



# LABAN GUILD

MOVEMENT AND DANCE QUARTERLY

Spring 1996 Vol. 15 No. 1

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## IN QUESTION - THE BODY

*Ann Hutchinson Guest*

We can't get away, from it, in movement or in notation we need to deal with THE BODY. The basic three-line staff in Labanotation represents the body. Where the movement symbol is placed on this staff indicates what part of the body is performing that movement. We start with the major parts, whole leg, whole arm, whole torso, then, if we are going to be specific, we need to indicate a greater breakdown, the parts of the torso, for example. Is that upper body movement one of the chest? The Shoulder section? Or maybe just an expansion of the lungs, a movement that is visible to the observer as well as being expressive AND, so often, functionally practical for dance technique. One has only to look at Albrecht Knust's 1979 Dictionary of Kinetography Laban to see how specific the needs became. With a couple of flicks of your pencil you can show that the thumb and first finger of the right hand pinch the hairs in the right nostril! You don't need that? Maybe not, but mime gestures need a whole range of definitive parts of the face as well as of the hands. Need is the mother of invention and it has been the dozens of needs that have produced the existing richness in choice of description in capturing a movement experience on paper.

*Laban's focus was on spatial complexities. But the body itself was neglected. The body was the means through which the spatial patterns were expressed.*

Our physical limitations have made the writing of movement somewhat simpler, we know what to expect, but there is always the exception. Our Western styles of dance explore the 'normal' body range only to a limited extent. Our understanding of different cultures through their dance is much augmented by comparing how they make use of the limbs, the torso, and the legs both as supports and gestures. Hidebound by the style of dance you grew up with? Look at the Allan Lomax Choreometrics range, the

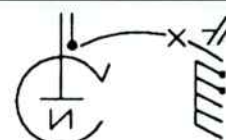
movement universals and the non-universals, the very exceptional use of the body and its parts.

Laban's focus, as we know, was on spatial complexities. What a feast his Space Harmony development is! But the body itself was neglected. The body was the means through which the spatial patterns were expressed. The limbs and torso flexed, extended and rotated to produce the spatial forms. Is your arm bent? Ah! It happens to be bent because the extremity of the arm, the hand, is in near space. To come close to the torso you must bend the arm. Spatial placement and awareness took precedence over the actual configuration, the sense of the state or motion of the limb itself when drawing in or stretching out. When you clench your fist in anger you are not thinking of the hand occupying less space. But you are aware of space when inserting your hand into a narrow jar, the spatial constraint produces the hand formation. Articulations of the joints themselves was not important to Laban, they were a means to another end. In the development of the notation such specific description of articulation of the joints, the shoulder, the elbow, the wrist, etc. all came from the needs met in American modern dance, in recording Asian dance, where the design of the limb itself and not its path through space was often the focus.

Moving through the Space Harmony sequences was predominantly performed with the arms but with much involvement of the rest of the body. When an arm extended diagonally upward, the body was included. If the swing moved to backward low, the body bent and twisted to accommodate that spatial path. From such usage came the concept of 'arm-and-body' movements, presented in Laban's 1928 book on his notation system, an analysis still in use today, chiefly among the European KIN (Kinetography Laban) practitioners. The body in accommodating the arm movements, was carried along as a passive augmentation. In the early notation system the third column out from the centre was reserved for such 'arm-and-body' movements. If arm alone was to move with no body involvement, the

direction symbol was placed in the fourth column. But, if you wished to indicate the body movement on its own, it was written as **"that movement which would have taken place had it been an 'arm-and-body' movement,"** the appropriate direction symbol being written in the third column but with a hold sign in the arm column, the arm not being involved. This analysis struck LN practitioners as too indirect a description - a 'give it, but take it away' message. Do an upperbody twist and/or tilt as if the arm has caused the movement but the arm is not used.

It must be said that this arm-and-body movement is familiar in folk dancing which often has a natural passive torso response to arm gestures. But **how much** body movement occurs? How far down the spine is 'the body' involved? Performances by KIN people familiar with this style and usage vary considerably; there is no definitive degree for each direction. Such description was not suitable for recording the finely tuned usage of parts of the spine in Graham technique. There movement emanates from the torso, any arm gestures are usually an addition, not central to the movement. The location of the initiation of the movement in the torso is important, where does the rotation, the twist begin? How far does it go? What part arches? Flexes? A definitive analysis was needed. Thus at the New York Dance Notation Bureau (DNB)



Pinching  
hair in  
right nostril

*How specific one has to be to capture the precise use of body parts.*

Continued on page 3





# FOREWORD - MAGGIE SEMPLE, *Guild President*

## EDITORIAL

Happy anniversary to the Guild.

We are very excited about this year's four magazines because, as you will know, we have focused on particular aspects of Laban's work. We have invited contributions from some of the most influential and knowledgeable people, and, to drop a few names, you can look forward to writing from Marion North, Valerie Preston Dunlop, Ann Hutchinson Guest, David Henshaw, Su Johnston and others. I am particularly pleased that Maggie Semple has offered to write a foreword for the year.

We see this year as a bit special and we want to give you magazines that reflect it, so - colour, a bold 50 and, I hope you will agree, interesting reading. In this particular edition - BODY - we have included Action Profiling and the link between body and mind, Labanotation with some amusing asides, and some teaching thoughts from Norwich. We are also keen to reflect any Guild events that go on this year so please send your news and photos.

I speak for myself, but I know I reflect the views of other members of council when I say how much I have enjoyed talking to the members of the Laban Guild that I have phoned in the last few months. It has been very interesting gathering your views and thoughts - thank you for them. All the questionnaires will be gathered together and, hopefully by April's magazine, we will be able to report back to you the membership. I am certainly inspired to rustle up a Guild anniversary event, perhaps in the Autumn, perhaps in Swindon, perhaps on a Sunday for members in the west country. Keep your eyes open for that.

*Lydia Everitt*

### COPY DATES

Material should be sent to:

LYDIA EVERITT,  
3 LAYTON LANE,  
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DORSET SP7 8EY  
TELEPHONE: 01747 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 1996

## HOW DO THEY MANAGE?

I was delighted to be asked to write the Foreword for the first of four special magazines to celebrate the Guild's 50th birthday. Each magazine will focus on an aspect of Laban's work and this short article will comment on the strands of body, space, effort and relationships within a teaching context.

I trained as a dance teacher at Worcester College during the 1970's. Coming from a dance background I found that the Worcester course really suited me. Joan Russell led me into a complex world of movement analysis and encouraged me to experiment, test assumptions and practise teaching. She led a strong team of staff who were equally gifted and they shared her vision of dance for all.

A major feature of the Worcester course was its philosophy of dance. I remember Joan Russell saying to us during our first dance class that this course was for training teachers and not dancers. It was only in later years did I really appreciate her statement.

All of our practical work was underpinned by theory. Students were expected to support their technical ability with intellectual rigour and transfer understanding from one area to another.

My current work means that I teach dance occasionally and see dance being taught regularly. Within a few minutes of observing a teacher I find myself wanting to know about the principles underpinning the teaching. I wonder how they manage and usually ask two questions: How do they plan from one session to the next? How is progression achieved? Unfortunately some of the responses are disappointing. It seems that some teachers are trained as dancers but not necessarily in the craft of teaching and therefore in a teaching environment they adapt their own training content.

When I plan a session I have a formula which works for me. I think about the group and their needs and expectations. I will decide a theme and I will always explore the potential of some accompaniment. Planning on paper will show that I have thought about what the body will do, where people will move in the space, how the content is coloured and with whom people will dance. From this framework I then add the detail.

This framework is not unique but it is something from which to base further work. This approach has enabled me to look back at teaching notes made in the early 1980's and still understand them even though they were written in notation! I am able to teach with confidence and suggest areas for following up because I have a picture of larger framework in which this bit fits. I think my sessions are enjoyable because I ensure that the

groups work through the four aspects of body, space, effort and relationships in a seamless way. It seems to be that knowing Laban's analysis has many advantages. If taught well the analysis can be used as a tool to be applied in a variety of contexts or as a key to unlock other dance styles and techniques.

The Guild's celebratory year is a good reason for us to examine our work. I hope you have planned to be part of the celebrations. If you believe as I do that there is a place for Laban's work within the broader dance teaching spectrum then you will certainly want to contribute in some way.

*Maggie Semple*

## LETTER FROM PETRA KUGEL

When I asked for other people's experiences on the work of combining colours with Efforts, I had been in it. Now, nearly one year after, I would have to work myself into the subject again. I still have my notes, but it would take me more time to explain my former experiences, than I do have right now. In my adult education group, the work on colours grew out of an interest about the combination of dance and visual arts. We danced points, lines, planes-coloured and uncoloured, as they appear in Bauhaus-paintings. A great excursion and the highlight of the course became a dance to a picture of Paul Klee. Back to the colours: I had chosen plain red, blue and yellow. The participants-well experienced laie-dancers had danced the colours quite different to what I had thought they would. Par example: Yellow to me would be indirect/flexible. The Two who chose the colour and transferred it into movement, had a lot of direct movement in it and felt right with it. Blue for me keeps a lot of space. My students rather followed lines and gathered around a central point.

Red for my feeling would not have edges-one lady really attacked the group with her elbows. This work widened my own colour/movement-vision. I wouldn't mind to repeat it some time. Claude Cornier will be working with colours in a winter-workshop in Zurich. I might contact her.

### THOUGHT FOR THE QUARTER

Experiment with Anatomy of a Laugh.

1. Place both hands on your belly.
2. Lift your eyebrows; this helps you look tall and thin!
3. Smile until your molars show.
4. Add sound by saying "ha ha ha".
5. Add movement by gently rolling your head up and down.



## IN QUESTION - THE BODY

Ann Hutchinson Guest



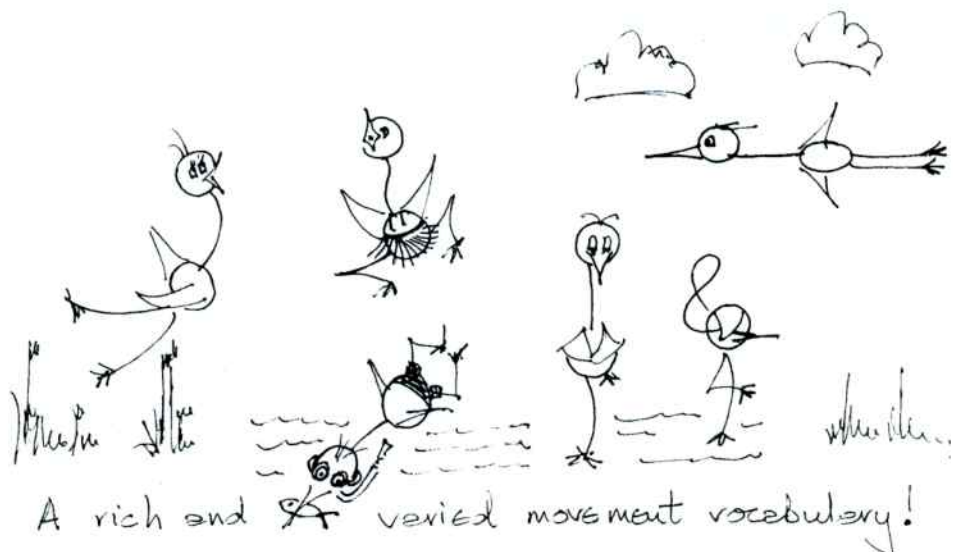
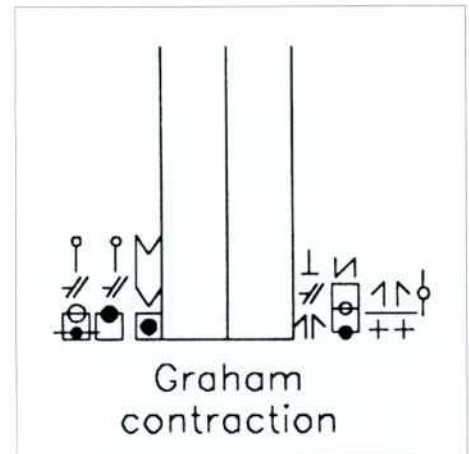
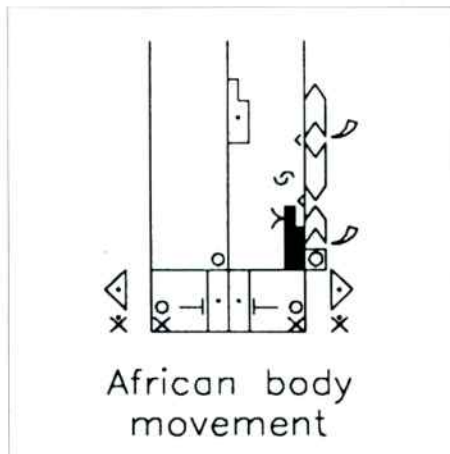
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*From the development of his notation system we learn a lot about Laban's use of the body.*

a deep investigation into parts of the torso, their movement possibilities and combinations was begun. Sigurd Leeder in the late 30s had already begun to be more specific about torso movements. This beginning was then highly developed by DNB members to meet the needs not only in Graham technique but also in various ethnic styles, in particular the special torso movements featured in many African dances.

From the development of his notation system we learn a lot about Laban's use of the body. Awareness of body parts, focus on initiating a movement from the shoulder, the elbow, the tips of the fingers was very much part of Leeder's contribution. A dancer's instrument is the body, training that instrument, developing strength, flexibility, speed, etc. was not central to the Laban work, even at the Laban-based Jooss-Leeder Dance School which aimed to train professionals. Those students who did well already had a technical basis from ballet. Coming into the school very much as a beginner at the age of 17, I learned during the three-year course a tremendous amount about **movement**, the store cupboard of possibilities was opened up to me, providing a richness which I valued for the rest of my life. But I did not acquire technique - a strong back, fully extended legs, etc. The technique I needed to be a professional dancer came only after studying ballet and Graham technique.

*Ann Hutchinson Guest*



## A Focus on IBISS from the Diary Healing Learning Creativity

*"IBISS stands for 'I Believe in Something Special'...it's actually a neat way of describing a philosophy which helps individuals to realise that they are, indeed 'something special'." Time Out, 19th April 1995.*

Established five years ago, IBISS is an organisation which represents teachers committed to education in the skills which enhance people's quality of life. With a strong dance and arts training as their background and a dynamic interest in the benefits of body work, their expertise is available for the well being of other. While not all courses are dance based, the benefits of movement and body learning are applied throughout the programme. Classes are held in venues across London and include Life Skills (relaxation, stress management,

Alexander Technique and meditation), T'ai Chi and Chi Kung.

**Kate Hamblyn** who trained as a Drama and Movement therapist at the Sesame/Central School of Speech and Drama runs weekly dance classes to **live drumming**. These are extremely popular for those who just want to have fun moving to the wonderful, hypnotic sounds of the drum and other remarkable instruments. For those who want to explore movement on a deeper level, the class provides the space for people of all levels to explore dance and body work.

A whole range of workshops such as Finding Your Voice, Breathing Back the Life, Sowa Rigpa (Tibetan Art of Healing ) and Shamanic Journeys are facilitated by highly

experienced and acclaimed tutors who offer inspired and informed teaching in a style that is down-to-earth and entertaining.

One weekend workshop, **Stand Like A Mountain**, looks at the benefits of true confidence and the patterns which reinforce insecurity. By creating a comfortable and safe atmosphere, **Sue Weston**, a movement artist who has worked for the past thirty years in Britain and internationally in TV, theatre & film, uses dance, movement, body language, relaxation, simple meditation techniques and exercises based on T'ai-Chi Ch'uan, as well as discussion to help free the mind from anxiety and insecurity. Sue recently led a two-day workshop on Healing Through Dance at Samyé Ling Tibetan Centre in Scotland.



Body

# HUMAN DEVELOPMENT - BODY WITH MIND

## Su Johnston

When Descartes wrote his piece about the separateness of body and mind, he was making an observation on their functions which emphasised their differences - and the scientific and religious worlds snatched up the thought and ran off with it into interpretations which suited their own philosophies. The fact is, Descartes appreciated, simply by stating the difference of body from mind, that they do interact in a remarkable way. He observed, he analysed - and alas, he and others concluded. When you see your child take something apart to see how it works, it can be expensive! But if she can go on to put it together again, she has learnt even more. We learn both by analysis and synthesis. Laban spoke of the "Body-mind" which has its own way of "thinking". I want to journey back to the time of human evolution when the body adapted itself to move and think and to speak thoughts. It is a process of body-mind which we still use.

*I suggest that the framework of decision to act (Action Profile), based on Laban's observation of human movement, is as intrinsic to the humanness of human beings, as is language.*

But imagine Man and Woman as they emerge in the dawn of humanity from the trees onto the savanna - as they evolve from being groups of animals who gather food and rear their young together, to groups of humans, of whom the men hunt the bigger animals, and the women and their young children gather fruits, seeds, and catch the smaller animals for food. Physiologically, the shape of the head changes, and the physical possibility of language appears to happen, at the emergence of Homo Sapiens, about 200,000 years ago, in the era of the hunter-gatherers.

Steven Pinker, in his fascinating book "The Language Instinct", makes a deduction about human capabilities for speech. Babies are born having a larynx that can rise and close off the nasal cavity, so that air can pass from nose to lungs, bypassing mouth and throat. "Babies become human at three months when their larynx descends to a position low down in their throats. This gives the tongue the space to move both up and down and

back and forth, changing the shape of two resonant cavities and defining a large number of possible vowels." In other words, our pre-human ancestors were able to develop speech - a way of communicating which only human beings use - only when they evolved the physical equipment to do it. Surely this must be a stage of development equal in significance to standing up, so freeing the hands; and using the hands and brain to extend by tool-making the capabilities of a physique which, even then, was not strong enough, armoured enough, fast enough, to survive unaided - or indeed, alone.

Imagine yourself an evolved human, in this world of many animals, few of which are his own kind; among the hills, rivers, glaciers and plains - all sources of food and shelter. The group you belong to needs to be fed, protected, and above all children must be produced and educated so that homo sapiens might survive. It was, I believe, at this period that the movements and noises and thoughts which had been enough for the pre-humans to feed and breed, ceased to be sufficient for the task. Steven Pinker indeed suggest that the way the brain is "wired up" to enable the learning of language to happen, is an instance of the "wiring" of the brain for other instinctual ways to learning. I suggest that the framework of decision to act (Action Profile), based on Laban's observation of human movement, belongs in this area; is as intrinsic to the humanness of human beings, as is language.

We know our basic ways of moving are gestures and postures. Gestures and the combinations of several gestures, get our work done, so that we get fed, and sheltered. Postural movements like walking and running, get us about from place to place. All these have developed from our childish and emotional flow of energy, into efforts and body-shapings which will cope with practical needs. You can imagine our shaggy-looking people in their caves, preparing weapons; a group setting off for hunting; others grinding

the seeds found nearby; cooking, eating, nursing their young. All this movement, in order to survive.

These are the actions which Laban intuitively knew are essential to man. He must look at plants both narrowly, and to compare like with like. He must exert his strength to kill his food, and be delicate enough to make his tools. He must be cautious in approach to game, and accelerate his way out of trouble.

But man is man in a landscape. While visiting St. Ives this year, I wandered round Barbara Hepworth's studio, and the shapes and figures of her sculptures in the garden. I picked up a small book, and read some of her statements. "All my early memories are of forms and shapes and textures. Moving through and over the West Riding landscape with my father, the hills were sculpture; the roads defined the form. Above all there was the sensation of moving physically over the contours of fulnesses and concavities, through hollows and over peaks - feeling, touching, seeing, through mind and hand and eye. The sensation has never left me. I, the sculptor, am the landscape. A land of grim and wonderful contrasts where men and women seemed to me, as a child, very tender and extremely strong in their belief in life. I have always been preoccupied with man's position in landscape and his relation to the structure of nature."

That, in artistic expression, is for me a picture of how the first human beings felt in their landscape - surroundings of great potential for food and for danger. Laban saw man in his own space, and also relating to the space around him. He saw the body shape itself, making convex and concave gestures and postures, expanding and

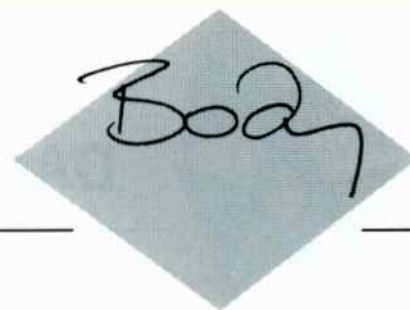


*Shaping in the door plane reveals an evaluative action motivation.*



# HUMAN DEVELOPMENT - BODY WITH MIND

Su Johnston



contracting in the horizontal plane. In the vertical plane, the body stretches and tucks at the waist as its weight changes to one side or the other. The body bulges and hollows in the sagittal plane, as it shapes itself to advance or retreat.

See the leader as he gazes round the horizon for possibilities of other kinds of game. He is aware of himself as the object of other men and beasts out there, looking at him. He sizes up the mammoth confronting him, relative to his own size. He has a need for food, and a need to live to another day. He looks forward to see what rivers, what rocks, what hills to cross, on his way to new hunting-grounds for the group. He looks back to the way he has come, and how far he has got.

Imagine how life would have been in these communities; the family groups, women gathering and wandering perhaps from camp to camp. The men hunting with all the strength which the whole group has, when it well understands each member and the common purpose. Deborah Tannen, in her book "You Just Can't Understand", notices the different ways that men and women express themselves. Men tend to be aware of their status among men, and women of their similarities among women. They seem to be different ways of relating, of getting along in the community. It occurred to me that an awareness of who would obey whom in the pecking order was a really essential attitude, for a group of male hunters after dangerous and difficult prey. For a group of gatherers getting along together, shared food and knowledge was probably equally essential to success.

If development of the larynx made speech possible. It was the environment and evolutionary adaptation which demanded "Communicate - or die!"

Now a swift time-travel forward to the present. Our human beings' food now comes from Sainsbury's, their living from their work; their children still learn their walking, feeding, talking and social skills at home, in their first three years or so.

And still, as the man or woman pushes the trolley round the Supermarket, they will peer narrowly at the labels on the food and say "I can see how much fat this has; does it say if there is any sugar in it?" As they look around the shelves for similar things - "Are there any other packages, or jars, or tins, of tomato puree?" Gazing out and turning to look for other possible meats or fish, or vegetables, out there - "What else can we have for dinner today?" Trying to see the problem of dinner from the point of view of the housekeeping money, of what the children like, of the freshness of the food. Gathering in the wandering children with a sweeping gesture and "Come on, we're ready to go".

At work or at home, the insistence on any matter includes more than one thump on the table as you exclaim "And I mean what I say!" The minimum of strength lifts the shoulders and hands; "What a relief - we overcame that OK!" How important is it, that the firm is merging? When you put down in the list of importance your health, the children's schooling, the opportunities for an interesting job, and the money you need, what is the order of priority? As you ask yourself, you consider, with your head in one hand, and shift your weight to the other buttock, changing hands and head-tilt. Your gaze lifts and waist stretches as you consider the issues at stake - happiness, or wealth? for instance.

And your mind goes into acceleration as you realise the sales opportunity that your client has made; it's the right time, "So we are agreed - I'll let you have the contract

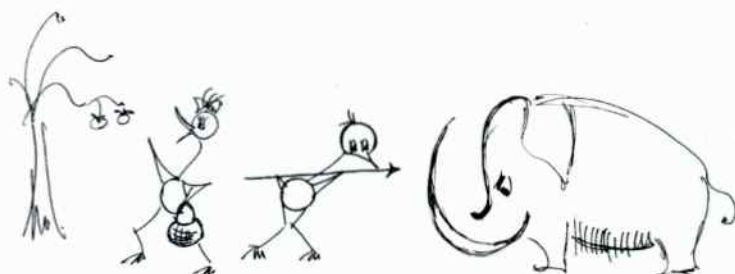


*Variations in pace reveal a time-keeping action motivation.*

tomorrow". What about the announcement of your sale in the company newspaper? "Oh there's plenty of time for that, I can do that at my leisure" as you more calmly decelerate. Look ahead. What if your son might go to University? "We'll put aside some money in a fund for you then" (looking far ahead, and with a rolling-forward gesture, "but before that" (reversing the rolling towards you) "you'll be at Sixth Form College, before that at Secondary School, and so just now you had better get on and do your reading homework!"

The body-mind connection is one of the basic common denominators of human kind. The Action Profile technique reveals the different and unique ways in which a person moves through his work and life, in decision and in action and behaviour. In a culture which emphasises individuality, the unity at humanity level is something we can refer to, and use as a healing resource, in a divided world.

*Illustrations taken from "Executives in Action", by Carol-Lynne Moore.*



*Gathering and hunting, 20,000 BC*



*Gathering and hunting, AD 1996*





# DANCING AROUND

## NEWS FROM THE CCPR

### 'Spotlight on Dance' at the Royal Albert Hall

Co-operation with Kellogg's at this event brought success to all participants. Dance bodies have been inundated with telephone calls requesting information about local dance groups. We hope the Guild will be able to take advantage of such publicity when, as a result of our telephone questionnaire, we know more about member-led classes.

Talks are taking place with other businesses seeking a joint promotion exercise with the Movement & Dance Division.

### National Centre for Movement & Dance

It was recognised by the working group that governing bodies now consider that a network of regional centres would be more useful than one large national centre and would be more likely to attract funding. Information about suitable venues is being sought.

### Women and Sport

Mrs M Peggie represented the CCPR at the International Women & Sport Conference at Brighton, where 280 delegates from 82 countries attended and produced the Declaration on Women and Sport. The Sports Council has set up a working party to encourage a positive approach to good practice. It has been suggested that the new national Sports Councils should operate a policy of equal gender funding. Local authorities are obliged by law to insist on equal opportunities before granting bar licences for sports clubs.

### 'More People, More Active, More Often'

The Movement & Dance Division has responded to the above government consultative paper and offered to work with the Physical Activity Task Force.

*Bronwen Mills*

## CONGRATULATIONS

Congratulations to Ann Ward on her appointment to the Arts Council of Northern Ireland Advisory Panel for the Performing Arts.

### MOVEMENT & DANCE LIAISON GROUP, GREATER LONDON & SOUTH EAST REGION

Because of the success of the Brighton Dance Weekend, the Liaison Group is eager to organise further days of dance. Broadstairs, Woking (Dance Umbrella), Southwark and Sutton have been suggested. Do Laban Guild members have any suggestions on this subject? If so, please ring me on 01737 842834.

*Bronwen Mills*

### MAJOR DONATIONS TO LABAN ARCHIVES

Two major donations of books, ephemera and original documentation have been given to the Laban Centre Library. Collections from the late Dr Peter Brinson, the former Head of Graduate Studies at the Centre and Dr Shirley Wynne, the American dance historian will supplement the Centre's already extensive archives. The Library has now been extended to facilitate greater access for dance writers and scholars as well as the resident faculty and students.

Peter Brinson's lifetime commitment to dance was expressed not only through his writings and teachings but also through his continual lobbying for dance at the highest political level. His library of works relating to dance politics and sociology of dance is an important resource in two relatively young fields of scholastic investigation. His collection of documentation relating to the seminal arts-in-education company, Ballet for ALL, which he founded in 1964 together with documents relating to his personal research and writings will form the Peter Brinson Archive.

Dr Shirley Wynne's painstaking investigations into the nature of early dance techniques and her acclaimed scholarly reconstructions were the foundation of her standing as a leading authority in this field. Her collection of volumes relating to her specialist area of dance history represents another significant dimension of the Centre's range of study. Together with the works of reference there are over one hundred facsimile reproductions of early dance materials.

The acquisition of collections such as those of Peter Brinson and Shirley Wynne, will form a firm basis for the library's future as a major resource in the years to come.

## MEMBERS

A HAPPY NEW YEAR TO ALL OUR MEMBERS and thank you to all those who have renewed their subscriptions for 1996! And thank you to all those who have renewed their subscriptions for 1996!

WE HOPE that our golden anniversary year will shall have a chance to meet many of you at our annual conference in May. If you are organising any events yours

CONGRATULATIONS to Christa Darrell in North Sussex, together with members of their Youth Dance Group, who have won the B.T. Youth Dance Competition. The twelve national finalists in the B.T. Youth Dance Competition, the best of luck.

BEST WISHES also to the eighteen course members of the 2 Training Course in Belfast. We are especially proud of the members from both North and South.

OUR STAGE 1 COMMUNITY DANCE LEADERS have been able to start yet as a few more applicants are of Swansea and are interested, do write to me or to the courses this year.

YOU CAN ALSO HELP us by encouraging Membership numbers have been more or less stable. It would be wonderful if we could reach 500 in our 10th year. The magazine and I can supply any number more.

We always feel sad if we have to lose membership, please let me know by Feb. 29th. Rates are given below and SUBSCRIPTIONS.

Subscriptions: UK ordinary and affiliated members £5.00, UK student, retired and unwaged £3.00. Please make cheques payable to Ann Ward, 30 Ringsend Road, Limavick, Co. Down. Ph. 015047 62120.

## BODY, SPACE, EFFORT, RELATIONSHIP



Many of you will be familiar with the stork. It illustrates our special issues this year. You may wonder why ever storks

It dates back to the year LINC when Vera Maletic was teaching. They were expected to know that they had never really got down to the spare moment and spare corner. Never to be forgotten.

Also at summer school that year in the Autumn. The baby eventually arrived at a congratulations card, they were all so "yucky". Thinking about the stork being late, I suggested his "A" scale - and so the first "stork card" was born.

Since then he has Morris danced his way round the world. He illustrated Effort at Eastbourne, the planes, the scale, set off round the world on a Lisa Ullrich scholarship (for which he has raised quite a lot of money) and visited the magazine.

Throughout 1996 he will be making regular appearances, so I hope you enjoy his efforts to master the art of movement.



## SHIP NEWS

...S - especially those who have already paid their  
... who have sent good wishes for this our special

...be especially full of dance for you and that we  
...annual meeting day in March and our celebration  
...If, do let us know about them.

...Ireland, Gill Jones in Devon and Anna Carlisle  
...Dance Groups, who have gained places among  
...State Competitions. We wish them, and any other

...ers who have just embarked on the Guild Stage  
...eased that this is the first formal link up between

...RS COURSE IN WALES has unfortunately not  
...ill needed. If you live within travelling distance  
...anet Lunn for details. We hope to start two new

...friends and other dancers to join the Guild.  
...ic at just over 400 for the last three years and it  
...50th year. An application form is enclosed with  
...plus posters and sample magazines on request.

...ers, but if you do not wish to continue your  
...otherwise you will remain liable for the year's  
...SCRIPTIONS FOR 1996 ARE NOW OVERDUE.

...ers ..... £12.50 pa. Overseas ..... £15.00 pa.  
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## IONSHIPS - AND OUR STORK!

...with the "Stork" drawings which will be used to  
...year (yes, he/she/it is a stork, not a duck!), but  
...h a creature was chosen.

...C was held in Guildford at Surrey University,  
...ng C group and quite rightly made it clear that  
..."A" scale. Thoroughly shamed, those of us who  
...t spent the rest of the week practising in every  
...er until we had finally learnt our way round it,

...r was a friend whose wife was expecting a baby  
...ortnight overdue, but when I went out to buy a  
...at I decided I would have to design my own.  
...hat it was because he had been busy practising  
...reated.

...e Effort Cube,  
...e dimensional  
...ann travelling  
...f money), and

...arances on our  
...an's principles

Ann Ward



## REVIEWS

### THE PSYCHOLOGY OF DANCE

By Jim Taylor and Ceci Taylor Ed. Publisher Human Kinetics

This book provides a new way of looking at dance training and performance, with the aim of 'helping dancers reach their fullest artistic potential, ensuring that the dance experience is fun and fulfilling, and creating an environment that fosters personal and professional enrichment.'

Basically the book is about developing a positive performing attitude, through the teacher and student, together looking at many aspects of dance training and performance such as motivation, self-confidence, intensity, which is to do with nervous energy levels, concentration, dance imagery and how this can help overcome negative feelings the dancers may have about their bodies, their abilities, their performance.

The book continues by looking at slumps, stress and burn-out, and ways of recognising and combating these with a prepared programme; then goes on to consider dance injuries and mental as well as physical ways of dealing with these.

The final chapter draws together the previous ones by suggesting how to develop a psychological programme for enhanced performance with charts and lists. At the end it is emphasized that this can only be effective when practised over six months or more as an integral part of a dance training programme.

This book is for the professional dance teacher, drawing on sports psychology and linking it with dance training, providing a lot of theoretical information and practical exercises to help dancers work and perform better.

The book is clearly written in fairly simple language, the layout is effective and it is readable and interesting. For those working in this field it is a useful, informative book. Taken at other levels various aspects could be utilized in less depth with students at school studying for G.C.S.E. and A Level.

Wendy Hermelin

## DANCING AROUND cont.

### STAGE 2 IN BELFAST

Stage 2 of the Laban Guild community Dance Leaders Course in Belfast got off to an excellent start at the beginning of December, with tutors Anna Carlisle and Susi Thornton who devised and piloted the first Stage 2 course in Ipswich.

Eighteen course members, from both the North and South of Ireland, met, rejoiced, struggled danced and went home exhausted but exhilarated, after being introduced to the five strands of the course over the weekend. We have already

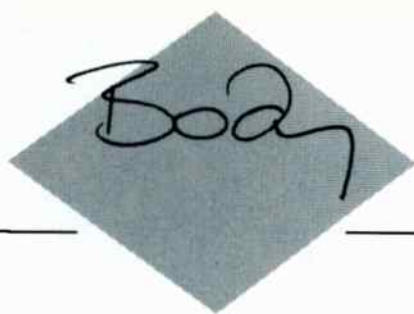
begun studying dance technique, choreography, Laban Fundamentals, improvisation and European dance history, and will keep you posted as to our progress!

We are most grateful for the generous assistance of the Arts Council of N. Ireland and Victoria College, Belfast, and hope that by the end of the course, we shall be ready to use our new found - and hard won! - expertise for the benefit of others.



Tutors and some of the eighteen course members, from both North and South, getting down to business on the first weekend.





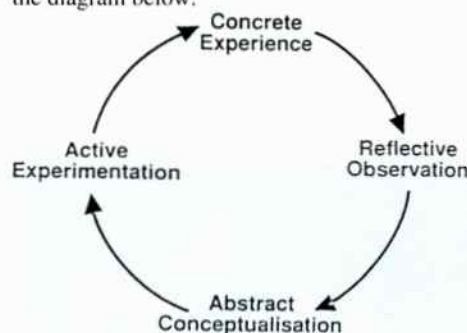
# TEACHING CREATIVE MOVEMENT

by Chia Swee Hong

I was introduced to V. Sherborne's developmental movement by an occupational therapy colleague, J Mussell when I was working in North London. I was intrigued with the power of movement and I subsequently attended highly dynamic and creative dance workshops led by S Bodmer, W Meier, V Sherborne, and L Ullmann in Crewe, London and Surrey in the 80's.

I have been incorporating elements of both developmental movement and dance together with my own experience of Eastern movement; firstly, to enrich the movement potential of clients of all ages who have developmental disabilities such as cerebral palsy and learning disabilities, and, secondly, to run what I call creative movement workshops, for students from various disciplines such as nursing, occupational therapy and social work. The aims of the workshops are: to introduce students to a creative method of working with clients; to provide opportunities for students to develop an understanding of their movement capacities through practical experience and to encourage students to explore movement ideas creatively and to evaluate the responses of their clients with the media.

According to Gibbs (FEU, 1988) "It is not enough just to do, and neither is it enough just to think. Nor is it enough simply to do and think. Learning from experience must involve links between the doing and the thinking". Drawing on the Kolb Learning Cycle, Gibbs suggests that learning from experience involves four stages which follow each other in a cycle, as shown in the diagram below.



## Concrete Experience

I introduce the classic observation of movement technique which is useful for structuring any creative movement workshop. It is also helpful to use the structure to demonstrate what happens later in the workshops and to emphasize the need to adapt each workshop in order to meet individual needs of clients.

*How the body moves?*

Space - e.g.	flexible
	direct
Weight - e.g.	strong
	light
Time - e.g.	sudden
	sustained

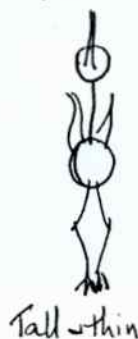
Flow - e.g.	bound	free
Where the body can go?		
Level - e.g.	high	medium
	low	
Directions - e.g.	forwards	backwards
	sideways	upwards
	downwards	
Path - e.g.	floor pattern	space pattern
	straight	angular
	curved	twisted
What the body can do?		
Part of the body - e.g.	moving individually	moving simultaneously
	leading the movement	
Whole body - e.g.	bending	stretching
	turning	travelling
	weight transferring	creating gestures
extensions - e.g.	near to the body	far from the body
With whom or with what will the clients be dancing?	near to	away from
	alone	small group
		large group

I start with familiar movements followed by body awareness and the exploration of movement with emphasis on the creation of simple and rhythmical movement and contrast of movement e.g. motion and stillness...

## Exploring movement - Warming up activities:

Run anywhere in the room; continue to run round the room and when you see a space run in to it and stand still for 1 or 2 seconds and jump as high as you can. Try coming down as low as you can.

## Body Shapes



## Developing the activities

Move and spin on the spot finishing high at first and low later.

Move with your hands and feet on the floor, going forwards and, later, backwards.

Move with your hands and feet on the floor, taking up a little space and then a lot of space.

Can you find another way of moving this time with your body on the floor?

Stretch on the floor and then curl up. Now, find another way of stretching out!

Curl up in a little ball on the floor and roll along. Stretch your body and roll along.

## Winding down activities

Roll to a comfortable space. Lie on your back and relax each part of your body starting from your feet.

## Body awareness - Warming up activities

Sit behind client and envelope him and rock him sideways rhythmically.

## Developing activities:

Ask client to

Sit facing each other and hold hands and do a seesaw movement.

Lie on his side and ask him to stiffen his body and roll if he is a log. Ask him to relax and roll smoothly.

Walk with knees stiff and bent.

Crawl on stomach.

Lie on stomach and spin on the floor.

Sit with knees bent up and pat knees and rub knees.

Curl up tightly and ask the other to undo the "parcel" the first client has made of himself.

Swap roles.

## Winding down activities:

Fall to the ground with gradually bending knees and lie down and relax for a few minutes.

## Exploring the texture: spiky and smooth - Warming up activities:

Imagine that you are spiky and try to dance with different parts of your body.

Continued on page 10



# Diary of Events



## FEBRUARY

**10-11th DANCING WITH FEELING** CO CLARE, IRELAND  
An opportunity to explore the five basic emotions through free dance (based on work by Gabrielle Roth), using other media such as paint, clay and drama. Contact: Natalie Bernetzke. Tel: (00353) (0) 6578093.

**17th DANCE AND TECHNOLOGY** GUILDFORD  
HyperCard. Combine text, graphics and sound on the computer. Contact: Chris Jones, Dept. of Dance Studies, University of Surrey, Guildford GU2 5XH. Tel: 01483-259740.

**17th CREATIVE MOVEMENT AND DANCE IN GROUP WORK** HERTFORDSHIRE  
An experience of dance movement therapy from the transpersonal, humanistic and analytical models combined into a holistic approach. Led by Helen Payne. Contact: Janet Lepley, University of Hertfordshire. Tel: 01707-285329

**19-23rd WORKSHOPS WITH EDWARDS AND WATTON DANCE COMPANY** ESSEX  
Daily contemporary dance workshops for all dance theatre enthusiasts who want to learn how to move and improve technique. Contact: Essexdance. Tel: 01245-346036.

**24-25th DO YOU UNDERSTAND BODY MOVEMENT?** LONDON  
Introducing the movement analysis framework known as Labananalysis. Movement observation for therapists and teachers using or interested in non-verbal work in their practice. Led by Kedzie Penfield. Contact: Kedzie Penfield. Tel: 01750-32213, or Gestalt Centre 01727-864806.

## MARCH

**9th GCSE** CHESHIRE  
Motif writing and simple notation skills. Contact: NRCD, University of Surrey, Guildford GU2 5XH. Tel: 01483-259316.

**9th LANGUAGE OF DANCE FOUNDATION COURSE** LONDON  
In a new approach to movement study, build movement up from its basic components. Discover how to inspire your students. Learn how to record with the use of basic Motif Writing symbols. Contact: Jane Dulieu. Tel: 0171-229-3780.

**15th DANCE AND TECHNOLOGY** GUILDFORD  
Creating dance on the computer. Contact: See 17th February entry.

**16th LABAN GUILD ANNUAL CONFERENCE** LONDON  
This 50th Anniversary Conference will be held at the Laban Centre. Contact: Barrie Hudson. Tel: 01705-587351

**16th & 30th DANCE MOVEMENT THERAPY AND GROUP THERAPY** HERTFORDSHIRE  
See 17 February for all course details.

## APRIL

**1-12th DANCE EASTER SCHOOL** ESSEX  
Study dance with the professionals. Led by Fiona Edwards and Jamie Watton. Contact: See 19-23 February entry.

**12-14th HEALING HOLIDAY** DORSET  
A relaxing and inspiring weekend exploring ways of healing from two complimentary view points, Sowa Rigpa and Chi Kung led by Kate Roddick and Sue Weston. Contact: IBISS. Tel: 0181-742-2349.

**13th LANGUAGE OF DANCE FOUNDATION COURSE** LONDON  
See 9th March entry.

**15th TEACHER'S CERTIFICATED COURSE** ZURICH  
A two year study course for teachers. Contact: Claude Perrottet, Director, Zentrum Fur Bewegungskunst, Gotthardstrasse, 49, CH-8002 Zurich, Switzerland.

**19th DANCE AND TECHNOLOGY** GUILDFORD  
Laban Writer - covering the fundamentals of producing computer generated Labanotation score. Contact: see 17th February entry.

**27th LABAN GUILD WORKSHOP** LONDON  
Contemporary Tanztheatre. Contact: Heidi Wilson. Tel: 01597-822536.

**27th DANCE MOVEMENT THERAPY AS GROUP THERAPY** HERTFORDSHIRE  
See 17th February entry.

## MAY

**3rd May-23rd June SPRING INTO SUMMER** ESSEX  
Workshops, days of dance and events in many different dance styles. Contact: see 19-23 February entry.

**10-12th HEALING HOLIDAY** SCOTLAND  
See 12-14th April entry.

**11th LANGUAGE OF DANCE FOUNDATION COURSE** LONDON  
See 9th March entry.

**11th DANCE MOVEMENT THERAPY AS GROUP THERAPY** HERTFORDSHIRE  
See 17th February entry.

**16-19th LABAN BARTINIEFF, CONFERENCE** HAMBURG  
Contact: Laban Bartinieff, Ahrweiler Str. 34, 14197 Berlin.

**18th DANCE AND TECHNOLOGY** GUILDFORD  
Director - Multimedia Presentations for Dance. Contact: See 17th February entry.

**25th FEAST OF LABAN** LONDON  
In celebration of 50 years of the Laban Guild for Movement and Dance. Led by Jean Newlove with friends. Contact: Su Johnston. Tel: 01737-843108.

## JUNE

**8th LANGUAGE OF DANCE FOUNDATION COURSE** LONDON  
See 9th March entry.

## JULY

**13th LANGUAGE OF DANCE FOUNDATION COURSE** LONDON  
See 9th March entry.

**22nd 19th INTERNATIONAL SUMMER WEEK** ZURICH  
Spend a week working in Movement and Free Dance. Contact: See 15th April entry.





# Diary of Events



## AUGUST

### JULY cont.

**16-26th INTERNATIONAL SUMMER SCHOOL LONDON**  
Annual summer school. Contact: Laban Centre, Laurie Grove, New Cross, London SE14 6NH. Tel: 0181-692-4040.

**20-28th LABAN INTERNATIONAL COURSES EASTBOURNE**  
Annual summer school. Contact: LINC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF. Tel: 01784-433480

**29-2nd AUGUST SUMMER COURSE GUILDFORD**  
Contact: NRCD. See 9th March entry.

**10th LANGUAGE OF DANCE FOUNDATION COURSE LONDON**  
See 9th February entry.

**19th-24th THE BODY SEEN AND HEARD CORK, IRELAND**  
A self developmental retreat led by Jane Puddy and Kedzie Penfield. Contact: Kedzie Penfield. Tel: 01750 32213

## SEPTEMBER

**14th LANGUAGE OF DANCE FOUNDATION COURSE LONDON**  
Contact: see 9th March entry.

## TEACHING CREATIVE MOVEMENT cont.

continued from page 8

### Developing Activities:

Make your hands into a spiky shape. Dance with spiky hands. Imagine they are smooth. Dance with smooth hands.

Make your feet spiky. Dance with spiky feet. Imagine they are now smooth. Dance with smooth feet.

Dance with spiky hands and feet and then dance with smooth hands and feet.

Imagine you are attending the grand ball at the Palace of The Snow Queen. Dance with your spiky body, hands and feet. Try and dance later with smooth hands, feet and body.

### Winding down activities:

Find a place on the floor you feel comfortable in and imagine you are melting away.....

After each workshop, students are encouraged to reflect upon their experiences. What happened? What were their reactions and feelings?

Movement is one of the early means of exploration, communication and expression. The baby wriggles and kicks and rolls and crawls. He achieves a sitting posture and pulls himself on to his feet. His hands are busy exploring and he learns about his environment through such activities such as looking, listening, smelling, tasting, touching and manipulating. As he moves, he develops his body and spatial awareness. He also expresses his feelings through movement.

Warming up activities are chosen to bring the group together, to warm up bodies and minds and to introduce the focus i.e. the theme of the workshop: Developing the activities enable exploration and development of the theme; Winding down activities are designed to bring the group together again and take time to reflect of what happened in the workshop.

I will use a debriefing sequence following the experiential learning cycle. (Gibbs/FEU, 1988) Evaluation: What was good and bad about the experience? Make value judgements

Analysis: What sense can you make of the situation? Bring in ideas from outside the experience to help us. What was really going on? Were different people's experience similar or different in important ways?

Conclusions: What can be concluded, in a general sense, from these experiences and the analysis you have undertaken?

Conclusions: What can be concluded about your own specific, unique, personal situation or way of working?

Personal Action Plans: What are you going to do differently in this type of situation next time? What steps are you going to take on the basis of what you have learnt?

I will also spend time discussing appropriate clients, keeping records of each workshop, evaluating the effectiveness of the group and exploring ways of extending creative movement with other creative media e.g. music and art. I

will refer the students to the following texts: Creek, 1990, Evans, 1994, Harrison, 1993, Lowden, 1989, Payne, 1990, Sherborne, 1990 and Willson, 1984 and 1987.

Creative movement is a powerful therapeutic medium. I have found the experiential learning model complementary in structuring creative movement workshops. I am also aware of the need to continue to observe and explore the limitless of movement, read, attend courses and reflect upon my experience which will enhance my thoughts and actions.

I would like to thank my great teachers of developmental movement and dance - S Bodmer, W Meier, V Sherborne and L Ullmann, my students and clients who share (or have shared) with me that Movement is Life!

### References:

- Creek J (Ed) 1990 Occupational therapy and mental health Edinburgh: Churchill Livingstone  
Evans, J & Powell, H 1994 Inspirations for dance and movement Warwickshire: Scholastic Publications  
Gibbs, G/Further Education Unit 1988 Learning by doing London: FEU  
Harrison, K 1993 Let's dance London: Hodder and Stoughton  
Lowden, M 1989 Dancing to learn London: Falmer Press 1989  
Payne, H 1990 Creative movement and dance in group work Oxon: Winslow Press 1990  
Sherborne, V 1990 Developmental movement for children Cambridge: Cambridge University Press  
Willson, M (Ed) 1984 Occupational therapy in short term psychiatry Edinburgh: Churchill Livingstone  
Willson, M 1987 Occupational therapy in long term psychiatry Edinburgh: Churchill Livingstone



A 'spiky' dance



A 'smooth' dance





# PEN PICTURES OF OUR MEMBERS



## Sheena McBriar, Belfast



Who is SHE?

Splashes of orange, shocking pink and lime green (often together) Add a very adaptable husband, two zippy children and great friends. Sprinkle generously with hats and humour.....

What does she do?

Well — I teach Drama and Dance part-time at Victoria College, Belfast, which I love! This also allows me some flexibility for a little free-lance work.

Re-discovering Dance in my thirties has been like being in a room where you set down something important — like your only bunch of keys! You slip out of the room to answer the phone, returning moments later to find that the keys have disappeared. You can't explain this and spend ages scouring the room for them — no joy. Then suddenly you see the keys right under your nose!

Unlocking my love of dance came out of the blue, and needed three keys. The first key was relationships. A chance meeting with a dancer I hadn't seen for years, led to the exciting renewal of lost-along-the-way friendships eg. with the former much loved Dance Teacher, Helen Lewis and of course the highly talented "Tuesday Group". Returning to the classes provided focus. This then progressed to Training which was my second key.

Having now completed the Laban Community Dance Leaders Stage 1 Course, I am eager for Stage 2. This began in Belfast in December '95. Also, attending four consecutive Laban International Summer Schools at Eastbourne with dancing friends facilitated much needed opportunities to develop further skills and just STEEP in dance without the clutter of routine. All of this combined to build in me, a new confidence. In September '94, I plucked up courage to form the Victoria College Creative Dance Group — my third key. This group of 14-15 years old girls may have little previous Creative Dance experience but they are bundles of enthusiasm. They have special team qualities, are immensely generous in their attitude towards each other and we laugh a lot! In February '95, we danced 'Alienscape', our first dance piece at the new City Sites Dance Festival in the Crescent Arts Centre, Belfast. This was fantastic experience and nostalgic too, because the Crescent Arts Centre was the original Victoria College building.

A week later, in March, the girls danced the same, short abstract dance at the Belfast Musical Festival and won the Katherine McElderry

Memorial Cup. So, the process continues. Currently, we are through to the BT. Dance '96 Regional Finals. These were held at Stranmillis College Hall on 28th October '95, 7.00-10.00pm. Our contribution will be — yes you've guessed it!!

For me, it has been a wonderfully, passionate chapter in Dance. Long may it continue!

Special Thanks — Willis McBriar & Arline Balmer's editing skills — Just one of their many!

## Jess Clegg

President of Yorkshire Movement and Dance



I think I have always loved to dance, and at the age of eleven I was dedicated to Ballet. I even considered dance as a profession, but my parents dictated otherwise, and I became a Primary School teacher.

In 1937 I went as a probationary teacher to Birmingham without knowing a soul in the City. I promptly enrolled at the Birmingham Athletic Institute where I spent all my free evenings doing Ballet and Greek and Tap and Music & Movement, and something called 'Central European Dancing'. This was taught by the Principal Mrs Emelia Harper. I loved the sheer freedom of movement and the interpretation of this new dance form.

Mrs Harper suggested that I should attend a Summer School at Loughborough and learn more from the tutor Joan Goodrich. I was then asked to take the beginners class at the Institute, because Central European Dancing was becoming very popular!

In 1940 I married Alec Clegg and we lived in Chester, where I taught dance for a short time in a girls secondary school. In 1942 we moved to Wocestershire where I met Diana Jordan and Joy Atherton (now Walton). By then the dance name had changed to 'Laban Art of Movement'. My husband was Deputy Education Officer, and he appointed Diana Jordan to introduce dance into schools in the Pershore district and in Kidderminster.

In 1945 we moved to Yorkshire when my husband became the Chief Education Officer for the West Riding.

The war was over, and there was a great surge of activity throughout the whole field of Education. A team of six physical education advisors were appointed, with Diana Jordan specifically in the field of dance in schools. With her came Margaret Dunn, and Elma Casson and later Vi Bruce.

Bretton Hall College was opened to train teachers in Music, Art and Drama, and Wentworth Woodhouse became the Laby Mabel College for Inservice Training of Teachers where many good practices were exchanged and developed. It was a golden era for the Arts in Education, due largely to my late husband's enthusiasm and encouragement, and his ability to choose the right people to forge ahead with their ideas.

It was in 1947 that Diana Jordan formed the "West Riding Movement Study Group". We were a group of men and women (mainly teachers) who met three times a term to enjoy dancing. Once a year we had a residential weekend course of dance and music. Rudolf Laban and Lisa Ullman came to teach us often, and over the years we have had the privilege of being taught by many of leading Laban teachers in the country. When the West Riding disappeared in 1974, we changed our name to Yorkshire Movement and Dance.

45 years ago we were probably the only Yorkshire dance group of its kind. Now there are recreational dance groups in many towns and cities in Yorkshire — though sadly not so much dance in schools as in 1947-60. We are no longer subsidised as we were by the West Riding so we have to work hard to pay our way. But thanks to an enthusiastic Committee and a hard working secretary in Mary Oldroyd, we keep going and we are looking to our 50th birthday in 1997.

As for me, I have not danced for a year or two since I had a knee replacement. I have good mobility, but I am afraid of slipping and damaging the new knee joint — so I make coffee instead!

I find Tia Chi is a very pleasant activity. It helps the concentration and the balance, and I can 'feel' that I am dancing.

## CLASSIFIEDS

**FOR SALE** Leotards and skirts. Many emerald green and purple costumes are for sale following the movement choir at the Albert Hall Event. Various sizes.  
Tel: 01747-854634

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24th Dec., 24th March, 24th June, 24th Sept.

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Send to: Christine Meads, Lobwood,

Blagdon Hill, Taunton, Somerset TA3 7SN





# RECONSTRUCTING GREEN CLOWNS

Working with Valerie Preston-Dunlop at the Guild workshop in January.



Apply NOW for our next workshop on Contemporary Tanztheatre on April 27th. Contact Heidi Wilson 01597 822536

## FROM DANCE TO ART

When I was teaching "A" Level Art, I found that my own way of looking at things was changed so much by my experience of dancing and my growing awareness of the application of Laban's analysis to all aspects of life, that I decided to try to introduce some movement sessions into my classes.

The first time I tried it I was terrified that my students, 17 and 18 year olds in a Technical College, boys and girls who had never done anything like this before, would simply walk out! Suffice it to say that by the end of the year, when attendance was dropping, I only had to spread the

word that we were going to do a movement session for them all to come flocking back.

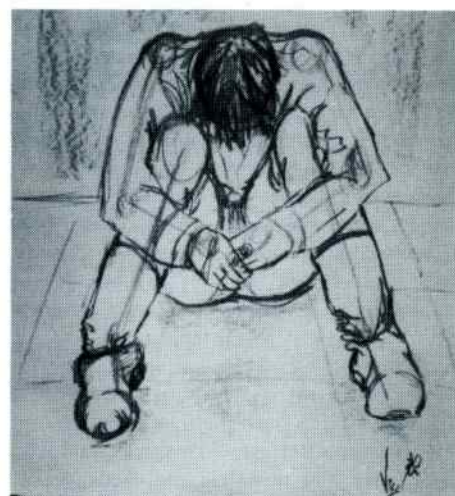
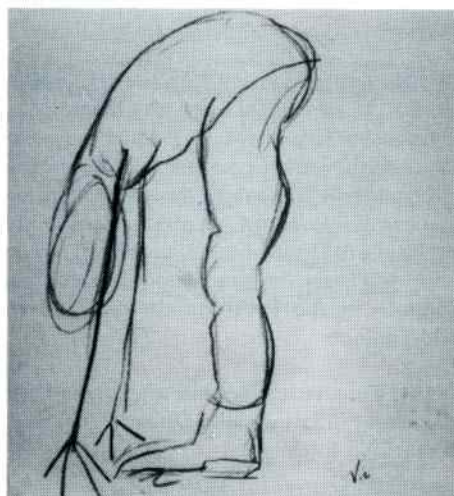
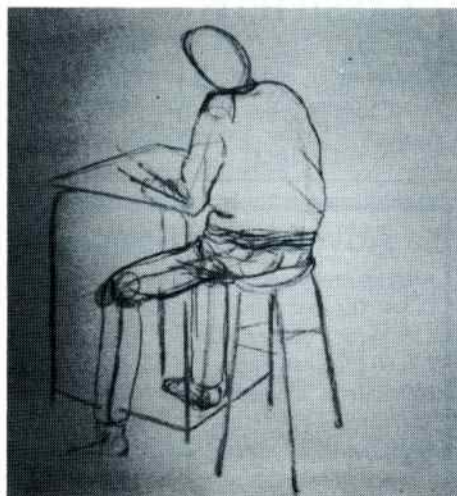
The first area I tackled was "Life Drawing"; trying to improve the students' skills by working on body awareness and getting them to relate what they could see in the model in front of them to themselves and their own experience. After a general session on "The Body", they had to put themselves in an uncomfortable position and draw, not what they thought it looked like, but what it felt like. The results were outstanding, particularly in the case of Vicky, an obviously talented young artist who was having real

difficulty with life drawing. The illustrations show one of Vicky's drawings after years of standard tuition, an example of "drawing what it feels like" and a drawing of only one week later.

This was the start of a most exciting period, as I found ways of using my understanding of Laban's work in new fields. These will be illustrated in future issues of the magazine.

P.S. Vicky now has a degree in Sculpture and is working in London.

*Ann Ward*



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. DESIGNED & PRINTED BY LIMAVADY PRINTING COMPANY TEL: (015047) 62051