works rather as the unconscious Shadow may be recognised as predominant in a group.

### Art and Life

There is, on both the socio-cultural and individual level, a reciprocity between art and life (in movement experience Laban identified both impressive and expressive processes). Presenting carefully selected works can itself be therapeutic, and these may make their impact with or without explicit commentary. At the least, good art is free of the hypocrisy and deceit (though it may of course refer to them) which often confound knowledge of self and others. In art therapy production by the subject is much more usual, but this is no more discharge and contributes to understanding and resolution.

Telfer (1970) has provided a philosophical account of how liking between persons in ordinary life is a "quasi-aesthetic attitude" and so valuably pointed to the other side of the thesis coin. Even the broad shaping of our own individual lives may be informed by an aesthetic sense of balance and rightness, variety and unity. We may come to see our lives, within the medium of their circumstances, as wrought and expressive wholes.

The work of therapy is itself a process towards lucidity and form. Certainly it is possible through the imaginative medium of art to explore the otherwise dangerous, recognise the seemingly unacceptable, understand what is objectified and give due regard to the other.

If the thesis of quasi-personality is a limiting case of the ways in which we apprehend art, it does emphasise the vitality and relevance of artistic activity to our well-being.

### BIBLIOGRAPHY

Laban, R.	Modern Educational Dance	Macdonald 1948
Langer, S.	Feeling and Form	Routledge 1973
Reid, L.A.	Feeling, Thinking, Knowing in Proc. Arist. Soc.	(UK) 1976-7
Rogers, C.	On Becoming a Person	Houghton 1961
Salter, A.	The Curving Air	HFA 1977
Salter, A.	Dance & the Quasi-Personal in Art	(PhD CNAA) 1983
Salter, A.	Movement & Mind in Movement & Dance	(UK) 1985
Strawson, P.	Individuals	Methuen 1969
Telfer, E.	Friendship in Proc. Arist. Soc.	(UK) 1970-1

### BOOKS AND REVIEWS

#### RUDOLF LABAN: AN INTRODUCTION TO HIS WORK AND INFLUENCE

By John Hodgson & Valerie Preston-Dunlop  
Northcote House: 1990 BN 0.7463-0584-2

Julie A. Tolley

This long-awaited book is in two parts. The keen student of dance will make a bee-line for the second part which is a comprehensive reference file with immense potential for research studies consisting of chronologies of principal events in Laban's life, his dance works and his writings plus reference lists to principal archive collections, Laban Schools, Dance Choirs etc.



The first half of the book is a series of essays by the authors covering a number of "fields of influence" of Laban's work, ranging from his innovations in the theatre to his work in therapy, from his concept of work to his fight for the status of dance. It is through this interpretation of Laban's work that the authors establish their many and varied aims for the book:

- to encourage an interest, an objectivity and a growing understanding of Laban's work
- to look objectively at the broad span and central issues in his life and work
- to draw together a composite view from the authors' own professional bases
- to set Laban's work in context
- to give a thought-provoking introduction which can lead to a genuine understanding and perspective for application
- to make available more information

My own response to the book, whilst welcoming it warmly into the dance library, was that the very nature of the man prevented the book from obtaining the coherent perspective one might be hoping for, particularly from the aims stated in its introduction. Laban, to quote the book, had a complicated and diverse personality and no-one can doubt his seminal influence on the development of dance and dance in education, in this country in particular. It seems possible to document the influence, to monitor the progress and development of his ideas but not to bring us closer to the man. Having read the book, I felt no closer to this man, whose work I have experienced, and whose ideas I have taught, than I did as a student some 15 years ago.

The book seems to be able to and to want to deal with the man and his work as separate entities. Why are we tantalisingly told: "Deliberately, all reference to his personal life is omitted except where it is deemed to influence his work." (Preface to a short chronology of principal events and influences in Laban's life.)? Who among us has a personal life that does not, in any way, impinge upon or influence our moods, choices, work, etc?

The authors undoubtedly have the benefit of much additional material we are not privileged to have and the advantage of 20 years research into the man and his life. That should not be underestimated. It also gives them a perspective the reader cannot have and I found a sense of personal frustration at the sometimes seemingly liberal interpretation of material in the essays which remained, as the style is discursive rather than academic, for the most part unreferenced and in sharp contrast to the specificity of the reference file.

Who is this book for? I don't believe it is for the novice student. I would place it at somewhere in the middle of one's dance education. Any dance student needs to be introduced to Laban's ideas, experience them in practice, try them out. Then this book would come into its own (amongst others) as it could be used to go back, re-explore, delve deeper and evaluate his work and the readers' relationship to it. I don't think they would know the man much better at the end but the breadth of his influence and the scale of his work most certainly.

*Julie A. Tolley MA. was trained in Dance at I. M. Marsh College, Liverpool. Formerly Director of The Yorkshire Dance Centre, Leeds and Principal Arts and Entertainments Officer, York Leisure Services. Currently seconded to deal with the introduction of Compulsory Competitive Tendering into Leisure Management in York.*

## **"CHOREO-GRAPHICS"**

**by Ann Hutchinson Guest**

*A Review*

Sally Archbutt

Most of the general public is still unaware that dance notation exists. Most dancers and choreographers have only heard of one or possibly two systems, Benesh notation and Laban notation and few have a practical working knowledge of either. Writing and reading dance movement is still generally regarded as a specialised field and left to dance scribes and reconstructors.

Ann Hutchinson Guest's book reveals the little known fact that at least 87 different dance notation systems have been invented over the last five hundred years, that 54 of these have been invented since the publication of the Laban system in 1928 and 25 since the Benesh system was published in 1956. It is dedicated to the unsung people who have toiled in striving to preserve the art of dance and capture the essence of movement on paper. Most pertinently for the future it is also dedicated to those who "instead of contemplating inventing a new dance notation system, discover what has already been achieved and contribute to the art of dance by directing their energies and talents to the perfection of the best one available".

The text presents a comparison of dance notation systems from the C15th until the present day. Its purpose is "to explore the subject of dance notation itself, both the graphics used and the underlying thinking and movement analysis". Notation systems are grouped into five categories according to their basic signing method: 1. Words and word abbreviations. 2. Track drawings. 3. Stick figures. 4. Music notes. 5. Abstract signs.

The comparison of systems is based on how various facets of movement, such as parts of the body, direction and level, timing, bending and rotating, positions of the feet, turning, walking and jumping are signed. For each system there are clear examples and explanations. There are also summaries of the advantages and disadvantages of each system, which helps the reader to understand why, for instance, after being widely used in Europe for a century, the Beauchamps/ Feuillet system fell into disuse, and why many other systems aroused little interest beyond the circle of their inventors. With regard to the main dance notation systems in present day use, in the view of the author "only time will tell which system proves to be the best in its inner construction, its ease of use, and the satisfactory results produced within a range of application and at various levels of descriptive detail".

The result of many years of research, the book is a unique 'tour de force' as an illumination of different ways of perceiving and analysing dance movement and as a historical collation of the graphic sign languages used to communicate dance instructions and preserve dance forms. The author is to be congratulated and the book deserves a valued place in every College and serious dance-lover's library.

For those who believe in the importance of dance literacy the book's weakness is perhaps that, in fulfilling the aim of objectivity, for people interested to learn a dance notation it does not unequivocally give the answers to two important questions:-

Which are the main systems used most widely today?

Which would be the best system for them to learn initially in relation to their interests and aims?

To learn any dance notation system to the stage of being able to use it with some fluency takes time. Thus it is important to learn the system that will ultimately prove to be the most useful to the particular individual. However, the intelligent and discerning reader of "Choreo-Graphics" can elicit from the book questions which need to be asked about any of the currently used systems in relation to his/her aims and needs.



## EDITOR'S INFORMATION

MOVEMENT AND DANCE, the Guild Magazine, will appear at the end of May next year, 1991, and the deadline for copy is March 30th 1992.

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, 1992.

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. NB New Copy deadlines are the 1st of July, October, January and April. This gives time for the collation, printing and distribution to happen, and the Newsletter to appear on the 1st of August, November, May and February.

A4 size handbills can be posted with the quarterly Newsletter for a fee, and subject to application by 1st July, October, January and April, to the Newsletter Editor

Your news please to: 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© 1991 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 AND DANCE

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

Advisors to the Editor  
Peggy Woodeson  
June Layson  
Elisabeth Smith

### Sub-editors

Movement Therapy —  
Training Scheme — Janet Lunn  
Management — Su Johnston  
Newsletter — Vera Curling

# WANTED

## COURSE DAY ORGANISERS

Are you a Student or newly qualified Dancer, Dance Administrator, Animateur in training, or just interested in making a Day Dance Course run smoothly?

The Laban Guild are promoting a Day of Dance in October 1991, and will be promoting other Days and Workshops in the near future.

A fee will be paid to the successful applicant which will make this an attractive appointment — money as well as the opportunity to join in a major dance event, arranged by the Laban Guild.

Please apply to:

Janet Lunn  
22 Welbeck Avenue  
High Brooms  
Tunbridge Wells  
Kent TN4 9BD

## THE ARTS COUNCIL

### FIRST NATIONAL DANCE AGENCIES LAUNCHED

The Arts Council has announced the setting up of a national network of Dance Agencies for England. The first five pilot agencies are Dance City, Newcastle; East Midlands Dance Agency, Leicester; Thamesdown Dance Studio, Swindon; The Place Theatre, London; and Yorkshire Dance Centre, Leeds.

The Arts Council has set aside £300,000 for the pilot schemes. The aim is to establish, by the millenium, a network of National Dance Agencies throughout England, in partnership with local and regional authorities.

National Dance Agencies are being set up following extensive research into dance provision in this country. While the development of dance activity over the past decade has been healthy and vigorous and dance companies are attracting new and different audiences, they suffer from an inadequate network of touring venues and poor resources in terms of studio space and promotion.

The network of National Dance Agencies provides information, helps co-ordinate activities in the region, offers advice on programming and marketing of performances, and provides opportunities for people to meet and share their interests, expertise and enthusiasm for dance.

Adrian Ward-Jackson, Chairman of the Arts Council's Advisory Panel on Dance, said: "Each pilot project will vary in its role and function, but each is intended to provide a focal point for dance artists, both professional and amateur and a lively meeting place for artists and audiences. For example we hope that National Dance Agencies will commission dance artists to create work; host residencies, and offer a range of classes and workshops. National Dance Agencies will play a leading role as advocates for dance."

Further information from Sue Rose, Senior Press Officer, Arts Council, 14 Great Peter Street, London SW1P 3NQ.



## THE LABAN GUILD MEMBERSHIP: SUBSCRIPTIONS

Membership Secretary Anne Ward will be happy to receive renewals of membership, 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, Hospital, 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 of 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.

## GUILD COUNCIL OFFICERS 1991/92

President, Warren Lamb  
Vice-President, Sheila McGivering

Chairman, Anna Carlisle	Secretary, Doreen Court
7 St. Anne's Crescent	54 Priory Street
Lewes	Lewes
Sussex	East Sussex BN7 1HJ

Treasurer, Pamela Anderton	Editor, Su Johnston
93 Blackborough Road	2 Brockham Warren
Reigate	Box Hill Road
Surrey RH2 7BY	Tadworth
	Surrey KT20 7JX

### Council Members

Shelley Carpenter, Courses and Conferences; Youth Group  
Janet Lunn, Dance Leaders' Training Scheme  
Audrey Pocock, Janet Whettam, CCPR Movement and Dance Div.  
Sandy Robertson, Publicity for Council  
Julie Sparrow, Therapy  
Anne Ward, Membership and Administration