



LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Summer 1995 Vol. 14 No. 2

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Dancing to a Different Drummer



and warming up, with a sole accompanist providing the beat. They remain largely on the spot for the first part of the class, then progress to moving across the floor, gradually becoming more airborne, as the class goes on. Taking his cues from the teacher, the musician starts and stops playing as each new exercise or phrase is shown and repeated. After an hour and a half, everybody stops, showers, changes and leaves to continue with the rest of their day.....

Two very different scenes, with creative expression being the common denominator. In Africa, music and dance are participatory, grassroots activities, available to everyone in the community. Society is saturated by them: if something moves, someone somewhere will make a song or a dance about it...literally!

Such is the nature of an oral tradition. In the Western world, we have a different approach to the arts, involving years of specialist training in usually only one artistic discipline. As a result, it is very common for someone trained in one field - music - for example, to have little or no direct physical experience of another area - for instance - dance. Such fragmentation is unusual in Africa, where art is normally a multi-media event, with no distinction being made between the disciplines; they are there for each other. In this way African art reflects African society, with its emphasis on the concept of the extended family.

"And so the energy begins to circulate from musicians to dancers and back again."

As a trained dancer and musician in the Western tradition, and a student of African dance and music, I work as an accompanist for dance classes and performances. This puts me in the fortunate position, where I can explore the relationships, not only between sound and movement, but also between the cultural differences of these two continents.

This juxtaposition of cultural contexts, highlights

some challenging differences between them; for the dance teacher and student, as well as for the accompanist. Perhaps the main point of contention is the student's (and often the teacher's) lack of musical awareness. By this, I refer mainly to a basic knowledge of polyrhythmic structure, which could be achieved by acquiring a degree of competence in a rhythmical instrument such as a drum. With regards to accompanying in an African style, there is often a need to simplify the rhythmic complexity of the music. In the West, we are used to a basic foursquare pulse for movement, which poses little problem to the brain, so we can concentrate on learning the movement phrase or exercise. However in African music, the structure is often deliberately complicated, thereby overriding our minds tendency to analyse and codify everything, enabling us to access the primal mind, through a state of trance. In the abstract sense of the word, dancers and musicians can benefit from the experience of trance in its essential form. This would enable us to dance with our bodies, rather than our heads, to use, as Laban once put it, our "muscle memory". To this end rhythmic accompaniment is invaluable.

Another basic source of conflict, is the general lack of arts funding, which usually restricts dance schools to using only one accompanist per class. In an ideal world, the dancers would best be served by two, maybe three musicians, the sum being greater than the parts. However we have to accept financial reality, indeed, sometimes the teacher has to resort to taped accompaniment, a most disruptive form, as anyone will tell you.

No matter whether we hail from West Africa or West Europe, we are all human beings, and when we hear the beat of the drum, we all feel its ability to move us, apparently beyond our conscious control. Such is the power of the pulse. Whether for a ceremonial trance ritual, or a Graham class, rhythm and melody have the amazing property of carrying us into the dance, lifting us up, so we can celebrate the mysteries of life.

Chris Tero is a performer and teacher, and is currently doing research for an M.A. in Ethnomusicology.

I invite you to picture this scene.... it is a village compound, somewhere in West Africa. The twilight weaves its magic, as the heat of the day slowly fades. The cicadas begin their night's work, and as if taking this as their cue, the musicians start to play. There is no rush, they have all night, so the mood is relaxed, yet charged with potential. As the musical soup starts to simmer, people begin to be moved. In turn, this adds more seasoning to the dish, and things start to hot up a little, and so the energy begins to circulate from musicians to dancers and back again, with the master drummer acting as M.C.; calling the shots with short coded signals on the master drum, telling the assembled performers what is coming next, maybe entering into spontaneous and ecstatic improvisation with one dancer, the movements of his or her body following the shape of the drummer's solo, or is it the other way round?....?

Now imagine, if you will, a dance studio in Europe. The early morning light streams in through large windows, and is reflected off mirrored walls. Dancers, dressed in leotards and tights, go through their daily ritual of stretching



Letters

EDITORIAL

Well Christine and I are on our own. Lydia is off to the other side of the world and we are sitting amidst a sea of paper, diary dates, articles, pritt stick and gurgling stomachs - we haven't even had time for lunch. Just say "Aah" and we'll feel better.

On behalf of all our members we would like to say congratulations to all those people who successfully completed Stage 1 leaders course in Somerset and Stage 2 in Suffolk and to wish you all the best of luck and enjoyment in your future work with dance.

This quarter we have an insight into drumming and dancing from Chris Tero and teaching movement studies abroad from Jackie Haslett. You can discover how the Arts Council influences dance and education. There are some lovely pictures of the A.G.M. workshop and moments from the Somerset stage 1 assessment weekend. Which reminds us - we live in a visual culture - lets have your pictures as well as your writings; draw them if you didn't have your camera with you.

Christine? We are still waiting for your ideas for Creating a Dance by Post. We have heard of several of you who are inspired so please look back at the previous magazine and start creating!

A very big thank you must be said to National Westminster Insurance Services for allowing us to use their photocopying services free for this magazine and other Guild activities. Do any of you work with other organisations that might contribute in some way?

We have had no response to the plea from Petra Kugel, in last quarter's edition regarding experiences of movement and colour. She would love to hear from you.

Finally we wish Lydia a happy holiday and a safe return so we don't have to do this again! Seriously we realise now, how difficult and time consuming this job is and recognise the qualities Lydia has, which are necessary for being a successful editor.

Christine Meads & Wendy Hermelin

A personal account in a letter to Bronwen Mills from Vi Bruce who was representing the Laban Guild at a meeting of the Sports Council and CCPR.

My thoughts now are, that I understand why movement and dance must have a 'foot' into the Sports Council and CCPR, we really have very little say because the tremendous accent is on sport and the great understanding of people like Madame Bergman Östernberg and pupils who followed, of Laban of course, but also Madge Atkinson and thinkers like Phyllis Colson, mostly women - are gone and forgotten.

The conference was very well organised. I could not help thinking as I was given a very "posh", padded file, embossed with the Central Councils logo etc. that as we were needing money for so many activities, the extravagance of this conference could have been somewhat less. The whole cost must be enormous, involving this very well equipped hotel and presumably travel and three days off work for many. However this applies to so many organisations who ask for donations with a glossy brochure doesn't it?

Most of the delegates were men, but this is understood. The accent in language and subject was "sport". We are probably in the wrong place, but we need to be, after all "recreation" is wider than "sport".

Notes:- Speaker, Iain Sproat Minister for Sport. Accent on the 21st Century quite often. Support of the Prime Minister for sport. CCPR as the pilot and champion of ideas. Much accent upon sport in schools ... "to get sport back into schools". He did just include "dancing".

Current generations in schools are "the least fit ever". I doubt whether this is an accurate statement but I take his point. The trouble as I see it is that there seems to be the idea that competitive games and sports will put this right. I would like to emphasise,

1. that there are many girls and boys indeed who are not competitive in the sense that sport demands.
2. that sport only caters for some aspects of fitness.
3. that sports leaders often know very little about the "structure and function of the human body". One has only to see footballers warm up to know that.

Importance of involvement with local schools and with local government and local needs.

At this point I longed to talk to the people about the need for full body involvement as in good dance training and good physical education in the hands of teachers who have knowledge about the kind of cooperation involved in group work in dance, about the work that DaCi and the Guild are doing.

The lottery was of course foremost in most minds. It seems that applications are requested. I am not sure to whom applications should be made. It seems that the Sports Council may be the central fund.

My thought ---- How dance activity in schools has deteriorated --- time available is so little --- training of teachers negligible. Things that we fought for and achieved, seem to have gone. The important subject of sports medicine did come up. "Therapy" did not.

Continued on Page 9



I KNOW IT'S HERE SOMEWHERE

COPY DATES

Material should be sent to:

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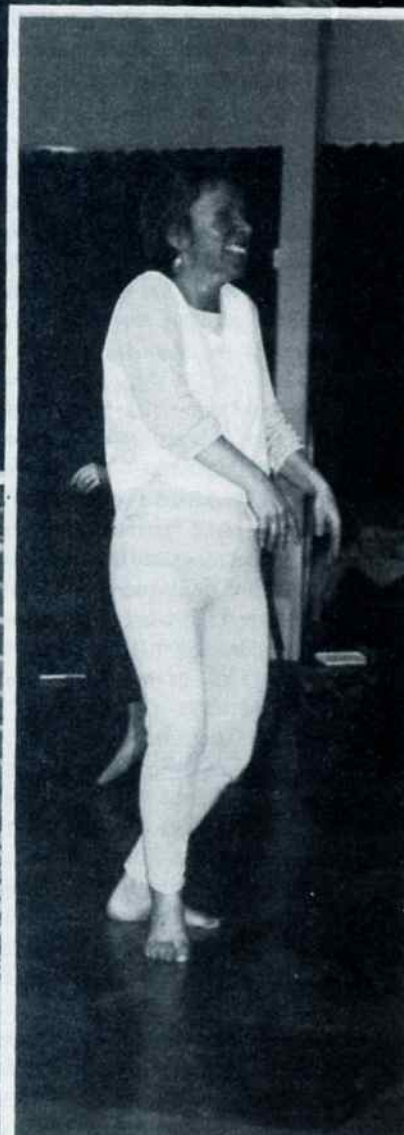
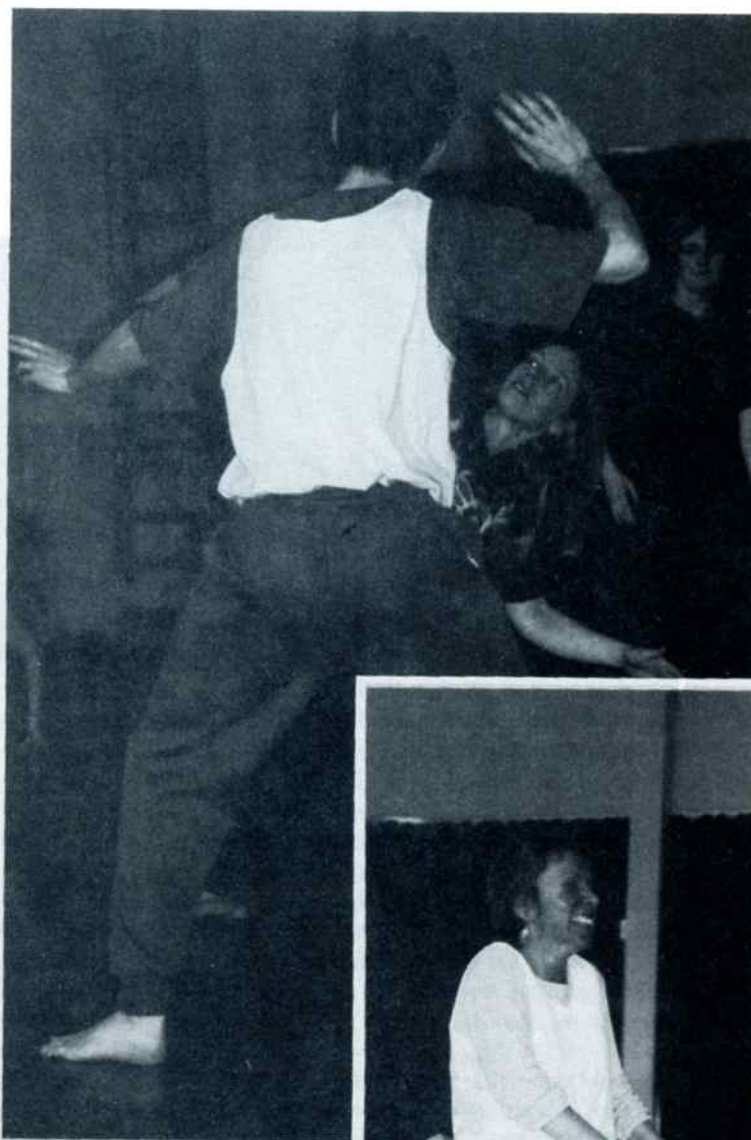
1 January, 1 April, 1 July and 1 October.
Typescript please, on one side of the paper,
ready for the scanner if possible.

NEXT ISSUE IS AUGUST 1995

SOMMERSET COMMUNITY DANCE LEADERS COURSE. STAGE 1

Community

*Moments from the Somerset Final Assessment weekend.
A full report will appear in the next magazine.*



TEACHING MOVEMENT STUDIES OVERSEAS

submitted by Jacqueline G. Haslett, Ed. D.

Associate Professor, University of Massachusetts Boston, U.S.A.



The author has been working in the area of Movement Studies for nearly twenty-five years. Her experiences in this area have included working with students from preschool age children through adults in the United States, to graduates students at Chukyo University in Japan, and to faculty members of Wingate Institute in Israel. We have asked her to write about her experiences teaching Movement Studies in Japan, but her paper has evolved into writing about her teaching Movement Studies in three countries.

Movement Studies, first known in America as "Movement Education," was imported from England during the late 1950's and early 1960's. According to Metcalf (class lecture, July 24, 1971), the term, "movement education" had different meanings and developed into various forms with various interpretations. However, the meaning of Laban's principles were never clearly addressed. Eventually, the lack of knowledge about the essence of Laban's principles of movement, and the misinterpretations that were made, led to the decline of "movement education" in the United States.

The establishment of the Laban Institute for Movement Studies (L.I.M.S.) in New York has offered extensive studies and intensive courses in movement. However, the participants are largely dance teachers, performers, or dance therapists. There are few physical educators who attend the Institute. The interpretation of Laban's work at the Institute is called, "Effort-Shape," and one who has studied at the Laban Centre at New Cross, or one who has attended

the Laban International Courses (L.In.C.), may not relate to the L.I.M.S. interpretation of Laban's work.

"As an inquisitive teacher, my need was to know what "movement education" really was."

During the time when "movement education" was popular in America (in the 1960's) I was teaching in the public schools in Massachusetts. As an inquisitive teacher, my need was to know what "movement education" really was. I inquired about the possibilities for studying "movement education" in England. I received a brochure for the Laban Art of Movement Centre Summer Course held at Dartford, and the initial stage for my eventual studies took place although the concentration was on dance, which was not my focus, I wanted to know about Laban and his work. The urge to find out what was meant by "movement education" and how it applied to all physical education activities overcame any reluctant feelings that I had.

My first Laban summer Course was at Dartford College in 1970. Soon I began to understand what the American misinterpretations were. Laban's work was not about a new method of teaching, or "an approach to physical education" or any of the other popular claims that have been made in the United States. My one week resulted in a by-product which I never expected, a depth of self-awareness that tapped my inner being, much like a spiritual experience. I shall

never forget that. At the course, Laban's work was presented appropriately. My teachers (tutors), who I thank to this day for the unique experience, included Rosie Manton, Henry Metcalf, Sam Thornton and Lisa Ullmann. Such was my motivation that I returned for another summer course offered by L. In.C. in 1971.

After attending only two summer courses at L.In. C. I was assigned to teach the movement course at my college, which, at the time, was Boston State College. The course was entitled, "Movement Education: An Individualized Approach to Teaching Physical Education." (Notice the name of the course.) Because I had attended the two-week intensive movement courses, I was considered to be the best qualified person from the entire faculty to teach the course. Several of the major publications on the subject, which I had brought back from England, were used as major sources and textbooks: Preston-Dunlop, Russell, and several of Laban's publications that were edited by Lisa Ullmann.

During the 1971 Laban summer course, I discovered that a one-year course was being especially designed for qualified teachers at the Laban Centre, then located in Addlestone, Surrey. The thought of spending a year at the Centre was extremely appealing, but only a dream. However, by 1977, I applied for a sabbatical leave of absence from my college, and embarked on my one-year study at the Laban Centre for Movement and Dance at New Cross: my dream had become a reality. The two weeks at Dartford College had given me a foundation for my studies, but I needed further clarification and more in-depth knowledge about Laban's work.

When I went to the Centre for my year of study, my field of teaching was physical education, and one of my speciality areas was "team sports." I was intent upon learning how to apply Laban's work to all physical education activities. That was my task, my objective, and my personal challenge. I received encouragement from Dr. Marion North to do the work I had come to do. The focus at the Centre was dance. There I was, at the Centre among everyone who could dance, or wanted to learn to dance, and many seemed less concerned about learning the theoretical aspects of movement. My dance tutors had a dreadful time with me. Nonetheless, my year resulted in what I called, "double-profiting." First, I developed a keen interest, love and knowledge about the art of dance. Secondly, I accomplished what I had hoped, and that was to become knowledgeable about the essence of Laban's

TEACHING MOVEMENT STUDIES OVERSEAS Continued

work and how to apply "movement studies" to all forms of physical activity. My year at the Centre also made me realize how much I did not know.

"My one week resulted in a by-product which I never expected, a depth of self-awareness that tapped my inner being, much like a spiritual experience."

By 1991 I was working in part of the College of Nursing (the common denominator being the concept, "wellness") the Program of Human Performance and Fitness University of Massachusetts Boston. The Program offers concentrations of study in Physical Education Teacher Preparation, Exercise Science, and Athletic Training.

Three years ago Movement Studies became one of the required major courses for all Human Performance and Fitness concentrations. That was a milestone made within our Program. Prior to that time, only the physical education teacher preparation students and dance concentration students were required to study the course. (Dance students now study in the Theatre Arts Program, College of Arts and Sciences.) To meet the needs of the students in all three concentration, I do not teach Movement Studies as dance, per se. I teach it similarly to teaching any other academic subject. The course is based on themes from the four classifications of movement: bodily aspects, effort, spatial aspects and relationships. The students are introduced to the work, and learn the work by moving. Classes are based on the selected themes of movement in a progressive manner. Students respond to the thematic tasks in creative, intuitive, and instinctive ways. Discussion time follows the movement time, to clarify the terminology and to become familiar with Labanotation. Then students gather in groups according to the respective concentrations they are studying. The respective groups focus on how teachers, or athletic trainers, or exercise science specialists, can apply the knowledge they learn in class to the work they will later pursue. While only one course is offered in Movement Studies, it is not nearly enough time to teach all that should be taught. But at least the essential foundation of Laban's work is covered.

It took many years to overcome resistance about the requirement of Movement Studies for all students from some faculty members within the Program. But now, the majority of faculty members support the requirement of

Movement Studies. The rationale includes the fact that all students of Human Performance and Fitness must know as many forms of studying movement as possible. They must be aware of the inner perceptions (or inner attitudes) which manifest outer movement (See North, 1973). Students have traditionally studied the science of movement, but have little knowledge of the art of movement, and since the art of movement completes the essence found in the science of movement, it is important that students realize this work as being just as essential to their studies as their science courses (See Capra, 1984, for analogies between philosophy and science).

There is generally high satisfaction among most of the students about studying Movement Studies. Most of them claim that they become aware of peoples' movements in ways they never before thought. Many also admit their own self-awareness of their personal movement manifestations. They learn how movement becomes efficient and effective by applying the knowledge they gain from studying Movement Studies, and many begin to analyse their own movement patterns. Of course, there are a few who do not grasp the knowledge clearly. Many may not always use the terminology the same way they are taught. But at least a richer awareness of movement potential is planted in their repertoire of knowledge.

Perhaps the most difficult part of teaching Movement Studies is trying to get through the students' self-consciousness. Patience and acceptance are key in getting the students through that difficulty. Most students begin the course with a degree of self-consciousness; by the end of the semester most students have overcome it. Most even say they enjoy moving in "artistic" ways because "they have never moved that way before -- it is new." Subconsciously (I am sure) some will refer to their movements done in class as "dancing." This comes about through the students' own initiative, and not by the instructor's demand.

My experiences in teaching Movement Studies have gone beyond teaching the course at my University. I have conducted nearly 100 workshops/clinics/convention programs in the United States, in Israel and in Japan. My experiences in Israel developed from my attendance at an international conference (AISEP) which was held in 1982 at Boston University. There I met my good friend and colleague, the late Dr. Elly Friedman who was a highly respected physical education scholar and teacher both in Israel and internationally, and was a strong proponent of Laban. Dr. Friedman and I made plans for an exchange. The plan was that she would arrange for me to

go to Wingate Institute of Physical Education and Sport, Zinman College in Israel to teach Movement Studies. She would go to my university to teach the same. An international exchange of this nature is always a welcomed proposal in higher education.

Dr. Friedman was able to convince the authorities at Wingate Institute that it would be appropriate to invite an American professor to teach the Movement Studies because the Institute heavily concentrated on sport, and because America was viewed as "a competitive society." Dr. Friedman said it would be a good opportunity for the College to have an American professor conduct a movement course for the faculty members. In 1983, we made the exchange. I taught an intensive one week movement course to the faculty members of Zinman College. I taught Laban's work in the same way I taught it in the United States. Some of the faculty members had attended college in England that specialized in Laban's work, such as the Lady Mabel College, the I.M Marsh College, etc. Some of the faculty members had studied "Educational Gymnastics" based on the work of Ruth Morison. Also, Dr. David Eldar, Principal of the College, has an in-depth knowledge about movement studies revealed in his doctoral dissertation in which he investigated Laban's work (Eldar, 1979). So the knowledge that I shared was not strange to many of them. But my approach to teaching the course was what they appreciated most of all.

My experiences in teaching Movement Studies in Japan developed from my doctoral dissertation which focused on the history of physical education and sport in Japan from 1868 through 1972. I spent two summers in Japan gathering my research data. During those two summers I had met many of the top Japanese scholars of physical education. Among them was Professor Kichiji Kimura. In 1986, I received a letter from him inviting me to his university for one year as a Guest Professor in the Faculty of Physical Education at Chukyo University located in Nagoya. Professor Kimura was then the Chairperson of the Faculty of Physical Education. He wanted me to teach Movement Studies, Sport Sociology and Sport and society. This was an opportunity of a lifetime. I prepared to teach my classes in English since Japanese students study English starting in the junior high school (age 12). My students at Chukyo University were all graduate students. Nonetheless, Professor Kimura attended all my classes and lectures for the students, making sure they fully grasped what I was trying to teach them. I held him in highest

Continued on Page 9



COUNCIL NEWS

WHAT IS A DATCHET?

Over the last four years, the Council has had numbers of business meetings, obviously; always complaining that the really important stuff got left to the last, while the easy, routine stuff got attended to. We always arrived at the end of the meeting rushed and frustrated - you didn't know that, did you?

So we sensibly arranged a two-day meeting at Datchet (cheapest place central to where we all came from) to tackle subjects that need an openended approach, and time to ourselves untroubled by the need to go out and make a meal, answer a phone, or mop up the children.

This last meeting was a special one in the sense that we are a new team still, and one of the tasks was to get to feel like and operate as a team knowing each other better, hearing needs, dealing with frustrations and misunderstandings - did you know we have those?

So we started off (since we are after all Movement people) by attuning ourselves to the tasks, through movement. We were able to sensitise ourselves to what each expected from the meetings, and how each individual needed to operate; what our team was strong in (detail, timing, forward vision) and what we were not collectively very motivated to tackle (issues, progress reviewing, exploring options).

The Treasurer, Pam Anderton, gave us a presentation with beautiful graphics, which told us much about the proportion of what we spend the Subscription Income on. The issues of the largest expenditures Magazine, Council meetings, Datchets - were reviewed (we can do it) and plans laid to minimise expenditure. The **Magazine** expenses are continually under review; its large cost still is justified by the contact it makes with all members, it was decided. **Council meetings** cost a lot in travel expenses; we devised a strategy to make the most of our time together at meetings, rather than have more of them. **Datchet** meetings are under review; not to be held as a matter of course, but when issues come up which need this treatment.

We devised a composite "**Mission Statement**" which stands for our present Council, for this year at least. Our actions will be based on the Statement, but for publicity purposes - in other organisations' reference sections, for instance, it will be more explanatory.

"The Laban Guild is a community of individuals who share an interest in developing, applying and extending the experience and knowledge of Rudolf Laban's analysis of movement."

To this end of development; we propose an overall **Training Scheme** for members, including a Foundation Course, Stage I and Stage II (already in use); a support-system to encourage Stage I holders to go forth and teach; and a Fellow-type Stage beyond Stage II, which leads towards new Tutors evolving, to teach Foundation Courses and Stage I. Watch this space - and give your comments.

There will be another "**Philosophical Fireworks**" - November 25th - to enable discussion and exposition about Laban's work and its application as we all use it. This is part of the overall development of our understanding, in practical and theoretical terms. It is also an important part of reaching both movers and non-movers among the membership.

There are decades of experience and knowledge to be tapped. A wonderful resource for us all.

50th Anniversary. We took a pragmatic view of the purpose of the celebration of 50 Laban Guild years, and decided that given the current activity of most members, and their commitments (both as to time and energy, and money) the proposed Dartington Weekend of Movement Celebration could not be guaranteed a full attendance. And the purpose is to reach as many of our members as possible. We took instead an idea for contacting every single member of the Guild, by phone (given our known allergy to written Questionnaires!). What we learn will form the best basis for future activity in the celebration year.

There is to be a **Celebration Book** also to celebrate our half century of life. It will be available on disk - very modern! - and in printed form with pictures. This because it has to be self-financing, and affordable to our members, who will have the greatest interest in buying it. This will trace the history of who developed which aspects of Laban's work, where we are now, and what is proposed for the future - in Community Dance (Layman's Dance); Education; Notation; Therapy; Theatre Dance; and Movement Observation.

Your Council will be looking forward to getting in touch with each member, later in the year.

Su Johnston, Vice Chair.

MEMBERS

It doesn't seem possible that I am writing this but hopefully, by the time you are reading this I suppose spending a succession of weekends on the Training Course, the Laban Centre - a working with the KFA - all help to make time

Many congratulations to members of the Some 1 of the Laban Guild Community Dance Leader in Ipswich which has also just finished. Some skills at the AGM and provided a series of ve

See page 10 for a list of those successful cour

The annual meeting day of the Guild, including wonderful experience and I would thoroughly effort to attend next year, our 50th ANNIVE planned -

- SO WATCH THIS SPAC

Many thanks to all those who have sent their must be a record - and special thanks to those work by paying at a higher rate. There are, how is one of them, please send it to Ann Ward, th

Subscription rates for 1995:

UK ordinary and affiliated members
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Please make cheques payable
Anne Ward, 30 Ringsend Road, L

DANCING

"DANCE TO TH

This was most successful. Guild members and other CCPR organised 225 different fund-raising events used for research by the British Heart Foundation.

We trust Guild participants also achieved the other

"IN RHYTHM" AT BRIGHTON

Come and enjoy two days by the sea watching performance of dance at the free workshops. Maggie Semper at 3.20pm on Saturday. Come and join in. We are at this end Jill Street will be taking a workshop on Su

We could do with some helpful bodies. If you are co give me a call on 01737-842834.

Brighton Borough Council will give you informati

"SPOTLIGHT ON DANCE" ROYA

Those members that remember the CCPR Golden Jubilee will be. The different styles of the fourteen a wonderfully varied programme. Tickets are now

'Special K'-eating members may be disappointed n have enough information about members to organ problem shortly.

Bronwen Mills

SHIP NEWS

MAY - it still feels like Winter at the moment, really will feel more like Spring, if not Summer. at Datchett - planning policy, Dublin - working the AGM and Belfast - dancing with friends and even faster!

t group who have successfully completed Stage Course and all the members of the Stage 2 Course the Stage 2 course members demonstrated their impressive performances.

members.

dancing with Wolfgang Stange, really was a commend all Guild members to make a special MAY celebration year. We have lots of things

FOR FURTHER DETAILS.

scriptions in so promptly this year - I think this our retired members who are able to support our er, still some subscriptions outstanding. If yours membership secretary as below.

£12.50 pa.
£6.50 pa.
£15.00 pa.
£7.50 pa.

The Laban Guild and send to
avady, Co. L'Derry, N.I. BT49 0QJ

AROUND HEARTBEAT"

members of the Movement and Dance Division of the raised well over their target of £68,000. This will be

ect which was publicity for their dance groups.

CENTRE 15th and 16th July

ices by such as ADZIDO and also trying out different s leading a short movement choir in the Main Arena ng to publicise our Leaders Training Course and to y at 2.50pm.

g and are willing to help with stewarding etc., please

about special hotel rates.

ALBERT HALL 30th September

lee will know what an exciting event the Diamond bers of the Movement and Dance Division produce ale.

o find the Guild featuring on the packets; we did not this scheme effectively. We hope to address this

REVIEWS

AS OTHERS SEE US

Body Movement and the Art of Successful Communication. Ellen Goldman

Gordon and Breach

This is a book written by an author steeped in the study of movement, and seeking, to get us to apply our and her knowledge to mutual understanding.

The title is taken from Burns' poem "To a Louse", which implies the enlightenment that self-awareness brings. Using movement know-how to improve real communication, also implies all the subtlety of adjustment, the give-and-take, the making of change and the self-expression, which makes an art out of a mystery; reality out of fantasy.

Ellen Goldman takes us by the hand, and leads us to fuller awareness of what we are about when we move. She describes Gestures, whether functional, practical, or symbolic, which help us cope with the demands of living. Postures show us making a statement about our mood or attitude to what is going on. In communicating with others, we assume so much from what movements others make. Revealing ourself, enjoying the satisfaction of merging our shifting Posture with the same Effort or Shaping quality as our Gesture, gives our communication the sincerity and clarity which enables understanding; and when needed, change.

The question this author asks is, "Can we become more aware of the messages we convey through our body movement; and can we get on with others better, if we do?" She gives the reader a text which has simple non-jargon descriptions of movement and the implicit meanings. The exercises she describes, are part of the inherent message, that mind, emotion and body work together. Doing the exercises is comfortable, and essential to your understanding of the text. There is no need to take a pencil and make marginal notes in this book - just do it.

The Chapters develop agreeably, from dealing with Gesture and Posture, to the merging of their statements "I am doing.." and "I am being.." into "I am being what I do"; which is the Integrated Movement principle at the core of the book. Getting in touch with your own patterns of integration is given much space.

"Integrated Movement is the expression of our involvement in what we are doing and saying", the author states: Applying this special involvement, she describes in Chapters, headed "Friendship", "Relationships", "Family", and "Work ". She takes us through what could be a revolution in our life! As I read this book myself, I applied the wisdom to real life situations in family and Committee, and I can tell you, it works wonders.

The second half of the book (Chapters 9 to 11) seems to me an extension of the particularly wide-ranging movement knowledge that Ellen possesses. The references to her work on Human Development (with Dr. Kestenberg), remedial body-mind work (Irmgard Bartenieff), spiritual body-mind centring (Bonnie Bainbridge Cohen), are all very readable and do-able. To say that all these riches have been developed from Laban's original principles, through Warren Lamb's ground-breaking development of Action Profile System, and Pamela Ramsden's further research and development, is to give Ellen's work an impressive Family Tree.

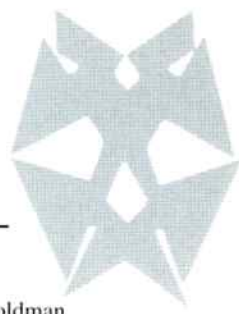
I have to say that this half of the book sometimes gives me pause. The part on Relieving Pain seems to need a caveat entered about what types of injury benefit from the technique described. Surely one does not move an injured person if there is fracture or severe strain?

The description of Groups is not intended to be all-inclusive, I know, but the functions of different groups, their objectives and composition, have a wide variety which perhaps needs acknowledgement. But the material here is certainly enormously powerful, and all of us who operate within a group - and who does not! - will gain wisdom from both this "Groups" Chapter; and from that on Leadership.

There is a fascinating section on Pictorial and Sculptural Art. The St. Ives Tate Gallery saw me trying out looking at non-representational art to see its Integrated Movement qualities. I have never enjoyed an art gallery more; it is the first time I could say I had an understanding of and communication with these painters and sculptors.

The final Chapter invites the reader to muse on the intuitive powers that emerge when we become sensitive to the movement around us. The vision and wonder of our potential to grow and go on growing follows naturally. Even the sky is not the limit!

The front cover illustration is of a sculpture titled "Big Sister". I feel very much the younger sister, lead and helped gently into a world of enhanced understanding of myself and my fellows, as I read this book. For dancers, who do not always find it easy to connect movement communication with verbal communication, it is a welcome bridge between the two forms. I commend it for its practical wisdom, and its wide scope; its apt sculptural and other illustrations; and its sense of a warm personal communication from author to reader.





THE ARTS COUNCIL

DANCE AND EDUCATION

The Arts Council funds networks of arts organisations, and in dance the majority of funding goes to support a wide range of professional performing companies. The ever increasing diversity of forms, styles and approaches to be found among these companies reflects the range of interests and cultures present in Britain today.

Priority has been given to developing the national dance infrastructure, notably through the establishment of National Dance Agencies. Currently there are seven, all different and all at different stages of development. NDAs provide focal points for dance participation, production and promotion. The ambition is to help create the best possible conditions for dance, including more and better studio and performance spaces, access to dance training, and quality dance education as the entitlement of all.

"The ambition is to help create the best possible conditions for dance."

The art of dance, as we understand it today, is a relatively recent phenomenon. It has grown and diversified rapidly in the last thirty years, and the Arts Council established a dance department in 1979. Education has always been integral to the work of the department. In the late 1970s and early 1980s, the Arts Council helped to establish a range of pilot projects involving dance artists in education and community dance artists (known as dance animateurs). They developed new ways of working and made dance accessible to more people than probably at any time since we deserved the title "the dancing English".

Today there are over 250 community dance artists throughout the country. They complement the work of independent dance teachers and organisations such as Regional Dance Councils and the Laban Guild. The Arts Council has devolved funding for community dance to the Regional Arts Boards and funds the Community Dance and Mime Foundation as the national development organisation.

All the larger dance companies receiving regular funding from the Arts Council have education policies, programmes and usually specialist staff. The role of education within companies varies. Most appreciate its value in developing adventurous audiences, being a meeting point for artists and audiences and providing challenging creative opportunities for artists. Dance company education officers are a powerful group of people, responsible for bringing together the worlds of education and professional dance

for mutual benefit. The Arts Council produced, and regularly updates, "Dance Pack" as a central source of information about the resources that professional dance companies are able to offer.

The Arts Council's role in education includes providing information and advice, advocacy, training, co-ordination and funding strategic initiatives. Often several of these activities come together, and an example of this is the production of "Dance in Schools", curriculum guidance for dance education in the National Curriculum. An editorial advisory group was set up that included the National Dance Teachers' Association, National Curriculum Council inspectors, advisers, teacher trainers and dance artists, to ensure that a co-ordinated, authoritative and practical document was produced.

Dance is possibly the oldest expression of human creativity, it is also a contemporary art form. The diversity and creative energy of dance, together with its relative "newness", means it is generally less well understood or recognised than its sister performing arts.

Speaking on behalf of dance is important. Examples include providing information to other government departments such as in connection with the national Curriculum or the plight of potential dance students facing a severe decline in the availability of discretionary grants. When time permits, we aim to help develop a better understanding of topical issues for dance and the work of the Arts Council through speaking at conferences and writing articles such as this one!

Working in partnership with other bodies enables a more effective use of resources and may help to reach more people from a wider range of interests. The Sports Council has been involved in the establishment of the Dance Leaders in the Community training scheme and in the production of "On The Move", a directory of movement and dance opportunities for young people. For several years we have worked with the Film, Video and Broadcasting department to fund a scheme to encourage choreographers and video-makers to collaborate and produce videos for use in education. Looking to the future, a research project to explore the possible applications of interactive video for dance education has been funded. The net major project is to work with the Open College of the Arts to develop a distance-learning package in dance. The ambition is to develop a course that will be relevant and applicable to all forms of dance: social and recreational as well as artistic, and that will be available to all regardless of where they live. Dance education has traditionally emphasised participation and this will always be an important element in the work of National Dance Agencies, community dance artists and dance company education officers. The Arts Council, in the best

tradition of the National Curriculum, aims to strike a balance between the processes of creating, participating and appreciating in dance education.

"Its value in developing adventurous audiences."

Education is a life-long adventure, a journey of discovery and growth. I recently visited a primary school where Suffolk Dance, a National Dance Agency, had set up a project involving a dancer, a sculptor and a film-maker. The headteacher talked about the aim of education as being to encourage children to become independent, eager learners. For her, the impact of the project was in encouraging staff and pupils to take risks in learning. Dance and education have a symbiotic relationship, both are essential, rewarding and life-enhancing experiences.

Jeanette Siddall is the officer responsible for education within the Dance Department of the Arts Council of England

THOUGHT FOR THE QUARTER

Alles in der Welt ist nur für den da, der Augen hat, es zu sehen.

Edward Spranger



Everything in the world is only for those who have eyes to see it.

TEACHING MOVEMENT STUDIES OVERSEAS Continued

Continued from Page 5

esteem because according to the students' movement responses, and the kinds of questions they asked, indicated that they clearly grasped the meaning and essence of what I was teaching them. Only through Professor Kimura's skilful and sensitive interpretations of my movement classes was that made possible.

A valid comparison among the three countries cannot be made because of the differences among the populations which I have taught. Any comparisons are made only through my personal, subjective observations. Among the undergraduates in the United States there is always the element of self-consciousness among most of the students, both male and female, at the beginning of the course. The self-consciousness decreases gradually as the semester passes. In Israel, very little self-consciousness was observed among those participating in the course. That could be due to their maturity levels, as well as their familiarity with Laban's work. Among the Japanese graduate students, there was only a little self-consciousness early in the term. This situation, too, may have been due to the students' maturity levels, and differing cultural exposures.

As far as Japan is concerned, the fate of Laban's work is unknown. There are many female dance teachers and professors who are knowledgeable, or at least familiar, with Laban's work. A few of them have attended the L. In. C. summer courses. Knowledge about Laban's work is not widespread in Japan. The Japanese Government issues a Course of Study for all levels of education, and the Courses of Study for Physical Education do not address the terminology found in Laban's work. My hope is to return to Japan someday and do more of Laban's work in the higher educational system. Someday I hope to teach Movement Studies -- *in Japanese*.

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Letters

Continued from page 2

Notes:- Speaker - Chairman Rodney Walker of Sports Council. There was further accent on the needs of young people and upon all aspects of sport leading to health. The lottery as a great opportunity:- the need for 'fairness' and clarity about availability.

Questions ----- Concerning activities not funded.

Someone asked about older people and their needs but the speaker said that money must be spent upon young people, that money could not be spread so widely.

There is a special "lottery division" of the Sports Council. I do not know who is on this division. There seems to be a "focus" list of activities to be funded. This list is not static.

There was talk about the training of P.E. teachers - that this should be more practical and less theoretic. There was no further discussion as to what this meant I doubt any understanding of the interrelationship of theory and practice. Again I felt very disturbed about the nature of real understanding of the matter. Does a good footballer make a good teacher?

We are not on the priority list, but at least we are on the list and can apply for lottery money.

The priority list will remain largely intact with the level of funding probably stable.

"Movement and Dance" ladies spoke up well (2 Questions) I doubt whether we will get much of the lottery money the clamour is great, and the accent on sport supreme.

Audrey Bambra greeted me warmly (I was examiner for dance in her college for 14 years!) I think she felt, like I did, that many of the delegates had little understanding only wanted to further their own particular sport.

The great accent is on SPORT. I do not think that Phyllis Colson meant it to be like this in the CCPR.



AN EXCITING DAY OF DANCE



Photography by David Larmour

For the third year running, Christine Hutchinson, who was a member of the Dance Leaders Training Course in Belfast, has organised a "Day of Dance" in her school in Limavady and invited me to come along and get everyone dancing together at the end of the morning. This is always very exciting, not to say nerve-wrecking! - but I am very honoured to be asked and it is

most rewarding to see the involvement, commitment and enjoyment of everyone taking part.

Various schools from around the Province are invited to bring groups of dancers to take part and we have a wide range of dance activities to admire, from line dancing and disco to Irish and National Dance. The first

year we had 150 young people taking part, mainly keystone 3; the second year 200 and this year 270, including quite a few boys! What is more, the number offering creative dance is steadily rising, as is the standard. Pieces included "The toyshop at night", "A typical day at school", "Water and Waves" to the exciting Riverdance music and much, much more.

We believe that the opportunity to get everyone dancing together is an important part of the day and this is where I come in - with a powerful microphone and a lot of faith! Never have the phrases "do less, not more", and "keep it simple" been more appropriate, together with an ability to ignore the overpowering noise levels which ensue, - but such is the enthusiasm of everyone involved that the chaos soon resolves itself and we have staff and students from about nine different schools all dancing together and forging new bonds. We are hoping that next year some of these schools will organise similar days themselves and that this will only be the start of a much larger network bringing young dancers from different backgrounds and traditions together.

Ann Ward

CONGRATULATIONS!

The following Guild members have successfully completed their training courses with the Guild.

LABAN GUILD DANCE LEADERS COURSE STAGE 1 - SOMERSET

Gail Arnold
Rose Bennett
Leslie Carpenter
Richard Ford
Judy Preston

George Holden
Emma Ellis
Christine Gray
Aileen St John

LABAN GUILD DANCE LEADERS COURSE STAGE 2 - IPSWICH

Karen Cross
Jackie Garrard
Jacqueline Gray
Gillian Hibbs
Melanie Horwood
Anna McCrea
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A SENSE OF MOVING"

Gerard Bagley

"Bodily movement is the first seat of knowledge for the human child also the first source of knowledge for the species" (Carol-Lynne Moore).

It does seem strange that within the body of main stream academic psychological literature - reference works, encyclopedias and the like, little or no reference is made to dance movement therapy (DMT) or for that matter the phenomenon of human movement itself. This contrasts with the much larger statements say concerning music, drama and art therapy. Again much is made of neuro-physiological aspects of muscular action or physiologically based paradigms of mental processes. For instance in the vastly informative "Oxford Companion to the Mind" if one looks under the heading "Body Language" one is treated say to accounts of statistical surveys proving interpersonal gestural empathy and so it goes on in other standard reference works with learned accounts and dissertations equivalent to the operation of the "centipede's ninety-ninth leg" without any vision of the centipede itself! Where, one

wonders, are the names of Rudolph Laban and countless other great thinkers concerned with nonverbal human communication as a basic drive finding its expression at all levels of human behaviour and endeavour be it in the everyday 'dance of life' or through dance, movement, painting, poetry etc. **There is indeed a movement-sized 'hole' in our mainstream academic literature.**

Any discussion of the body-mind interaction is almost meaningless without some account of the phenomenon of movement and its role in the evolution of conscious itself. In considering the body/mind interface, regardless of the very many philosophical stances, beliefs or attitudes, researchers in this field seem to relate almost exclusively to the interaction of Mind and the body senses of seeing, touching, hearing, smelling - tasting and, although we can probably attach some 'sophisticated voltmeter' to a few of the sensors concerned, the measured quantity of stimulation in whatever physical units bears little resemblance in toto to the mind's qualitative appraisals which may be expressed as "-nesses" e.g. 'redness';

'hardness'; 'loudness'; 'pungentness'; 'sweetness' etc. One could of course make a dance of all of these qualities, Arguably there may be more than the five senses (above) and there are interactions e.g. taste and smell are close to each/other and the body soma as indeed touch, but the kinetic sense of the whole moving organism - be it amoeba or man - must rank as the primary sense capable in principle of modulating the other five. Hence movement must be a primary force modulating all other human strivings, e.g. it is readily accepted that music evokes a feeling of movement within the body, but even viewing a Kandinsky painting may, for some people, be a complex movement experience.

The total spectrum of the arts: Dance, Music, Painting, Sculpture, Poetry, Drama, are all in some way manifestations of this Soma Kinetic Sense. Why therefore should such an important sense be denied an existence in its own right? It is this Sigma=Soma (Mind=Body) interchange with this primal sense of movement which is of most concern to dance Movement Therapy (DMT).

The Spring Jump and Autumn Fall

Leaves, leaves, leaves, red berries, and trees.
Forgotten sunny logias,
The faded pink hydrangeas
Stand there to greet the Autumn Fall.
While tired ferns lean out tall
To droop along a trodden way
Of coppers, browns, golds, yellows, stay
And cover summer flecks of green. Change
is here, Autumn fades away.

Christine Meads

Inspired by last magazine



The jump to Spring from winter comes.
So drab and dank the weathers been
With windy gales and snowy scenes.
A sudden growth and buds appear
With green shoots sprouting, bulbs so near
To bursting forth and colour showing
From lying dormant to flowing,
Changing, growing, the endless round
Jumps to Spring, back to Autumn Fall.

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LABAN GUILD A.G.M.

Impressions of the Laban Guild AGM - 18th March 1995

Going to an AGM always makes me wonder about who is still really involved with the Guild and what they are really like away from the summer school. There seemed to be a good turn-out this year, and a lot of people who looked very familiar. There was no time unfortunately to find out much more about them than I already knew but it was very good to say hello again. There were, however, not as many new faces as perhaps one could have hoped for.

Most people seemed serene and happy this year and this was further compounded when Wolfgang Stange began his class in the morning session. I have seen his mixed-abilities theatre group AMICI perform several times and think there to be no finer illustration of the power that dance can have. Wolfgang has a way of working that can ultimately bring out the true creativity in people. In this day however, there was only time to have an example of this and to hear his expansive views on dance-for-all. The music we used was chosen by ourselves and the motifs suggested by ourselves, and the result was some free-flowing movement suitable for a Saturday morning.

Probably the biggest pleasure for me, however, was to hear my own dance teacher giving the AGM lecture. I have been with Hilde Holger for some years and yet I still like to hear her talk. I find her hysterical. She has been performing, creating, or teaching dance for more years than most of us can hope to be alive, and many people were nodding and smiling at the names she mentioned from her past. There is an on-going project to produce a video archive of dances she has created over the years, recreated by her students. Some of these were then shown, including four performed by Liz Aggiss. The lecture finished with her answering questions about anything that people cared to ask.

These were my impressions and you can see they were rosy. I hope that others also felt it was a good AGM and that the Guild continues to be healthy and to attract members.



Connections being re-made at this years A.G.M. in the workshop which was led by Wolfgang Stange.

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