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Laban L.T.S. Stage 2  
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## A CONTRIBUTION TO THE FIELD OF THERAPY - Walli Meier

First and foremost I must say, in answer to the request for sharing with you my contribution to the field of therapy, that I am not a therapist. I am a teacher. I revel in the art of teaching. It is my delight to see how a few informed pointers - stepping stones if you like - along the pathway of learning cause a dawning of self-realisation and an illumination of new concepts.

I was privileged to study with Rudolf Laban, Lisa Ullmann, Sylvia Bodmer and their prestigious disciples, Marion North, Veronica Sherborne, Valerie Preston-Dunlop and Geraldine Stephenson at the Art of Movement Studio in the early 50's. There I was introduced to a way of moving and dancing, looking and seeing, that has become for me the tool of my profession and incidentally an enrichment of my personal creative enjoyment and appreciation of the arts.

Laban's theoretical approach to movement is the most versatile of tools - the pivot from which we can approach so many different aspects of human movement. In my case it has helped me to develop new approaches to teaching all aspects of physical education and sport, an invaluable experience to me even now in approaching so many people in different fields. It is magic how a person grows visibly in confidence as a result of achieving a new physical skill; from the toddler mastering his first summersault; to the 25-year-old suffering cerebral palsy, learning to get up every time he fell, by himself; to the solicitor with Parkinson's disease learning to mask his failing balance and lack of facial expression. It has helped me to develop a way of training professional dancers to clarify and enhance the qualitative aspects of their performance and make



*Walli at Work.*

potential gods and goddesses of the stage speak informatively about dance. It has helped me to meet and communicate with non-communicating children.

*"It is magic how a person grows visibly in confidence as a result of achieving a new physical skill."*

It was Lorne Primrose who awakened my love of dance and revealed the magic that dance performs in stimulating the inner fantasy life and allowing spontaneous symbolic expression 'then and there' - the very core of dance movement therapy. I have seen proved again and again Doris Humphrey's words, 'movement evokes emotion and emotion evokes motion'.

After several years of learning to teach,

teaching, lecturing and working in the community my interests began to move towards understanding the movement of children with special needs. I made it the core of my studies in my sabbatical year taking an 'Advanced Diploma in Education with special reference to children up to the age of 13'. This was a good year where I had my first introduction to children with autistic tendencies. I continued working with children with severe learning difficulties while lecturing at Addlestone and later at the Laban Centre and started my long standing close association with Queensmill School for children with complex needs (non-communicating children). After this I founded a course in 'Movement and Dance in Special Education'. The study of Laban analysis and movement observation were prerequisites of this course. So I contributed and encouraged the establishment of the MA course of Dance Movement Therapy.

*continued on page 4*





## EDITORIAL

It's agony. January the 1st copy date and I'm waiting for promised articles. It's like planning to make a cake and not knowing until the last minute whether the hen will lay any eggs. The process of the magazine is: 1. copy date. I can't do anything in terms of page lay out until it's all in. Once all the goodies are in I can sort, shuffle and sift in a day. 2. Post to the printers where we go to the bottom of the queue for printing - reasonable. And they can take a week. 3. Back to me for proof reading - an evening, and I set one aside ready, so no hold-ups. 4. Back to reprint on glossy, again a week from the bottom of the queue and on to Ann for despatch. 5. Despatching. It can take time stuffing envelopes stamping and getting them off to the post office. (You can't get 500 full A4 envelopes through the "red lips" of a post box easily.) 6. Arrival - one month from the start. So what am I saying? If you send me Diary information in December for a course in February your chances are slim for attracting course members.

### Photographic Exhibition.

The photographic exhibition is held by Philippa Stout. (0722 742339 - she can send it to you Red Star.) Philippa wants to enlarge and enhance this mobile display for all our benefits, and would like YOU to donate any good photographs of Laban work in education, therapy, performance or whatever. Donate might sound terminal, but there is little choice in these circumstances.

The exhibition will be up at Dance World in the Barbican and at the AGM.

*Lydia Everitt*

### COPY DATES

Material should be sent to:

LYDIA EVERITT,  
3 LAYTON LANE,  
SHAFTESBURY,  
DORSET SP7 8EY  
TELEPHONE: 0747 854634

Copy dates are:

1 January, 1 April, 1 July and  
1 October. Typescript please, on  
one side of the paper, ready for  
the scanner if possible.

NEXT ISSUE IS MAY 1994

## ANNE WARD - A Pen Picture of a Council Member

My first memories of dance are of being a see-saw in a "Greek" dancing class, with a teddy bear in one hand and a golliwog on the other. This doesn't seem to have led to any earth shattering revelations as to the future importance of dance in my life, and after a couple of years of standard childrens' ballet classes, dance was abandoned and later physical activity was centred on hockey, tennis and squash. A geography degree, three years teaching in Leeds, marriage, three children and a move to live in N. Ireland later, and a friend suggested that we join a Keep Fit class. I was not, initially, at all keen, but having taken the plunge found that I really enjoyed it, in spite of feeling like a baby elephant lumbering about at the back of the class.

By this time I had started teaching English, part-time, at the local Tech. and found myself volunteering to make up some dance routines, a la Pan's People, for the College Christmas concert. This led to "choreographing" Call Me Madam for the local music society (fools rush in ...!), and to a desire to find out how to do it "properly". At this point I saw an advertisement for the Laban summer school at Dartford College and knowing that Keep Fit work was Laban based, decided to go and find out a bit more about it.

That was in 1976. My first session was with Lisa Ullmann. We did nothing but walk for over an hour and I can honestly say that it was a turning point in my life. I had never imagined that there could be anything which united all aspects of life in such a way, was so challenging, satisfying and fun! It set me off on a long, hard road, but I made so many friends who have helped me on the way.

Meanwhile, I had followed another interest and started teaching in the Art Department in College, eventually ending up in charge. Having found that whatever I had been doing in dance had a great effect on my artwork, I began to introduce movement work into my teaching, with amazing results. I eventually built the department up to the point where I had worked myself out of a job, as it needed a full time head of Department, but I still do some work as a visiting lecturer on what is now a foundation Course, and teach a Creative Skills module on a BTec course.

Working part-time has always given me the opportunity to pursue other interests. In the



past these have included painting scenery, making costumes, choreography and just about everything else connected with stage work; a lot of administrative work for various groups, particularly publicity and marketing for the local Arts Committee; and a continuing interest in the Keep Fit Association, for which I am a leader and trainer.

For the last few years I have also, of course, been very involved in Guild activities. I really enjoy being the membership secretary as it puts me in touch with so many people, and I feel as if I know most of the Guild members personally. More recently, much of my spare time has been taken up with running the Dance Leaders' Training Course in Belfast and now we have just started a course in Dublin; another opportunity to meet more wonderful people and to DANCE!

*Anne Ward*

## EDITORIAL P.S.

Please take a good look at the programme for this years annual meeting on March 19th. It is going to be a great day with Jasmine Pasch, Anne Hutchison-Guest and your regular team, and the whole day at the Laban centre.

*Don't miss it!*





# THE GUILD AND A LEVEL DANCE - David Henshaw

In 1986 the first candidates had an opportunity to take a G.C.E. Advanced Level examination in dance. It was like the meeting of the two ends of the Channel Tunnel.

At one end tunnelling had been long established by the examinations of such bodies as the Royal Academy of Dancing and the Imperial Society of Teachers of Dancing. And, indeed, the Laban Guild had at one time run what it called Graduate and Masters examinations.

At the other end of the tunnel many Guild members were the product of dance in higher education. The bore was rather narrow: they were nearly all involved in training to be teachers, and nearly all specifically Laban trained. It was when the teachers' Certificate of Education became a Bachelor of Education, and then dance appeared in courses leading to a Bachelor of Arts or a Bachelor of Humanities, that the bore was widened and tunnelling went deeper.

Still Sixth Formers, having gained a GCSE in dance, were being pressured to stop their dancing for two years while they got on with 'the serious business' of gaining A Levels in other subjects, sometimes so that they could then start studying dance again! Hence the tunnel break-through in 1986.

From the outset there were entries from state secondary schools, private schools including some of the most prestigious ballet schools, and from further education colleges. The syllabus was devised to embrace as wide a range of styles and genres of dance as possible. At that time these were grouped under ballet and contemporary dance. The latter heading over the years was too frequently confused with the specific style of Martha Graham, whereas it was intended to embrace all "those styles of dance which have emerged in Western Europe and North America in

the twentieth century", and thus more recently it has been renamed modern dance. Numbers grew rapidly, at well over 20% per annum. (see page 8.)

At the time of the introduction of the Advanced Supplementary option, the range of genres was further broadened to include optional focuses on African dance or South Asian dance. Although these choices were offered as discrete focuses of study, some forward thinking teachers have used this development to broaden the cultural context of their dance teaching, making a positive contribution to multi-culturalism in their institution. All A Level and some AS candidates are required to study Set Works (professional theatre dance works) in more than one genre. Whereas in 1986 all studied works in ballet and modern dance, a growing number, who are not necessarily performers of African dance or South Asian dance, now study Set Works in those genres.

Some have mistakenly assumed that the standard required for the Advanced Supplementary examination is lower than that of the Advanced Level. They are, in fact, of identical level of difficulty. There is simply half the amount of material in the AS syllabus, making it possible to study it in half the amount of time. Centres are advised that it is designed to be taken over two years, as is the A Level, but in half the amount of time in each week.

From the outset many teachers who prepare candidates have been ones who have Laban training. The precision of Laban's icosahedral mapping of space and his detailed analysis of dynamics, which he called Effort, can and do enhance the study, whether the primary focus is on ballet, African dance, South Asian

dance or one of the modern dance styles or genres. Where the focus is more narrowly on Laban's principles without the broader context which relates it to a range of theatre dance of our time, there the work is sometimes less rich, less significant. A highly respected and established Guild member, who teaches a broadly based programme of dance, recently said of her Laban training, 'It informs everything I do'. This suggests that Laban's principles of movement are not best used as a programme for dance teaching in themselves; they are a key to the illumination of any and every dance style or genre.

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*Laban's principles are a key to the illumination of any and every dance style or genre.*

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The experience of dancing has always been central to the study of dance at this level. This continues to be true, though from time to time administrators mutter about the expense of having a practical examination. Economies have had to be found, but the practical experience of dancing and of making dances continues to be the central concern. As time has gone on, however, it has become apparent that there were some potential candidates, including some more mature ones, who, although wishing to learn about dance through the experience of dancing, might be reticent about presenting themselves as dancers under examination conditions. For such candidates a different route through the syllabus material, known as Option B, (whether AS or AL) is offered: for this route through AS they do not have to perform; for this route through A Level they only have to show in performance their ability to read notation - a task which does not require a high level of performance skill.

There is, for these examinations, a general policy of making special arrangements for candidates with a disability. Centres are invited to propose suitable special arrangements for each disabled candidate. Teachers could take a more pro-active role in this. It is too easy to assume that Dance is not a suitable subject for a person with a disability. It could easily be assumed, for example, that a wheelchair user could not,

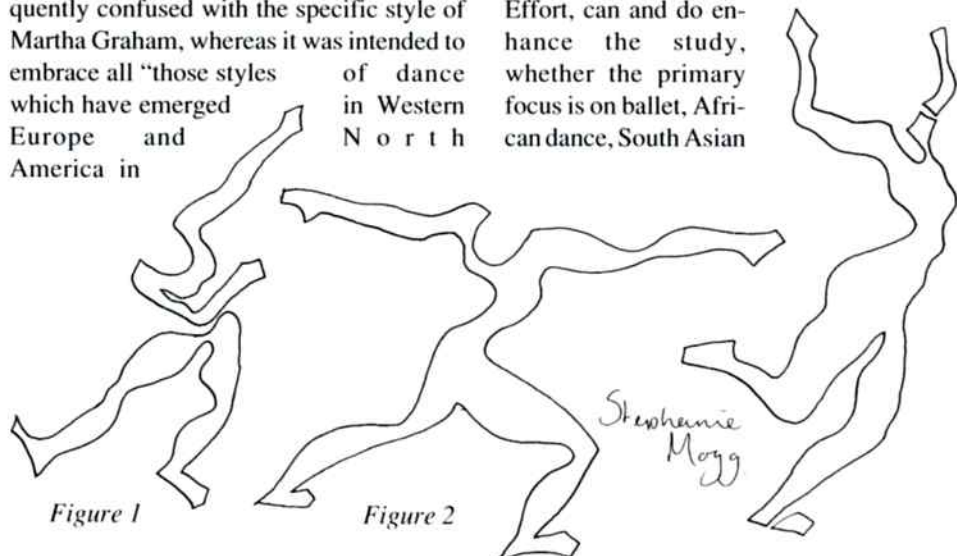


Figure 1

Figure 2

*continued on page 8*





## A CONTRIBUTION TO THERAPY

*continued from page 1*

Retirement has given me a new lease of life. I am released from the constraints of full time responsibilities and am free to do what I enjoy most - teaching and sharing the work where it is needed. For over a year I worked in conjunction with Adrienne Baker, a social worker from the Ravenswood Foundation - the Jewish Society for the mentally handicapped. She involved me in counselling Jewish mothers who had the misfortune to give birth to children with very special needs. This is a dire situation for all parents, but for an Orthodox Jewish woman it is a disaster. She has failed all the expectations demanded of her and is often ostracized from the family, distanced from her husband and unsupported by her Synagogue in many cases. I was thrown into this pool of disaster at the deep end. We danced with it, sometimes through it and tried to build self-care, self-esteem and self-confidence. We cried and laughed through our tears and struggled to survive. It filled a big gap for me as well in my separation from full time employment.

It was also at this time that I began a 5 year commitment to the vocational module of the BA Hons. Dance in Society course at the University of Surrey. Here I was responsible for giving an introduction to dance movement therapy. Teaching movement observation and training therapeutic dance in situ at a variety of placements was part of my chosen brief. Both the students and I learnt much from our clients particularly from those at Lockwood Day Centre who were enormously co-operative and generous in their attitude. I taught movement and dance for special needs at a summer conference geared to consider special needs in education. The conference co-ordinator wanted to know what was going on in my sessions to bond a group so quickly in the space of a few days!

*"We danced with it, sometimes through it."*

I now regularly lead 2 two day courses at the Hertfordshire College of Health Care Studies, training nurses in 'The Care of the Violent or Potentially Violent Individual' (understanding aggression). You can see the adjustment that has to be made, some preliminary study of aggression, discussion with those in the field and visiting placements i.e. hospitals, institutions and prisons. But the basic premise is the same. The way we

move influences the behaviour of others, in this case stimulates or defuses aggression and through self-awareness and movement modification, makes inter-relationships possible. I feel very privileged by the trust and generosity afforded me by most of the participants in so short a time.

Three years after retiring I unhappily lost a very close friend. I was fortunate in being put in touch with the then principal social worker of the Princess Alice Hospice, Surrey who undertook to give me counselling. Not only were these sessions extremely helpful but we inevitably got onto the subject of non-verbal communication. I have her permission to tell you that I complained of her dreadful hand shake when we first

pants had a choice from several art forms, one of which was dance. I became much more informed about Jung's theories and by the nature of the very articulate people attending these workshops, I learnt how very powerful the movement experiences were for them. My sessions were very carefully structured and therefore gave a safe environment in which feelings could be contained.

I now go regularly to Athens and teach on an art and movement therapy workshop and while there I also work with the Athens Spastic Society in their school and with their performing artist group. This is a performing drama group made up of adults and adult carers working together.



*Walli at Work*

met and this led into the most fascinating dialogue. So now I am involved from time to time in giving one day courses for bereavement counsellors in training. Sue Joslin also encouraged me to write an article for CRUSE - 'Movement Speaks - Non-verbal Communication in Bereavement Care'. In another sphere I was invited to give workshops for the Champenowne Trust. This is a Jungian association built on the work of Gilbert and Irene Champenowne who had founded the first therapeutic institution in this country known as Withymead. Laban had acted as consultant and Veronica Sherborne had worked there on a regular basis. Since Irene's death the Trust was founded, the purpose of which is to give Jungian practitioners in the caring profession an opportunity for regenerating their resources and time for re-creation in the healing art. Based on the central theme of the week/weekend such as a myth, fairy story or an archetypal image, the partici-

Thanks to working in conjunction with Patsy Nowell, a well known art therapist for my Summer School for special needs children, and Doreen Williams, a singing teacher of professional singers, I am experienced in working in the mixed disciplines of the healing arts of art and music.

In 1985 Miss Beresford Pearce, founder and past Director of the Nordoff-Robins Music Therapy Centre in London needed a movement specialist to work with her students. What started off as a one-off occasion became a twice a year weekend course and is now a regular once a week commitment for two terms of a year. It has become an integral part of their music therapy training course. Yet again there are different needs and new demands. How can they manage themselves confidently, handle and support profoundly disabled children, see their needs and apply the discipline of music for the

*continued on page 5*





continued from page 4

therapeutic process with a conscious understanding of the movement language involved? It is lovely to work with musicians and see their musicality reflected in movement.

My latest venture with an eye to the future is that I run an elementary and a more advanced observation training group on alternate Tuesday evenings in my home. These sessions are mainly for those in the dance movement therapy field, but also for anyone interested in applying the observation of human movement to their particular field of interest. The latest telephone call ..'How does a conductor communicate the emotional interpretation he sees in a musical score to the musicians in his orchestra?' ..next week? ....next year?

The body of knowledge we have inherited from Laban is a dynamic system, flourishing by the nature of all who are working with it and extending it. It is because of this knowledge that I have been able to be of service to so many groups that exists under the umbrella of the caring professions.



*"The body of knowledge we have inherited from Laban is a dynamic system."*

Walli has written a book with M Baranek, 'Recreative Movement in Further Education'. Published by McDonald & Evans 1993.

## LESSON FOR KEY STAGE 3 OR KS4 - by Bronwen Robinson

Dance teacher at Millfield School, Street. Somerset.

During this lesson the pupils will be taught how to develop and use appropriate methods of composition, styles and techniques to communicate situations and ideas from everyday life.

The pupils will watch a short part of the first section of Swan Song by English National Ballet, which was choreographed by Christopher Bruce.

After some discussion about the dance the students will get into groups of three:

- A - Prisoner
- B - Guard (kind)
- C - Guard (aggressive)

Concentrate on developing aspects of physical and mental bullying. Combine Mime and Movement.

- 1) Facial Expression : scared, smug, hard, cynical, shock etc.
- 2) Gesture : arms, hands, legs, feet, head.

3) Dynamics : kicking, pushing, flicking, nodding, stamping, stroking, etc.

4) Groups : introduce solo, duo and trio sequences and consider reactions between:

- a) all three
- b) prisoner and one guard
- c) guard and guard
- d) guard

5) Prop : incorporate chair.  
This represents:

- a) security for the prisoner
- b) cell
- c) force for prisoner and guard
- d) defence for prisoner

Throughout the developing stages of the sequence questions are asked to gain responses and information from the dancers. This in turn helps them to find movement material.

When the sequence is finished, allow the dancers to listen to the accompaniment and identify certain rhythmical patterns and incorporate them into the sequence. Use the first section of Swan Song.

- a) rapid beats - allow feet to drum around the prisoner threateningly
- b) use the rhythmical pattern for conversation between prisoner and guard e.g. stamping feet, twisting shoulders.
- c) introduce different speed changes, e.g. certain parts performed in slow motion.

When sequences are finished allow groups to observe each others completed creations. Ask dancers to look for:

- a) facial expressions
- b) gestures
- c) different relationships between the guards and the prisoner
- d) choose their favourite moments and be able to say why they liked them.





## DANCE WORLD

4th - 7th February 1994

Come and support the Guild at this exciting event at the Barbican Centre. Mary Oldroyd is bringing her dancers from Yorkshire to perform the Missa Creola at 4.30 p.m. on Saturday 5th February and also on that day Susi Thornton will be leading a workshop, time is not known at present. The Guild will have a display and will be showing videos on the CCPR stand.

Throughout the four days dance organisations for amateurs and professionals will be presenting displays, workshops and seminars. Your £6.00 all-day ticket (£5 for members of 20+ groups) gives you the chance to participate in or simply watch and enjoy a great variety of dance. Members volunteering to man the stand should ring Bronwen Mills on 0737842834.

### Ballroom Blitz August 1994

The Guild has offered three items to be included in the CCPR organised day which may be on 7th August. This has not yet been confirmed but reserve the day in your diaries. It takes place at the Festival Hall, London.

## bonnie bird choreography fund

*announcing*

**THE SEVENTH ANNUAL BRITISH  
NEW CHOREOGRAPHY AWARDS**  
£1250 each

1994 is the seventh year of the Bonnie Bird Choreography Fund's annual awards. Intended to support and promote the work of promising young choreographers, the awards are given to dance artists in Britain, Europe and North America who are at the beginning of their careers. This year, three £1250 awards will be made to British-based choreographers.

The award is given to choreographers to undertake research, a project or personal study which they believe will contribute in a vital way to forwarding their development as a choreographer.

The successful applicant will have demonstrated distinctive ability through work already produced and performed within a professional context.

The deadline for applications is 21 March 1994. Application forms are available from Sian Prime, British New Choreography Awards, Bonnie Bird Choreography Fund at the Laban Centre for Movement and Dance, Laurie Grove, New Cross, London SE14 6NH.

## 3rd EUROPEAN LABAN DANCE CELEBRATION

*From 20th to 23rd May 1994 in Marburg*

Laban spoke of "celebrating the joy of dance". As a community event, our dance celebration will unite, for a few days, 100 or more people of varied background age and origin in joyful and fulfilled dance and movement activity. Responsible for the artistic realization are seven renowned dance leaders and choreographers from Germany, England and Switzerland: Claude Cornier, Ulrike Flörsheimer, Marie-Hélène Gothot, Ulrike Hanusch, Rosie Manton, Sam Thornton and Claude Perrotet – the latter being the initiator as well as organizer of the Dance Celebrations so far (the second took place in Lucerne, Switzerland, in 1991). The Cultural Department of the city of Marburg collaborates in having taken over the patronage of the event.

The various working groups are ranged under the known genres of: Dance Drama, Dance Tale, Dance Satire, Dance Ritual and Dance Choir. Through the use of myths and tales and by the free composition of abstract movement events and more lyrical Dance "Reigen", it is hoped to keep a harmonious balance between tradition and the demands of the presence. (See Diary of Events)

## STOP PRESS

If you saw the recent T.V. programme on Helen Lewis and would like to buy her book "A Time to Speak" it is available from:

**Blackstaff Press**

**ISBN 0-85640-491-8**

## MEMBERS

**THANK YOU** to all those members who have paying by banker's order will all receive confirmation from the bank, but this takes a little time to come through.

**WE DON'T WANT TO LOSE YOU** – but please remember to tender your resignation by February 1st to avoid the subscription for 1994.

**A PRIZE DRAW** will be held at the AGM, for members who have not resigned will be eligible.

### DON'T DELAY

**WELCOME** to all those who have recently joined the Guild from Ireland who have enrolled on the Guild Training Course and hope this will be the start of a new chapter in the Guild.

**THE TRAINING COMMITTEE** is currently considering that STAGE TWO will shortly be piloted in a number of areas, so watch out for reports from the Guild.

**THIS ISSUE** includes a new folder from the Meeting Day at the Laban Centre and a catalogue of events. We like to HEAR from you, so don't forget to send us your views on advertising in the magazine; and to MEET you at the AGM on 19th.

### SUBSCRIPTIONS FOR 1994 ARE NOW DUE

Rates: UK Ordinary members £12.00

Overseas: " £15.00

(Please note: Resignations must be received by 1st February. Please make cheques payable to the Laban Guild.)

### PAY BEFORE THE AGM AND JOIN THE GUILD

*Information, enquiries and subscriptions to the Guild should be sent to:*  
**30 Ringsend Road, Limavady, Co. Derry, N. I.**

We regret to announce the death of Ann P. Bedford College and passed away last year. Her work will be continued by the many students who she taught.

## Council of Management

Future events and needs have dominated discussion and represented and partake in the Dance World. The Ballroom Blitz at the Royal Festival Hall in August 1994. The Guild occurs in 1996 and ideas from members sent to the Editor. At the moment we are considering the development of various dance courses continuing to be for members while other courses/seminars will be for groups. Some of these courses will be self-financed. Funding is needed to train more Guild Tutors, for the performance group.





## HIP NEWS

already paid their subscriptions for 1994. Those  
ation once I have January's statement from the  
so please bear with me.

you do not wish to continue your membership,  
bruary 28th, otherwise you will remain liable for

which all those who have paid their subscriptions

### PAY TODAY!

ed the Guild, especially the new members from  
ourse in Dublin. We wish them all every success  
ong, happy and profitable association with the

viewing on-going training and we are delighted  
lk. We are planning to introduce other methods  
our very hard working committee.

Guild, your AGM Report, details of the Guild  
- plenty of interesting reading! BUT - we would  
dia your articles and reports or to take advantage  
so do try to join us at the Laban Centre on March.

E

Retired student, unwaged £6.50

" £7.50

February 28th)

### PRIZE DRAW!

ne rd,  
lanu, BT49 0QJ

ster, who taught dance for many years at  
She will be sadly missed but her work will  
taught and inspired during her career.

## ment Information

ions recently. Firstly the Laban Guild will be  
the Barbican (4th - 7th February) and in the  
st. Secondly the 50th Anniversary of the Laban  
celebratory activities, publications etc. can be  
ng having a weekend of events in Manchester.  
es to be worked on. Some of these courses will  
eck to bring Laban's ideas to other professional  
ing and help fund other activities. In particular  
the 50th Anniversary events and a Laban based

Barrie Hudson.

## "IN TOUCH WITH DANCE"

a new publication by Marion Gough. (Whitethorn books 1993.)

This is a beautifully presented book with  
good photographs, diagrams and stimuli.  
But it is the content of the writing which  
really makes it outstanding. Marion Gough,  
a senior lecturer in dance at the Laban Centre  
for Movement and Dance, for many years,  
writes with authority, clarity and inspira-  
tion.

She clearly indicates teaching skills, meth-  
ods and stimuli. The lessons plans could be

a springboard for many more classes. Aimed  
at those working with young people in dance,  
professional artists, and teachers of dance  
key stage two and three, it would be as  
useful to experienced teachers as to those  
starting to teach dance.

This is one of the best, if not the best book  
on teaching dance that I have ever come  
across.

Brenda McKee

## "LABAN FOR ACTORS AND DANCERS"

putting Laban's movement theory into practice.

A step-by-step guide JEAN NEWLOVE. (Nick Hern Books)

What better way to learn about Laban's  
movement principles, than to have them  
interspersed with anecdotes about the man  
himself.

Jean Newlove worked closely with Laban  
from 1942. Asked to help with the original  
Theatre Workshop founded by Joan  
Littlewood, she realised how a knowledge  
of Laban's theories could be of help to the  
development of character and behaviour in  
an actor's training. And it is these ideas that

she writes about in the book, working on the  
premise that voice is an extension of move-  
ment.

Laban's theories and basic notation are so clearly  
explained that all students of Laban, actors or  
dancers will find it extremely useful. Each  
chapter contains lots of ideas for use in class.

I found the book quite inspirational.

Brenda McKee

## AUSTRIA

Europe's biggest workshop series will be held from February 5 to 13, 1994 at the  
Universitäts-sportzentrum Schmeiz in Vienna. The cold winter days without dance are over...

Apart from the TANZWOCHE (Febru-  
ary 7 to 11) two very intensive weekends  
(February 5 & 6 and February 12 & 13)  
will offer the possibility of even more con-  
centrated work.

Over 30 national and international well  
known teachers will instruct a wide spectrum  
of dance styles in about 70 seminars in-  
cluding Classical Ballet, Jazz, Modern,  
Ethnic, Improvisation, Contemporary  
Technique or Tap Dance.

Under the artistic management by Ismael Ivo  
the INTERNATIONALE TANZWOCHE  
WIEN are happy to get teachers like Frederic  
Moore (Horton Technique), Bruce Taylor  
and Dennis Callahan (American Jazz), Mark  
Tompkins (Contact Improvisation), to men-  
tion only a few.

The schedule includes also related seminars  
like Alexander Technique (Melissa Matson),  
Laban-Bartenieff Fundamentals (Jodi Falk),  
Partnering (Nichole Caccivio & Roberto

Galvan) or Music Classes (Gilson de Assis,  
Joao de Bruco or Mamadou M'Baye).

After the great positive experience with the  
class "Physical Training for Handicapped  
and Non-handicapped People" Karl  
Regensburger and Ismael Ivo are glad being  
able to continue this. These seminars are  
free, the average fee for the others is  
AS1.300,- in exception of the children's  
courses which will cost AS 700,-

Beginners, advanced and professional  
dancers are welcome as visitors who may  
take the opportunity watching the classes  
from the tribunes free of charge.

Further information and free detailed pro-  
gram about 3 weeks of International Summer  
Dance weeks in August:

### INTERNATIONALE TANZWOCHE WIEN

P.O. Box 155, A- 1091 Vienna  
Tel: (43 222) 93 55 58 or 93 16 54  
Fax: (43 222) 93 16 839





## THE GUILD AND A LEVEL DANCE

*Continued from page 3*

or would not wish to dance. On the contrary, such a person should be given an equal opportunity with all others to dance and to study dance. Furthermore, it should not be assumed that, when it comes to the examination, such a person would be expected to take Option B, the less practical option. There are now excellent professional role models for wheelchair dancers in such companies as CandoCo, and candidates with a wide range of different abilities and disabilities should be encouraged to take up the challenge.

Although institutions where courses can be taken leading to these examinations are widespread, there are still areas in need before we can confidently say that provision is complete. Scotland, of course, has its own examination system and dance is not offered in any form. Northern Ireland has, as yet, no examination centre in spite of the presence of a flourishing dance community. Northumberland and Durham are sparsely served. Cumbria, North Yorkshire, Humberside and Lincolnshire are all without centres. North and Mid Wales are sparsely served, but South Wales is comparatively well provided for. Of the counties and boroughs of the West Midland Region only Wolverhampton is at present without a centre. Though centres have not always been established candidates have come forward from every county of the East Midlands. East Anglia is sparsely provided for

Year	Number of candidates - Advanced Level (AL) and Advanced Supplementary (AS)			Annual increase
	AL	AS	total	
1986	124	-	124	-
1987	145	-	145	17%
1988	245	-	245	69%
1989	329	-	329	34%
1990	422	-	422	28%
1991	355	167	522	24%
1992	384	188	572	9%
1993	485	227	712	24%
1994	567*	289*	856*	20%

(\*preliminary figures)

and there are Outer London boroughs without provision. The rest of the South Eastern and Southern Regions have fairly widespread provision, while in the South West, Avon, still lacks a centre. Are there any Guild members in a position to develop new examination centres?

In order to establish a new centre a dance teacher would be well advised to contact other dance teachers in the region, from whom much support and know-how may be forthcoming. Information about contacts would gladly be given by the author on 071-486 3229.

The syllabuses are available from The Subject Officer for Dance, University of London Examinations and Assessment Council, Stewart House, 32 Russell Square, London WC1B 5DN.

(David Henshaw is a freelance dance and arts education consultant and writes here in a purely individual capacity. As well as being Chief Examiner for ULEAC 'AS' and 'A' Level Dance, he is a member of the Board of Directors of Adzido Pan African Dance Ensemble, Chair of the Managers of the Academy of Indian Dance and an Assessor for London Arts Board and Southern Arts.)

## CONTACT

**TO ALL MEMBERS WHO HAVE SUCCESSFULLY COMPLETED THE LABAN GUILD COMMUNITY DANCE LEADERS' COURSE:**

**CAN YOU SLEEP SOUNDLY AT NIGHT?**

**ARE YOU TEACHING PART-TIME OR  
FREELANCE?**

**ARE YOU FULLY INSURED?**

It is essential that anyone teaching has comprehensive insurance cover, giving professional indemnity as well as public liability cover. Even if you are employed by a school, college or Arts Centre, you cannot assume that you will automatically be fully covered. Being a governing body belonging to the CCPR, the Guild is able to offer such insurance and PEACE OF MIND at a very reasonable cost.

Write to Anne Ward for an application form TODAY.

*The guild regrets that it is only able to offer this facility to members holding the Laban Guild Certificate for the teaching of community dance.*



## THOUGHT FOR THE QUARTER



*Aya Sofia, Istanbul*





## THOUGHTS ON TEACHING 'A' LEVEL DANCE

Wendy Hermelin

Thrown in at the deep end with three 'A' level dance students in their first year, covering six weeks of maternity leave for their teacher, Debs Lowe, I quaked at the thought.

Having spent years of teaching Primary School classes, following up projects and leading creative dance sessions for adults in recreative mood, I suddenly had to drag my brain into gear and dredge the depths for memories of Labanotation, remember how to set out essays and retrain my body into more technical and advanced movement. The six weeks flew by - the students responding well and thereby increasing my confidence. Well, that is a good job done, I thought, I did enjoy myself. Now what shall I do? Then out of the blue the phone rang and I was offered a job share with Debs, starting the following term. Wow! Exciting! But could I do it? Six weeks OK. But continuous, not sure.

One term into the job share I am still catching up on the notation, but we learn it together, which is good. And how many times can you watch a professional dance performance before you see nothing new in it? As I augment their contemporary dance style with Laban's spacial and effort work, I can see their awareness and vocabulary developing. A year ago I would have said I did not have the knowledge or ability to take an 'A' level class, but now I realise that my training in Laban's work enables me to help the students with their analyses of dance works and give them an added depth to their own creative work.

Whether or not I am justified in saying this will be proved in August when the exam results come out. I wish them luck

## LABAN CENTRE FOR MOVEMENT AND DANCE

International Summer  
School  
18-29th July 1994

Laurie Booth, British choreographer, is guest teacher for this two week intensive course. The Summer School offers a wide range of course options for students to choose from and it is aimed at people aged 16 upwards with some dance experience.

For full details and to reserve a place, contact the Summer School Administrator, Laban Centre for Movement and Dance, Laurie Grove, London SE14 6NH, U.K. Tel. 081 692 4070

## STAGE TWO

- of the Laban Guild Dance Leaders' Training Course will be piloted by the new National Dance Agency in Ipswich, Suffolk, starting in April. This course is primarily intended for holders of the Stage One Certificate, who have demonstrated sufficient understanding of Laban Fundamentals and teaching experience to benefit from the course. It is then intended to repeat the course in other areas.

The Training Committee is currently considering on-going training of various kinds for all those wishing to build on their experience of Stage One, and details will be announced as plans are finalised.

## LOOK

This is a new service  
we are offering you!

*Advertise with us in:*  
**The Laban Guild  
Quarterly**

Are you reaching your  
audience/customers?

We can help you  
increase your range.

It has a wide and far reaching audience of students, teachers, dancers, therapists, animators and other professionals both in the U.K. and abroad. 500 copies each quarterly are sent to members and institutions.

To advertise in the Laban Guild Quarterly Magazine is so simple and easy. All you need do is to type out your ad and have all the art work ready for printing then send it with your payment to: **Christine Meads, Lobwood, Blagdon Hill, Taunton, Somerset TA3 7SN**

The copy dates are- 24th Dec., 24th March, 24th June, 24th Sept.

It caters for any advert from letting out holiday homes, sharing lifts, to selling second hand items. These can be advertised cheaply in the classified ads, maximum number of words 50 at 10p per word.

Perhaps you are beginning a new venture, career or course and you need publicity. The Laban Quarterly will be able to help you at reasonable prices.

These are: Full page - £60.00  
Half page - £40.00 Quarter - £25.00  
Eighth page - £13.00

Lastly, if more space is needed for members to advertise equipment or clothing etc. A4 flyers cost £25.00 plus extra postage or A3 flyers cost £40.00 plus extra postage.

Why not cut this out and keep it as a reminder!





# Diary of Events



## **FEBRUARY**

**1st CANDOCO SPECIAL NEEDS RESIDENCY IPSWICH**  
A visit by Adam Benjamin and members of his national company.  
**INSET TRAINING** For Special Needs schoolteachers to discover appropriate choreographic techniques and focus on developing dance from simple movements. Contact: Suffolk Dance. Tel. 0473 281866

**5th SPECIAL NEEDS DANCE TRAINING IPSWICH**  
For dance artists, day centre and special needs staff wishing to adapt their skills in a practical workshop alongside wheelchair users. Contact: see February 1st entry.

**5th - 6th GCE A/S AND A LEVEL SURREY**  
Study of performance: Prescribed solos (ULEAC) and teaching and applying notation for A Level. Contact: NRCD, University of Surrey. Tel. 0483 50936

**8th. JANET SMITH AND DANCERS HARLOW**  
Open community workshop. Contact: Claire Duckworth, Essex Dance Council. Tel: 0245 346036

**12th. THE DANCE OF GENDER LONDON**  
How men and women create patterns of movement. Contact: Wild Dance Events, 5 Clanricarde Gdns., London W2 4JJ. Tel. 071 221 7399.

**19 - 20th. NON-VERBAL THEATRE. LONDON**  
Acting without words. Use specific exercises in focus, clarity and concentration to explore atmosphere, emotion and conflict. Contact: Elinor Hilton, Drama Studio London, 1 Grange Rd, Ealing W5 5QN. Tel. 081 579 3897

**26th. JOY OF DANCE. SOMERSET**  
A day of creative dance for the sheer joy of it. Contact: Wendy Hermelin. Tel. 0460 77323

**28th - 4th March. RESIDENCY WITH CANDOCO. ABERDEEN**  
For adolescents and adults with or without physical disabilities. contact: Nicola Walters. Tel. 0224 627214

## **MARCH**

**5th GCE A/S AND A LEVEL LONDON**  
Study Day on Forest. Contact: see February 5 - 6 entry

**12th AUTHENTIC MOVEMENT HERTS**  
An introduction to this form of unconscious, contemplative movement led by Helen Payne. Contact: Helen Payne, Institute for the Arts in Psychotherapy, 1 The Wick, High St., Kimpton, Herts SG4 8SA Tel: 0438 833440

**19th LABAN GUILD ANNUAL GATHERING LONDON**  
Dancing Together. The Laban Lecture. Held at The Laban Centre for Movement and Dance, New Cross. Contact: see enclosed details.

**19th. DANCE TEACHERS TRAINING DAY CHELMSFORD**  
Multicultural Dance Styles. Contact: see February 8th entry

**19 - 20th. FIVE RHYTHMS. ABERDEEN**  
Gabrielle Roth's Five rhythms. Contact: see February 28th entry.

**28 - 8 April. EASTER DANCE SCHOOL ESSEX**  
With Union Dance Company. Contact: see February 8th entry.

**30 - 31 EASTER COURSE SURREY**  
Dance and video course. Contact: see 5 - 6 February entry.

## **MAY**

**20 - 23. 3RD EUROPEAN LABAN DANCE CELEBRATION GERMANY**  
Contact: LINC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF. Tel: 0784 433480

## **JUNE**

**3 - 5. AUTHENTIC MOVEMENT SCOTLAND**  
A weekend workshop led by Tina Stromsted. Contact: Kedzie Penfield, Salenside, Ashkirk, Selkirk, TD7 4PF. Tel. 0750 32213

**4th MOVE AND BE MOVED HERTS**  
A workshop using body awareness and movement activities as instruments for active imagination, seeking non-verbal routes into the depths of the unconscious, led by Helen Payne. Contact: see March 12th entry

**23 - 30. THE BODY SEEN AND HEARD SCOTLAND**  
Personal development using dance movement therapy, Gestalt, Psychodrama and psychotherapy. Contact: see June 2 - 3 entry.

## **JULY**

**18th - 26th August. LABAN/BARTINIEFF PROGRAMME BERLIN**  
The start of the Certification Programme which last 23 weeks and ends in the summer of 1996. Contact: EUROLAB, Karl-Marx Strasse 58, 42043 Berlin, Germany.

**23rd - 31st LABAN INTERNATIONAL SUMMER SCHOOL SUSSEX**  
Contact: LINC, see May 20 - 23 entry

**25 - 29 SUMMER COURSE SURREY**  
Contact: see 5 - 6 February entry.

## **AUGUST**

**7th BALLROOM BLITZ LONDON**  
Organised by the CCPR. Contact: Bronwyn Mills, 4 Brockham Warren, Box Hill Rd., Tadworth, Surrey.

**27th - 3rd September. THE BODY SEEN AND HEARD SCOTLAND**  
Course details as July 23 - 30th.





## AUTHENTIC MOVEMENT: *by Kedzie Penfield* The Unconscious in Movement

Authentic Movement is a meditative and therapeutic form of dance movement therapy originated by Mary Starks Whitehouse in the early 1970's. It is a non-directive form which provides a simple, yet powerful vehicle for discovering our bodies as our closest link to the unconscious. It is wonderful that there is a system which relies exclusively on movement being seen rather than explained, diagnosed or otherwise pigeon holed the way it usually is in the artistic or therapeutic work I know in this field.

When I first experienced this method I could not believe the simplicity of the "form": simply close your eyes and let yourself move in the sight of a witness. Don't plan, choreograph, worry, warm up, exercise, compress, clarify inner process...just let yourself be moved from the easiest, most comfortable place inside you. And as a witness; don't judge, interpret, project, plan... all the things I have trained for so many years to do as an artist and therapist!

Last summer a group of us went to study with Janet Adler for a week in Italy. By the end of the workshop I began to trust this way of working for myself and my colleagues but realised the incredible depth and complexity of this seemingly simple discipline. When I was a mover, I felt I was descending to an interior landscape of colours, memories, dreams, emotions and essences I cannot articulate in words. Somehow spending that kind of time in that place through movement in the presences of my witnessing partners changed me. A deeper compassion and understanding both of my own process and that of others' evolved through the experience.

It is not surprising that movement therapists who use this method feel at home with a Jungian model of psychology. The possibility of transforming inner dynamics through a visual medium formed a part of C. G. Jung's approach. We often drew with crayon and pencil as a transition from the inner moving place to speaking with our witness.

*(see Diary of Events, June 94)*

## CLASSIFIED ADS

### Shropshire:

18th century country cottage to let, with garden. Sleeps four. Magnificent views over Teme Valley. 12 miles from historic Ludlow. Phone 0902 752442

**HILDA HOLGER** is offering classes in Creative European Expressionist Dance in London NW1. Mon/Wed 7-9pm for Intermediate Level, Tues/Thurs 4-5pm for children, Sat 10-12am for dancers and choreographers. For further information: Ring 071 485 6822 between 2-4pm.

### CLASSIFIED ADS

*are 10p per word. Copy to Christine Meads by March 24th. (see P. 9)*

## !! LOOK OUT FOR LINC !!

### LABAN INTERNATIONAL COURSES ANNUAL SUMMER SCHOOL

**JULY 23 - JULY 31  
1994**

**AT BRIGHTON UNIVERSITY  
IN EASTBOURNE, SUSSEX, UK**

#### *Guest Teachers:*

**Carl Campbell** - Afro-Caribbean Dance  
(original cast member of "Hair" and "Jesus Christ, Superstar")

**Jane Mooney**

- worked extensively with Ludus and Phoenix.

**BROCHURES WILL BE OUT SHORTLY**

If you do not receive one, write for full details to:  
LINC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF  
Telephone: 0784 433480



**Wendy Hermelin**

## DANCE TEACHER

**WORKSHOPS  
IN SERVICE TRAINING  
DANCER IN RESIDENCE**

Dance across the curriculum

Dance in its own right

Dancing for fun

Dancing to learn

**CONTACT NO: 0460 77323**





## NEWS FROM THE REGIONS

### WATCH THIS SPACE FOR REGIONAL NEWS

If anyone else out there from any corner of the globe has some news of interest to put in the magazine - send it NOW to:

Wendy Hermelin, 237 South Street, Crewkerne, Somerset TA18 8AE Tel: 0460 77323

**Yes another New Address** - I've taken up a nomadic style of life. That's got to be the theme of my next dance I reckon.

Anyway to get back to business - if you haven't time to write, ring through the news - I can write very fast.

### BELFAST

The N. Ireland group, having recently completed the Laban Guild Dance Leaders' Training Course, were delighted to welcome Anna Carlisle back to the Province in November. Anna led a wonderful day of creative dance and then presented the certificates at a reception attended by course members and friends. This was also the occasion of the launching of "DANCE REPORT" the new identity of the group, so look out for further news. The next event is an opportunity to work with David McKittrick in January, and then a chance to plan for the future.

### DUBLIN

At the end of November we were delighted to begin the new Laban Guild Dance Leaders' Training Course in Dublin, with the first weekend taken by Susi Thornton. This course has been requested by the Dance Council Of Ireland and is also supported by the Department of Education in Dublin. Twenty two dancers from varying backgrounds, including four men, have enrolled on the course, which is held in the Drama Department of Trinity College. This is a beautiful new building, designed in the

Japanese style, with wonderful working spaces. The only snag is that we work on the fourth floor and the only loos are at ground level - so we should be fit by the end of the course if nothing else! Everyone is most enthusiastic about the course and looking forward to working together over the next eighteen months with Cathy O'Kennedy (Dance Council), Anne Ward (Course-co-ordinator) and the tutors from the Laban Guild.

### SUSSEX

#### THE BATTLE FESTIVAL

On Thursday the thirteenth of May a number of dance groups from around the country met at the Battle Memorial Hall to produce an entertaining evening of dance. The event was organised by Clare Whistler and Duncan MacFarland who met the separate groups regularly before the festival to teach and rehearse them.

The dance groups included Lewes Tertiary College, Hastings Contemporary Dance, The Legat School, Tunbridge Wells Dance Group, The Glyne Gap School and Eastbourne Youth Dance Group (of which I am a member). Each group arrived with one or two pre-arranged pieces, choreographed by their own teachers which made up most of the performance. The Finale was choreographed by Clare and Duncan and was based on the subject of building. Each group represented a different part of the process and we were accompanied by five vocalists, including Clare and Duncan themselves.

I, and the rest of my dance group, found the original choreography of the Finale extremely interesting to do as some of the areas of dance were those that we had not explored before now.

A warm thank you goes out to Clare and Duncan who organised and led us through a great evening. The whole performance proved to be an effective and thoroughly enjoyable experience not only for the audience but for all involved.

Katie Hurrey

### SUFFOLK

Michael Platt is starting a new male youth dance company to be called CONUNDRUM, based at the Northgate Arts Council in Ipswich. The company is for young men aged 12-20 in the Suffolk area, giving them weekly sessions of physical and demanding dance activity, with a chance to learn different styles of dance, explore the process of choreography and perform in local and national venues.

### BUCKS

#### THE KEEP FIT ASSOCIATION NATIONAL FESTIVAL AT THE ROYAL ALBERT HALL

Every June, each region of the country produces an item for the annual festival, with a matinee and an evening performance. I was asked to produce an item with long gymnastic ribbons this year. This was for Southern counties, which combines Bucks, Berks, Hants, Oxon and the Isle of Wight. Sixteen K.F.A. members were chosen, seven of these were from Bucks. Rehearsals started in January at Basingstoke, with one Saturday each month until the great day.

#### The Laban Approach

The K.F.A. style of keep fit is based on Laban dance movement, teaching exercise to all different rhythms, with a fitness approach or a dance like approach. A special feature is the use of small apparatus in classes where suitable movement is helped with scarves, balls hoops, ropes, clubs etc.

An amazing amount of time and hard work is involved for this important occasion, but all was so worthwhile when the day came. The team really triumphed, moving so beautifully and looking lovely in their silver-grey leotards and tights, using fuchsia coloured ribbons. No one would have known, unless they were told, that there were two mothers and daughters in that team. So, all you young dancers, be sure not to stop, and may you remain fit and able to move well for years and years.

Vera Oldham.

MOVEMENT AND DANCE QUARTERLY is the continuation of THE LABAN ART OF MOVEMENT AND DANCE MAGAZINE, and MOVEMENT AND DANCE, 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 1993 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.

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