

"Where the Land Meets the Sea"
Artistic Director Charlie Morrissey

ISSN 1750-4538

Movement & Dance



Quarterly magazine of the Laban Guild
Registered Charity No 266435

Volume 25 No 4
Winter 2006

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We thought the theme *Laban in Performance* would make an entertaining magazine but the reports of present and future work have made it exciting. There is so much activity.

Anna Carlisle's description of the effect of Laban's work on her career is very apposite and she describes one of her recent choreographies. Michael Platt's film *Soil Dances* is another successful youth dance project.

Juliet Chambers, a member of the *Phoenix Group*, in reviewing Vera Maletic's new book, writes of her own use of Laban theory in training for actors.

The *Laban for the 21st Century* conference in early October fitted this magazine both by date and subject matter. Valerie Preston-Dunlop was guest of honour and kindly wrote up this stimulating account of the proceedings, the participants and her views thereon.

Some of us forget that Laban's work has spread worldwide. In Mexico *ICKL* is calling for presentations/papers for its 25th conference (Page 11). *Motus Humanus* is also calling for papers for its symposium in Colorado (Page 22).

Nearer to home *LABAN* is initiating a celebration of Laban's work (see opposite) and asking for contributions. Next year looks very busy for *Laban Guild* members.

Bronwen Mills

Erratum

'Outside people coming in are often unaware of what the primary school child can achieve. Expectations are not high enough: they are capable of more than is thought'

This replaces the last sentence of the penultimate paragraph of the article by Elaine Mills entitled 'The Enrichment of the Child' in our last edition.

We hope Elaine will accept our sincere apology.

Front cover:
Where the Land Meets the Sea
Photo by Matthew Andrews

Back cover:
Soil Dances
Top left - Michael and Peter work with children from All Saints CEVAP School on their hand dances with grain in the barn at Westhorpe Lodge Farm
Photo by Lucy Hegarty

Bottom left - Spring section by Thurston Community College
Photo by Margaret Ferreira

Top right - The Hay Bale by children from Sir Robert Hitcham School
Photo by Margaret Ferreira

Second right - Hands around a bushel
Photo by Margaret Ferreira

Third right - Peter filming water duets, with students from Thurston Community College
Photo by Margaret Ferreira

Bottom right - Boys from Stowmarket Middle School
Photo by Les Bicknell

Reconsidering Laban's Theory of Movement Harmony

In daily life we move in random fits and starts, sporadically responding to passing needs and whims. Dance is more obviously patterned than pedestrian movement. Yet even dance often appears to be merely a fleeting and fragmentary display of physical skill, one condemned by its ephemeral nature to remain intrinsically insignificant.

But what if this were not the case? What if human movement were a highly patterned phenomenon? What if dance, like music, were to reveal an underlying rhythmic and harmonic structure that was based upon number and mathematical ratio? What if these rhythmic and harmonic patterns were not condemned to remain insignificant and ephemeral, but could be captured, studied, and enhanced through conscious effort?

These were the kinds of "what ifs" that drove the theoretical explorations of Rudolf Laban and led him to dream that movement has an order and a meaningful coherence. Indeed, Laban claimed that "between the harmonic components of music and those of dance there is not only an outward resemblance, but a structural congruity, which, although hidden at first, can be investigated and verified, point by point". Laban emphasised that his postulations were based on observation and empirical evidence. Yet he has consistently been derided for asserting that movement has a harmonic structure. The whole idea has been written off as a mere metaphor, a mythological byproduct of Laban's somewhat mystical worldview.

Consequently, Laban's work has come to be viewed reductionistically as taxonomy of human movement that is primarily useful in *movement analysis*. While this taxonomy is analytically potent, Laban was not only concerned with describing the constituent elements of human movement. He also wanted to comprehend how these elements seamlessly cohere in meaningful human actions. There is another aspect to Laban's theoretical endeavours, one that is holistic. And this is where harmony comes in, for it is the term Laban chose to represent his ideas on *movement synthesis*.

In the forthcoming Laban Lecture, I reconsider Laban's Theory of Movement Harmony. These reflections draw upon my close examination of unpublished writings and drawings from the final two decades of Laban's career, materials held in the Rudolf Laban Archive at the University of Surrey. These materials suggest that Laban was drawing together various strands of inquiry in the final years of his life. Indeed, I believe that Laban's theorizing achieved a greater coherence than has been suspected. I aim to sketch the further reaches of Laban's mature theoretical endeavours. This talk is followed by a practical movement session, in which Guild members and other participants will have the opportunity to explore harmonic ideas through movement and dance experience.

Carol-Lynne Moore

Carol-Lynne Moore PhD has been involved in the field of movement analysis as a writer, lecturer, and consultant for over 30 years. Of late, she has taken an active part in designing and teaching in the M.A. Programme in Somatic Studies and Labananalysis at the University of Surrey in England and also the Graduate Certificate Program in Laban Movement Analysis at Columbia College in Chicago. In 2000, she was the recipient of a British Arts and Humanities Research Board post-doctoral fellowship, which allowed her to extend her research on Rudolf Laban's theories of movement harmony. Fully certificated in both Laban Movement Analysis and Movement Pattern Analysis, she is the author of Executives in Action (Pitman, 1982), Beyond Words (Routledge, 1988), and Movement and Making Decisions (Rosen, 2005). Dr. Moore is a member of the Society of Dance History Scholars (US) and the Society for Dance Research (UK) and founding president of Motus Humanus, a professional organization for movement specialists based in Denver, Colorado.

LABAN initiative

We have just received the following news:

LABAN has initiated a celebration in 2008 for the development of the work of Rudolf Laban. It is 50 years since his death, 60 years since *The Art of Movement Studio* was fully established, 70 years since Laban arrived in UK at Dartington, and 80 years since the publication of the notation. There will be a celebration in Manchester, between April and early July, centred on *The Lowry Theatre* in Salford, and just how broad the focus of that will be is still open; certainly dance in education and dance theatre is in place already but all other branches of his work that we can muster could be there.

The celebration at Dartington will be a week's course and performance in late July and will focus on dance in and

for the community plus a focus on Laban's connection with the Elmhursts. The celebration at *LABAN* will focus on dance theatre with performances of current work that owes a debt to Laban and lecture series on expressionism to modernism to postmodernism in dance and related arts as a starting point. There will be more events and any other activities that people propose. I would emphasise that we have initiated it at *LABAN* but the idea is open for other institutions and individuals to contribute. For funding purposes it probably needs to be kept administered from *LABAN* but in collaboration with others.

Suggestions would be welcome but they need to start coming soonish because of funding applications.

Valerie Preston-Dunlop

letter to the editor

Everyone an 'archivist'!

Perhaps few of us realise just how much we owe to those dedicated archivists who seek to preserve our heritage for posterity – for only a sense of history can provide us with a true perspective of our present condition and a way forward!

Professional archivists, therefore, do us a great service. There are no better examples to be found than in our Guild Magazines where the Laban Archives at the *NRC*D (Archivist: Chris Roberts), the *Laban Archives* (Archivist: Jane Fowler) at *LABAN* Creekside and the *Dartington Hall Trust Archives* (Archivist: Yvonne Widger) have provided us with invaluable photographic images with which to illustrate our texts – not to mention the many individuals who have assiduously preserved and collated their own personal and professional pasts (instance Warren Lamb).

All of us are to some extent 'archivists' depending, I suppose, on just how systematically we organise, collate, and preserve our past experiences (maybe not 'cash in the attic' but at least 'history in the attic!'). We have two recent examples in which members have sought our advice before depositing their 'archives' to more permanent homes - notably Audrey Bamba OBE, formerly Principal of *Chelsea College of Physical Education*, whose lecture papers bring to life the times in which she lived, demonstrating her enthusiasm and wisdom. More recently we have an exquisite collection of papers, photographs, theatre experiences and lecture notes from Lorna Wilson, formerly Head of Dance at *Chelsea College*; we hope we can persuade our editor to find space to illustrate these gems in our next edition.

In the meantime, we can only encourage those who have archival material - which unknown to them may be of vital historical significance - to share these with us so we can help piece together the elusive and complex aspects of the past, which so easily fall into oblivion.

Gordon Curl

a new honorary life member of the guild - walli meier



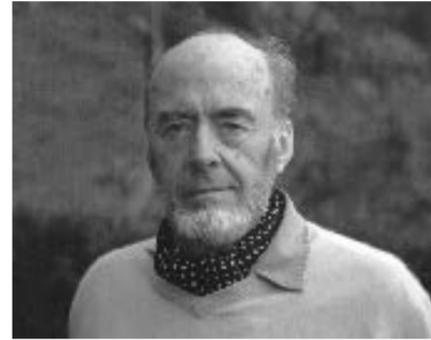
Walli Meier has graciously accepted *Guild Council's* offer of life membership:

"I am amazed and overcome by being offered an honorary life membership of the Guild. I feel very honoured and am delighted to accept this generous offer."

Gill Hibbs

Walli at a recent Phoenix Project weekend

a new patron of the guild - william elmhirst



Members will be delighted to learn that William Elmhirst, (the benefactor of the *Art of Movement Studio*), has accepted *Guild Council's* invitation to become one of our Patrons.

William has responded to our invitation by saying:

"I am proud and honoured to be invited to become a Patron - in the knowledge that Laban's inspired wide-ranging ideas have been, and are being, furthered to such good effect in and through the activities of the Guild".

William attended Laban's first Summer School at *Foxhole* in the 1950s and then enrolled as a student of the *Art of Movement Studio* in 1954 – followed by training at *LAMDA*. His interest in movement, dance and drama, owed a great deal to Michael Chekhov and Rudolf Laban – not only for their technical advice but also for their profound influence on his spiritual life. William was, for many years, a Trustee of the *Laban Trust*.

The Guild, in turn, is honoured to have William Elmhirst as one of its Patrons and hopes that members will be able to share many more of his ideas and experiences which stem from a lifetime's involvement in the arts.

Gordon Curl

reader's response to *the enrichment of the child*

The articles on dance in education in the Autumn edition of the Guild magazine were of great interest to me. I particularly enjoyed reading about the work of Elaine Mills. She is obviously doing a valiant and inspired job but is aware that her skills have had to be widely spread. Walsall Sports Partnership (Is that connected to the Education Authority?) recognises the importance of dance and it is encouraging that they are focusing on years one and two. This is where the foundations are laid.

I responded wholeheartedly to her comment that 'primary teachers are crying out for help' and am recording here my own experiences of trying to give such assistance. I was a classroom teacher for more than thirty years, mainly in Key Stage 1 but also in Key Stage 2. In addition to the usual teacher training I spent a wonderful year at the Studio in Addlestone in 1960-61. (Thank you William Elmhirst. I only discovered, reading the Autumn magazine, that this property was your gift.) Alongside the daily routine of classroom teaching I was responsible for dance, supporting the staff in their teaching and taking therapeutic sessions with special needs children.

At one time Rotherham Education Authority, for whom I worked, placed a high value on the importance of dance to the individual development of every child. There was some outstanding work at that time, still with the influence of the old West Riding. With that in mind the P.E. adviser brought together a team to create guidelines on each aspect of P.E., each linked to Laban's principles.

At first I hesitated to accept the invitation to join this team because I felt that the teaching of young children should be based on observation. It should be spontaneous and creative and not be too prescribed. However I realised that few people had been privileged to study as I had and that it was an opportunity to share my knowledge. When the books were completed they gave teachers a very free approach to teaching. The team created a common format for the books and I wrote the content of the book entitled 'Expressive Movement'. We were all busy classroom teachers and head teachers and the work took years. The other books were based on the Laban content of mine. Many factors delayed the publication frustratingly and by the time the work came to fruition the whole climate of education had changed and the National Curriculum was dominating and pressurising teachers. Dance was being 'pushed out'. No longer was dance a daily routine in schools.

The books helped many teachers but would have been more successful with a more enthusiastic introduction and ongoing advisory support. I was asked to lead two afternoon courses with a representative from each school attending one of them. The adviser who had initiated the project had moved to another area and although the courses went well and were greeted with much appreciation no further interest was shown by the authority. Many of the books never reached the schools or the teachers. The team were very disappointed and I, passionate about dance, felt a great opportunity had been lost.

When the books appeared the National Curriculum for dance was very limited and not inspiring. The Rotherham books more than met the demands of the National Curriculum.

I have now been retired for nine years so am out of touch with the present targets etc. but anyone who is Laban trained knows that the content of expressive movement does not change. The books are as relevant now as they were then.

My own school still works creatively through Laban principles while conforming to official regulations. The head teacher invites me in regularly because she believes in the philosophy. Each year the school has the responsibility of training a teacher. Under this system each school in the group hosts an 'in service' day on some aspect. Each year at my school P.E. has been their choice and I have been invited to demonstrate with the children, speak to the students and lead them in a dance session. This was a new experience for most of the students sadly, frequently the only input to their training in dance.

Elaine Mills wrote 'The Guild could be vital in the support of these dance facilitators'. I agree. If the Guild could also become involved with teacher training then dance could gain its place in the curriculum for primary children.

Whatever any official documents state about dance it is sadly neglected. Our books, intended to give knowledge; ideas and backup support, were trampled beneath an army of paperwork. The books are out of print and are no longer available from Rotherham Education Authority. I may be able to acquire some if a sufficient number of people are interested.

For reference:

The books were published by Rotherham Education Authority with the common title of *National Curriculum in Key Stage 1 and 2*.

Expressive Movement /Dance
Objective Movement/Gymnastics
Games and Athletic activities
An Overview of Physical Education.

Enid Bailey (née Richardson)

laban based dance classes

Belfast, Crescent Arts Centre

Monday:
4.45pm - 5.45pm Crescent Youth Dance
5.45pm - 6.45pm Adult Movement and Dance
Contact: **Brenda McKee** 25 Malone Hill Park Belfast BT9 6RE email: brendagm@aol.com

Bromley

Wednesday afternoons and Thursday mornings
Community Dance classes for people with learning difficulties
Contact: **Avril Hitman** 020 8467 3331

Cambridge

Wednesday mornings over 55s - open class
Contact: **Maddy Tongue** 01223 302030

Swindon

Saturday mornings, three separate classes for 4-5 years, 6-8 years, 9-13 years
Contact: **Kathy Geddes** 02793 463210

laban for the 21st century

These are the opening remarks that I was invited to make as Guest of Honour to open the event held in Bratislava October 6 – 9 2006.

“Bratislava, the city of Laban’s childhood. What better place to hold a conference and festival performance of Laban for the 21st century. This is where Rudolf, the child and teenager, flexed his muscles as an artist and a renegade. It was here that he saw the building of his architect uncle’s new theatre; this is where he crept back stage and made all manner of mayhem; this is where he started a Czardas group of lively lads; this is where he did only moderately at school. He learned his craft as a painter and picked up the socialist views of his mother here. This is where he said a resounding no to his father’s attempts to turn him into an army officer.

The breadth of Laban’s vision started here. As an adult he moved away from his catholic background to embrace Rosicrucianism; he came to reject the middleclass family values he enjoyed here and replace it with free love; he gave up the security of a home and income for a room over the dance studio and a penniless existence.

But he did not grow away from his folk dance heritage. He encountered dancers everyday in the market place of this city. He valued folk arts as the embodiment of the human spirit in movement. Sophisticated Paris and Munich were for him “deserts of dancelessness”, as he called them. The war machines that he met as a cadet repelled him and led to the decision made finally in his grandmother’s vineyard on the outskirts of this city, the decision to devote his life to the arts.

So why both a conference and a performance?

A conference and festival such as this epitomizes Laban’s spirit. He called himself an artist-researcher and that is what we are today, concurrently artists and scholars. A forward-looking dance theatre performance mirrors his passion for the avant-garde. That is what he experimented with in his own Tanzbühne company. What he introduced as Choreology in the curriculum of his Choreographisches Institut was the starting point for what we will share in this conference.

Those of us who worked directly with him met him at different points in his exploration. He sent us off as apprentices in particular directions. One of his gifts was to see what talents each of his students had. Some were

directed to teach, some to choreograph, some to research, some to observe, some to perform, some to notate and some to write and some to administer. All were charged not to pass on a fixed Laban method but to develop his seminal ideas for the generations to come.

Sometimes people worry that we don’t have a standardised Laban method, that each Laban-named institution does not teach the same Laban curriculum. How could we? Just go back to 1930. The three greats in dance theatre of that day: Laban, Mary Wigman and Kurt Jooss were profoundly different in their methods. Nevertheless, the heritage is stronger than personal preference and here we meet today from different parts of the world, in different branches of the Laban heritage and all contributing to the future.

William Forsythe asked me what values had I most appreciated of Laban. I replied his celebration of diversity, diversity of movement, diversity of personality, diversity of developments of his work. This event is witness to that diversity and I shall enjoy celebrating it as I hope and expect we all will as we contribute to LABAN FOR THE 21ST CENTURY.”

The event, October 6-9 2006, was initiated and managed by Miroslava Kovárová, Director of Bratislava in Movement Association, Slovakia, in collaboration with Regina Miranda, Executive Director of the Laban/Bartenieff Institute of Movement Studies, New York. Held at the Academy for Music and Dramatic Arts the event was supported by the Ministry of Culture of Slovak Republic and several other commercial and cultural agencies. I was delighted to be invited as Guest of Honour.

Bratislava in Movement Association is 10 years old. It started from a culture with no contemporary dance at all, in a tradition of dance training that reflects the political structures of the postwar pre-glasnost years. Miroslava and her colleagues are now reaching out to the Laban community to collaborate with them for their future



Regina Miranda’s workshop

development. Miroslava contacted Regina Miranda to act as a curator of the participants. Although Miroslava’s application is to “contemporary dance” some presentations were on other applications, therapy, acting and movement profiling for example.

Inevitably and rightly the choice of presenters was heavily weighted towards those from the United States or with knowledge of Laban work as presented at LIMS. The LIMS buzzword is BESS, Body, Effort, Shape and Space. That being so the first day was devoted to four symposia with presentations from individual perspectives on each topic. The presenters on Body were Bonnie Bainbridge Cohen, the developer of Body-Mind Centering, Peggy Hackney, a practitioner and organizer of courses in Bartenieff Fundamentals and Laban Movement Analysis, and Regina, herself an established dancer/choreographer, playwright and theatre director.

The presentations on Effort took Tom Casciero (USA) into the effort perspective on the training of actors. Marina Martins who co-directs the Brazilian theatre company with Miranda demonstrated the quality of movement in conveying a character. Trisha Baumann, (France and USA) illustrated her perspective with video footage of her powerful dance performance work.

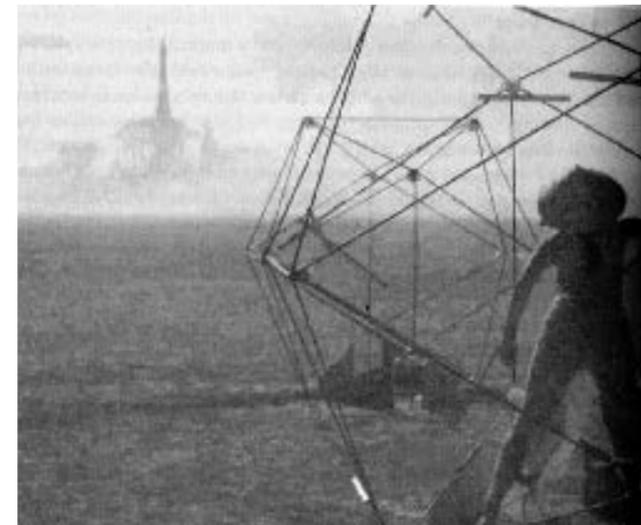
Why the next presentations were entitled *Shape* remained an enigma since each contributor dealt with relationships between people. Suzi Tortora’s (USA) works with babies and their mothers, Deborah Yahav Heifetz advises on crisis management in the context of the Israel-Palestine conflict. Janet Kaylo (USA) is well known in the UK from her work as an arts therapist at Goldsmiths College and as a somatic teacher at LABAN.

Space was addressed formally as design by Carol Lynne Moore (USA) while Vera Maletic illustrated her understanding of the expressivity of spatial form in dance.

What was uncomfortable for me was BESS since I value Laban’s own model BESR, that is body, effort, space and relationships, the models on which he based the 16 themes of Modern Educational Dance. However that is a small dilemma compared with the positive purpose of sharing perspectives for each other and with the dance community in Slovakia.

Day two and three followed the same pattern: 3 hour long workshops offered as an alternative to a series of half hour papers. The workshops were based on Laban Movement Analysis for Therapy for Actors, Body Mind Centering and Bartenieff Fundamentals for dancers somatic training. Inevitably it gave the Slovaks a somewhat

lopsided view of Laban-based practice, no choreutics, no eukinetics for dance, no dance for community, no dance theatre techniques such as they might have experienced if the event had been curated in the UK. That might be the agenda for the next conference.



Hilary Bryan’s installation. Photo by Tim Witter



Johan’s Stjernholm’s experiments in musical pitch and choreutics

The papers ranged from discussion of minutiae in Laban Movement Analysis to examples of the application of Laban’s work as analysis, for actors, for training, for conductors, for camera work, for work with blind children, for icosahedral installations, for choreography, for training in professional dance theatre. Abstracts or complete papers are in the conference proceedings publication *Laban and the Performing Arts*. (For copies see the website for Bratislava in Movement)

A performance by renowned dance artist Susanne Linke and her partner Urs Dietrich at the P.O.Hviezdoslav theatre in Bratislava’s old town was the culminating event of the conference. Linke sees herself as the last student of Mary Wigman’s post WW2 school in Berlin and has developed a style in post modern dance theatre that combines a corporeal priority with video installation that has kept her in the top rank of the dance theatre industry. Readers may be familiar with her famous solo on and in a bathtub. It was a joy and a salutary reminder that articulation in body,

space and dynamics can offer the audience an experience that involves them in shifting layers, aesthetic, humorous, quirky, virtuosic. Would that all dance performances had such a high standard of excellence.

Miroslava Kovárová was roundly applauded for the conference and deserved every second of it. I look forward to another that builds on the successes, biases and questions of this one. Would Laban have enjoyed it? Mixed, I would say, because his insistence on the integration of artistry and research was not consistently evident. In the main it illustrated the strength and the weakness of his method of encouraging people to develop his ideas according to their own gifts, a strength in that diversity has been possible and weakness in failing to safeguard the quality of the results. What he would have liked I imagine is the renewed interest in dance experimentation in his birthplace, although his riverside family home is now underneath the new highway bridge over the Danube.

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staying alive

Article first published in Animated Summer 1999.

What eschews formulas, resists house styles and crosses boundaries? A system which is profound, charged with ideas, open to development and can inform contemporary practice no matter how experienced you are. At the cutting-edge, William Forsyth manipulates Laban's choreutic forms in brilliantly original ways, and at the Folkwangschule, the conservatoire associated with Laban, Jooss and Pina Bausch, Laban's work informs pedagogical studies and choreutics is central to Jean Cebron's masterclasses. Anna Carlisle's illuminating account of an unending voyage of artistic discovery. (Animated)

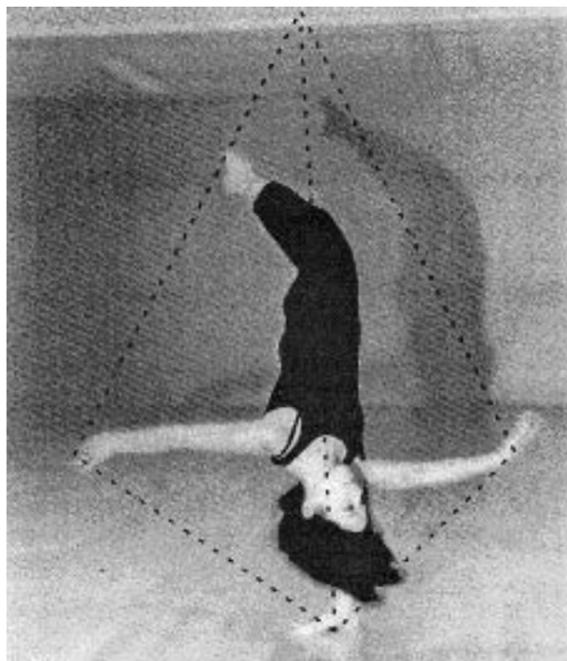
Like the current fashion scene - modern dance styles are various, diverse and eclectic. Today's practitioners are familiar with an ethos which embraces formalism, minimalism, dance theatre, new dance, multimedia, performance art, technology, Butoh and circus. There is community dance, site specific, youth dance, contact, dance education, dance for the disabled, Lindy Hop, Hip Hop, Digital, etc. The boundaries between professional and non-professional criss-cross and blur. Even the structures of classical ballet have been shifted by rebellion, defection and directives to move into the 21st century. There is a ferment of activity. Styles enter and exit. The scene is dynamic and moves fast. Modern dance is in postmodernist line with other art forms. It seems to have been around for a long time.

In 1965- 35 years ago - there was next to nothing. The London School of Contemporary Dance was in conception. The Ballet Rambert was on the cusp of its modern dance policies. There was classical ballet and there was the Laban Art of Movement Studio in Addlestone - a small commuter village in Surrey: The training there appeared radical and the form defied any kind of categorisation. I was 18, rebellious and fed up with my classical training. I went to Addlestone.

Rudolf Laban had arrived in England in 1938 as a refugee from Nazi Germany. He was 60. He had been one of the most distinguished and charismatic figures in the evolution and development of modern dance in Central Europe. He had taught and inspired Mary Wigman and Kurt Jooss, choreographed at Bayreuth, directed the Berlin Opera. His invention of the concept of the movement choir embodied the notion of 'dance for all' - anticipating the community dance movement by some 60 years. He formulated a system of dance notation - published in 1928 - and in the same way that Freud and Jung investigated the mapping of the psyche, he investigated human movement. He was associated with the Dadaists, Kandinsky and the Bauhaus. He had functioned within the sweep of the European avant-garde. There was no context for him in pre-war England. He turned to research until avenues of work opened up post-war.

It now seems remarkable that between 1938 and 1958, the year of his death, he moved from obscurity here in England into a position of renown. Backed by the Trustees of Dartington Hall and the then Ministry of Education, the Laban Art of Movement Studio opened in 1953, and was to function as the only establishment offering training in modern dance for the next decade. What perhaps is even more remarkable - and not widely known - is that Laban's work established him as the founding father of dance in

the English Educational System. His formulation of dance education seeded the curriculum subject as we know it today.



Dancer - Claire Godsmark

In retrospect, my own leap from classical ballet into German expressionist 'ausdrucksanz' was an act of extremism. I was unaware of the extent to which specific stylistic forms become assimilated - not only into the body - but into the processes of thinking. I suffered during the first year - from an inability to improvise, to find my centre of gravity, to roll around the floor (ugly and childish), to understand notation, to execute a 'natural' movement, to comprehend the theory and philosophy. In short, to conceive of movement as the raw material of dance. I was told that I was good at exercises but I did not dare to dance and I had forgotten how to play. I was determined to break the mould. I graduated two years later, fired with enthusiasm and a conviction that the praxis of Laban's work, rooted in the principles of movement, provided a systematic, logical and conceptual framework for the understanding of dance in its diverse forms. What loomed as a future difficulty was the notion of a career in the dance profession.

Modern dance still had no British context. There were no models to act as benchmarks and perversely, whilst the training was based in Surrey, the artistic precepts and theatrical forms of German Expressionist Dance, were enmeshed in a Central European culture. There were no opportunities to develop either as a dancer or choreographer. Most graduates pitched into teaching. It was pioneering stuff. At best, the climate of acceptance showed interest, at worst, response was either indifferent, uncomprehending or patronising. It took another decade for London Contemporary Dance Theatre and Ballet Rambert to forge a public arena for modern dance. In the meantime, Laban's work went out of fashion, eclipsed by the meteoric rise of the Graham technique - now undergoing a similar fate. Since the 1980s, modern dance has burgeoned, gathered momentum, and fast-forwarded into the current eclectic scenario.

Much of the pioneering work has been done and on the surface - given the diversity of options - finding a location for professional career development looks optimistic. But long-term survival in dance has always been a difficult issue. It may not now be any easier than it was in the 1960s. The reasons are different and would constitute another article but a major problem resides in the sheer weight of graduates looking for careers in a profession which is oversubscribed and underfunded. And given the vicissitudes of the post-modern climate, the concepts of long-term development and long-term investment appear unrealistic.

Advice on survival strategies is difficult - and the way in which practising mature artists have forged and sustained careers throughout the last 25 years are probably as diverse as the range of current dance forms. Predominantly, I owe my own survival to Laban. I was intuitively aware that his ideas were avant-garde. I had a certain conviction that the praxis resided in fundamentals and principles. I was unaware of the ways in which it would act as a consistent resource long-term. Neither could I predict the extent to which aspects of the training would come to resonate so closely with the forms, genres and concepts that have evolved to spin the fabric of the current dance culture.

Improvisation - criticised here in the 1960s as messy and formless - has already been assimilated into the present dance milieu. The notion of the dancer as creative agent has become an accepted part of practice. Directives to own and develop individuality and personal stylistics are currently encouraged. There is a preoccupation with 'organic' movement, with 'holistic' perspectives. The community dance movement has become an integral part of the scene. Interdisciplinary projects and collaboration are in. Interaction between professional and what Laban termed 'lay' dancers is no longer an unusual phenomenon. Pina Bausch - trained by Jooss - in turn, trained by Laban - has re-invented dance theatre and exerted a major influence on several generations of dance artists. At the cutting-edge, William Forsyth manipulates Laban's choreutic forms in brilliantly original ways.

My early training then, provided a set of experiences, skills and concepts which were to have progressive and cumulative application. It facilitated adaptation to change. The provocation to think about, analyse, philosophise about movement and meaning, integral to the Laban training, functioned as a mapping device when boundaries shifted and new dance territories were created. It has underpinned and

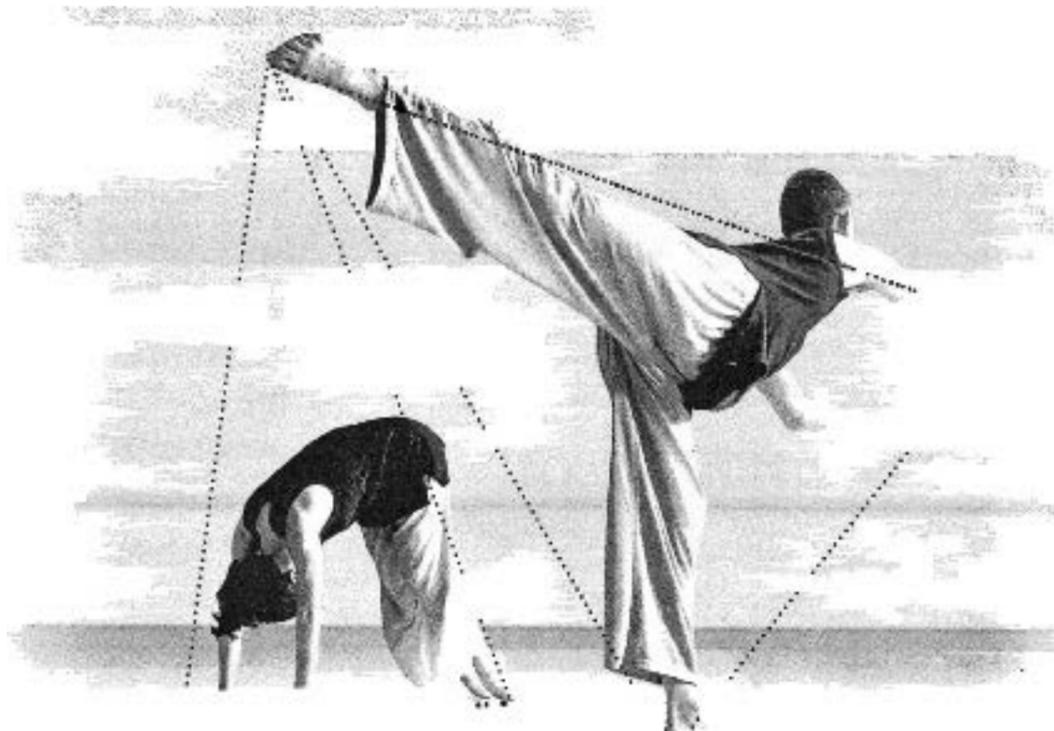
sustained a broad spectrum of teaching commissions over many years, from primary to professional level, and has functioned long-term as a rich reservoir for choreographic work. It stokes the engine, generates and regenerates action and fuels a passion for dance.

There is today, limited access to training for the more experienced artist. The Laban Centre London integrates choreological studies into professional training. The Laban Guild has formulated courses for training in the community dance field. Laban International Courses have sustained an annual Summer School for many years. There are some opportunities to study in Europe and the United States and on an assignment to the Folkwangschule in Essen I discovered Laban's work informed pedagogical studies and was alive and buzzing in Jean Cebron's masterclasses.

There is, of course, no singular, definitive or exclusive system which can serve modern dance. Different forms suit different personalities and artists are by nature iconoclastic. But Laban's work has been generally underestimated. It has much to offer. It eschews formulas, resists house styles, crosses boundaries. The system is profound, charged with ideas and open to development. It is rooted in human movement and therefore logically illuminates the stuff of dance. It has relevance to contemporary practice. It merits a revival of interest.

Anna Carlisle

Anna Carlisle is President of the Laban Guild, Dance Artist, Choreographer and Director of Phoenix - the Professional Development Course in Laban Studies. Her choreutic research has recently led to workshops in Amsterdam for the Jan van Eyck Academie and in Ireland for the Dublin-based dance company Fluxus.



Members of 'First Edition Dance Company'

something to dance about

On Saturday 29th April 2006, aerial sweeps across Lewes in East Sussex would have thrown up some unusual configurations of crowd activity moving and massing in unpredictable places. Brilliant inscriptions of colour would have shown a town in celebration - flags flying, decorated shrubbery, banners, costumes, props - a flight of scarlet steps. From the Skateboard Park to the Railway Land. From the length of The Cliffe to the Castle Precincts there was a mass of movement, there was music, and there was **dancing** in the streets!

At ground level, the atmosphere was charged with excitement - onlookers alive with anticipation, curiosity, amazement, the occasional embarrassment of an unsuspecting shopper caught unawares by the *Something to Dance About* phenomenon.

Between 10.00am and 5.00pm over a hundred Lewes locals, across an age range of twelve to seventy six, danced the day through. Seven choreographies performed four times over; seven different sites, seven different themes and seven choreographers, all slightly anxious about the hazards of site specific work. Would it rain? Would a dog run amok and create chaos? Would a car be parked in the middle of the performance space? Would those beautiful pennants framing the Brack Mount site be stolen overnight? Would the dancers lose their nerve?

It didn't rain. No dogs ran amok. There were shiverings in the chill wind but mostly there was excitement and a determination to dance the dance - to harvest the fruits of long winter rehearsals, hard work and the strong and mysterious group chemistry that evolves from working, often in silence, with bodies, space and movement.

The Rise of Spring

It was both a joy and a challenge to work with local dancers on *The Rise of Spring*. Eighteen Lewesians arrived at the *All Saints Centre* for the first rehearsal in January 2006. Many were in the age range fifty to seventy five - and surprisingly for the world of community dance - there was an equal gender split. What a challenge to the assumptions that dance belongs to the young and is not a field that attracts many men! It was a diverse group of strong characters - the composer of the music, a number of senior citizens, a photographer, a professional clown, a tailoress, a publisher, several artists, arts administrators, the new mayor of Lewes, an interior designer, a Spanish research chemist

Most members of the group were inexperienced dancers. Many had never performed before. The list of challenges was substantial - but high on the list was a search to find movement material which would be appropriate and meaningful. Another priority would be the need to find ways of uniting the individuals into a real group ensemble with passion and enthusiasm for the dance work. Most essential was the need to build confidence.

For me as choreographer, the site became a major inspiration. The dance would process - a journey from the Castle Courtyard, through the ancient stone arches, past the Bowling Green to the bottom of a grassy mound by Castle Banks. The long flight of steps to the summit had to be used and the dance had to finish under the great columns of trees at the top. At the end of April, the cherry



trees along the way would blossom, leaves would unfurl, grass would have grown.

Ideas for a theme evolved. We would create a kind of folk dance, a wedding dance underpinned with pagan imagery. The men would wear formal suits, the women red evening dresses. The movement from winter to the Spring equinox became a metaphor for the dance. Images of Nijinsky's *Rite of Spring* appeared - and were discarded. No sacrificial maidens - no impossible musical rhythms. But there would be strong unison movement and the composer would herald the dance with the blaring of cow horns, pipes and drums.

The January rehearsals were coloured by energy and enthusiasm. Through February, the charge of excitement began to wane but the dance took off again with the change of the clocks and the gradual extension of evening light. The struggle to memorize dance material and master step patterns was immediately forgotten at the first early evening rehearsal on site. The dance worked on the site - the site worked for the dance. The dancers started dancing! And when the music came - a small band of professional musicians with horns, pipes, drums, bagpipe and violin - perfect in its rhythms and magic atmospherics - yet a new charge of energy



ran through the group.

It was still running strong on the *Something to Dance About* day. It was a joy to watch the dancers' quiet confidence, their absorption in the dance, their graceful execution - the surprise and delight of the hundreds of locals who came to watch. *The Rise of Spring* had become their dance - not mine. Success was evidenced by one question, repeated many times: "When are we going to do it again?"

For my group of dancers, (provisionally calling themselves *Thin Skin*) the answer came quickly. A few days later I was asked if we would participate in the *Arts Council National BIG DANCE* project. Performance in Brighton in 7 weeks time.



Where the Land Meets the Sea

Headed by Charlie Morrissey as Artistic Director, five choreographers were commissioned to collaborate on a dance work for 100 dancers on a 300 metre stretch of Brighton beach. Scheduled for dusk at low-tide, the performance would be a one-off, 45 minute piece with original music. The brief encouraged an inter-generational mix. We managed an age range between 7 and 75 years with groups coming from Oxford, Chichester, Woking, Dartford - and *Thin Skin* - the only local group from Lewes.

The practicalities relating to the organisation of *Where The Land Meets the Sea* were daunting; the issues of orchestration highly complex and we could only pray that the weather and the sea might be relatively calm. Over an intensive week of work, the choreographers devised an overall structure for the dance, created unison movement material which could be managed by all ages and abilities, and were soaked to the skin on Brighton beach in several attempts to try things out against gale force winds and the incoming tide. Five long days later we were home to the security of working on 6 minute pieces with our individual groups.

It was a very different experience for *Thin Skin*. We were working to a tight timescale - and we worked outdoors for most of the rehearsals. The great lawns in the grounds of the Priory Ruins in Lewes constituted the only rehearsal space large enough to approximate to the sweep of Brighton beach. But voices were carried away on the wind, concentration was easily distracted and for dancers with little experience, maintaining focus on a site close to the size of a football pitch was quite a challenge. Dogs got under our feet; children asked if they could join in. A few teenagers flung some dubious comments from a safe distance - and a drunken passer-by provided some difficult moments. The group worked immensely hard but the initial charges of excitement - amplified both by the promise that the BBC would be filming, and the request of a well known professional dancer to join us - gradually diminished when the music got behind schedule and the imagination could not envision the beauty of the site and how the dance might come together.

Of course it did! Three days of intensive rehearsals with 100 other dancers, set off rockets of energy. On the night, more than eight hundred audience members, the BBC, a beautiful sunset and a silver sea, guaranteed maximum performance effort. (Only members of the audience observed a lone nude bather making his way along the edges of the dance and disappearing into the sea). A never to be forgotten experience and *Thin Skin* have formed a Community group, eager for dance classes and the next performance. We're researching an old factory by the river in Lewes - and looking forward to the coming rise of spring.

Anna Carlisle

international council of kinetography laban/labnotation

**25th Biennial ICKL Conference at the National School of Classic and Contemporary Dance, Mexico
July 30th to August 4th 2007**

Applications of Laban-based Concepts and Methodologies

Call for presentations, papers, workshops and panels

Hosting Institution: Escuela Nacional de Danza Clásica y Contemporánea

The ENDCC, officially recognised as Mexico's national training centre for dance, has developed a rich and sophisticated training programme that includes Motif Writing, Labanotation and Laban Movement Analysis. The ENDCC is located in the National Arts Centre which houses the professional Drama, Film, Dance, Arts and Music Schools.

The Board of Trustees and on-site organiser, acting as a selecting committee, will give particular attention to presentations related to the fields of anthropology and education theory, as well as to presentations connected with Mexican, Central American and Latin American topics. The selecting committee will give priority to original/unpublished research. The time available for presentations is 30 minutes inclusive of question and discussion.

Contact: ICKL Secretary, Richard Allan Ploch, 3524 West Paul Avenue, Tampa, Florida email: secretary@ickl.org

view from america

My view this quarter starts with England and the publication in this magazine of articles by Mira Henrike Sievert and William Elmhirst. Both make reference to the metaphysical side of Laban's work, which seems to me to have been neglected,

Mira's matching of quotations from Laban with six principles she had culled from ancient wisdom is fascinating. I recall lectures and conversations in which Laban used these phrases. It seemed to me that he wanted to contribute a new approach to the spiritual need we have to project beyond ourselves. I was encouraged that by 'thinking in terms of movement' there could be a spiritual ramification. His aim to 'create dance anew' obviously had a spiritual dimension.

I have been asking myself whether Europe or America offers the better environment for the development of this metaphysical/spiritual side of Laban's heritage. Of course, pockets of special development can happen anywhere. But where would a Laban centre true to his name be most effective in promoting Laban's vision (in Mira's words) '... of a new form of sacred dance practice for contemporary western society'? Switzerland, probably. Otherwise, it is worth looking at the vast range of opportunity offered in America.

So much happens in this incredible country and it is such a vast market. For example, I have in front of me a brochure advertising *Sixth International Conference on Shamanism coupled with the Sixth International Conference on Sacred Sexuality*. Sixty-one sponsoring organisations are listed including *Naropa University, Awakening MindBodySpirit, Paradise at Harmony-Sacred Sexuality, Visual Math Institute*. Many brochures arrive for other conferences, some with more conventional titles, but most of them are open to new ideas on how spirituality can be expressed.

Similar conferences, perhaps less extreme, happen in Europe, too. The difference is in scale. America is a vast market within which specialised markets become more defined than is the case in Europe. Conferences with visionary themes beyond the beliefs of the established religious sects are happening all the time and they attract hundreds of participants. It is the case that much that is weird, superficial, or just plain opportunistic, happens at these conferences. But there is some good, also.

I keep hearing of occasions in America when some element of Laban's teachings has been incorporated into the presentations. Laban himself would approve of this trend (he never wanted to put his name to a system) while intensely disapproving of the abuse of his name to describe anything of which he was not 100% the creator. The question is whether any Laban work is in danger of being undermined or whether its special worth will be recognised. He would hope that the currently disparate and fragmented theories promoted at the conferences could one day come together and be identified as a true Laban philosophy. Mira's research, which was first presented as the Laban Lecture 2006, may have been published in England but the huge scale of activities in America offers a great follow-up opportunity, even though there may be risks. The main problem is not so much undermining but that Americans tend to claim they are already doing it. After a lecture I gave recently to the Institute for Philosophy and the Arts in California a member of the audience said that she already did all that I had presented about Effort/Shape but she had never heard of Rudolf Laban. Maybe that should be respected, at least to some degree. She gave me a brochure about an international organisation she runs called *The Spirit of Circles Uniting*.

Warren Lamb



The Hay Bale
by children from
Sir Robert Hitcham
school

Photo by Margaret
Ferreira

review

Soil Dances

by Michael Platt and Peter Anderson

This is not a film of or about dance, but a Dance Film of the work of Michael Platt, directed by Michael and Peter Anderson. The two have worked in complete harmony to produce a stunning work of art, reflecting all that is best in community dance and the filming of dance.

I was privileged to see a preview of this film at the launch of the FCD *Making a Move*, in Leicester on 13 September.

Lucy Hegarty from DanceEast introduced the film, which involved five different groups and 137 young people. The whole project had been three years in the making. The aim was to celebrate the landscape and people of rural mid-Suffolk, putting young people who now had little contact with the traditional life of the countryside back in touch with their roots. The project involved two primary schools, a group of 12 – 14 year old boys, some of the members of Suffolk Youth Theatre and a small number of older students.

With accompanying work in schools, participants were made aware of the influence of the seasons, the cycles of growth, harvesting and rebirth, and the traditional pastimes and industry of this rural area.

And the soil.

The opening images were of children's hands turning the soil, breaking up clods, being intimately involved in the life of the soil. The film constantly danced between close images such as these, the wide landscapes of Suffolk and the mid focus on young people dancing in the landscape.

I still have so many images in my mind: a young boy walking the furrows with a rattle, scaring off birds; groups of young people pushing enormous hay rolls across the fields; coiled bodies and hands reflecting the compacted hay in the rolls; young girls dancing across the landscape; the step dancing patterns in the threshing barn where even the children's breath in the cold air is part of the choreography.

And the young boys walking through a Maltings Mill, up and down stairs, across walkways, in fascinating patterns and then working so sensitively together in pairs, supporting each other in such a variety of ways as they slowly turn, reflecting the slow turning of the vats and drums in the malting process.

As usual, the hall mark of Michael's work is the simplicity, clarity and total integrity of every movement captured on film.

We hope that this inspirational film will eventually be available to everyone through DanceEast. I can't wait to get hold of my own copy and to watch it again.



The crew film a section with a traditional step dancing jig-a-jig doll, with Suffolk Youth Theatre.
Photo by Margaret Ferreira

The video together with a dance resource pack applicable for Key Stage 2 providing detailed lesson stimuli for up to a year's work together with suggestions for cross curricular work will be available in January 2007.

For details, contact www.danceeast.co.uk, or call Lucy Hegarty on 01473 295233 or email lucy@danceeast.co.uk

Michael's latest project is *Continuum* – sustaining our planet. This involves young people from primary, middle and secondary schools in Waveney. A full scale performance will take place in the Marina Theatre, Lowestoft, 20/21 November at 7pm. Box Office: 01502 533200

Ann Ward



Group effort with a plough
Photo by Margaret Ferreira

the dancing homunculus

Conclusions reached in my last article concerning the single celled creature amoeba proteus living some 900 million years ago (mya) indicated that part of Man's inheritance today must embody the cell's primitive life - rhythm of systolic and diastolic - increasing and decreasing pressure reminiscent of bulging/contraction of Man's muscles together with the flow of the jelly-like contents of the cell. Motility required control resulting in the emergence of first nerves then brain as multi-celled complexity grew. At the same time "even a simple amoeba without any ambitions but to exist may store bits of genetic information equivalent to 80 books of 500 pages in its DNA"(Bryson).

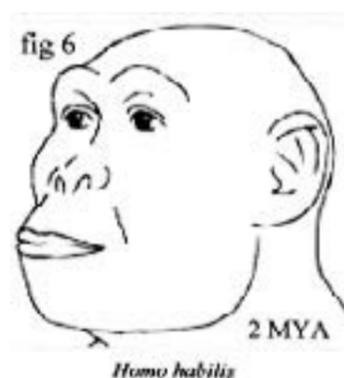
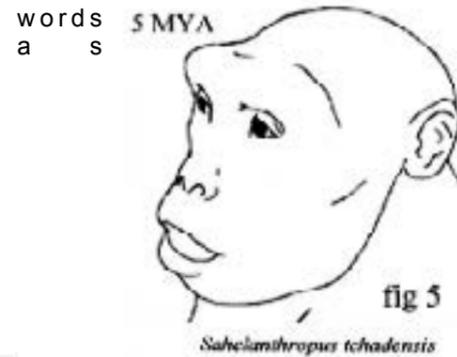
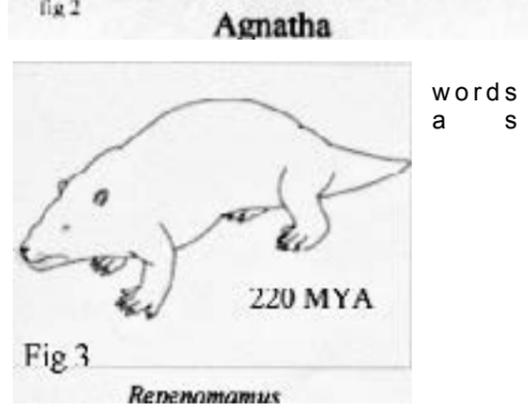
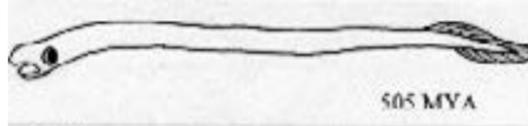
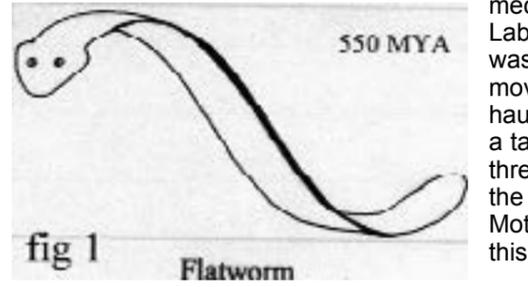
The first living creature with a brain 550 mya was the Flatworm (fig 1). At 505mya a reptile-like Agnatha (fig 2) emerged leading us to a more fishy-like existence until our first land wanderers circa 315mya; then at 220mya Repenomamus (fig.3) a shrew-like creature - whose brain was the first to possess a neocortex 'cap' to cover (and control?) the reptile brain stem unique to future mammals. At 65 mya Carpolestes (fig.4) whose limbs possessed five grasping digits including primitive thumbs and so on to... Monkeys, Apes, Chimpanzees. At 5 - 3 mya a variety of Hominids (Fig.5) then at 2 mya Homo Habilis (fig.6) and at 1.8 mya Homo Erectus. Finally circa 100 Kya the first Homo Sapiens arrived but had yet a little while to go until about ten thousand years ago when there arrived the first modern people whom we would immediately have recognised as one of us since they carried our inheritance of the crystalline structure of weight bearing bones (skeleton); muscles (gel-like dynamos) and a brain in **holistical control** of the trillions of every living cell in our bodies which seem to function as a unique 'togetherness' - a sort of a 'me in my body' feeling. The human brain has many localised centres for processing various sensory inputs with the highest functions in the cortex itself where thought takes place with a self awareness that is always up-dated instant by instant, moment by moment even in sleep. There is a motor area in the brain and adjacent somo-sensory area - sitting like a saddle across the top of the cortex itself but there is **no physical movement centre** in the brain (according to Professor Susan Greenfield's book 'The Human Brain 1997' but only incessant dialogues between the cortex and specialised centres. An interesting fact which should be explored.

Professor Greenfield says "There is no movement centre after all. Rather, movement can be split up - although we

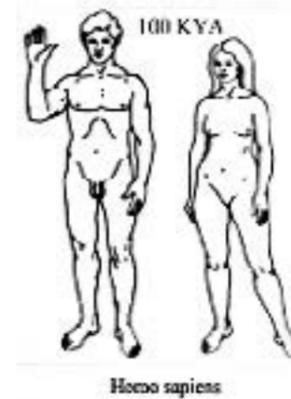
are not consciously aware of it happening - into different types that are in turn controlled by different basic brain areas.....which do not function as autonomous units, but are in turn in a dialogue with different parts of the outer layer of the brain, the cortex." She later (over-simplistically perhaps) compares the holistic function of the brain to a symphony orchestra "a symphony does not have a direct correspondence with the output of a single trumpet."

Of course scientists and philosophers often write about movement in the sense of action or motility i.e. in a mechanical sense. I well remember Mr Laban who, mid-discourse (circa 1952), was asked to define the difference between movement and motion - I noted a fleeting haunted look cross his face as he spotted a table tennis ball nearby. He grabbed it; threw it zestfully in the air then pointing to the bouncing ball said "Look this is motion! Motion belongs to the non-living world and this, (repeatedly miming the throwing of the ball), is movement. Movement belongs to life and living. With movement you can choose." For Laban movement always implied an inner commitment emerging from the mind of the mover. 'Inner' was perhaps his most used adjective especially before such

attitude, striving, being, effort etc. Often he felt frustrated by words. "Words are finite but movements are not so definite." Again in relation to his eight basic efforts: "These words are approximations". Sometimes we were encouraged to think in movements not words. On another occasion he taught the B-scale to the men using completely different Ico point numbers, causing much confusion amongst the women students. Laban laughingly pointed out "These things are movements not numbers".



words
a
s



Let us return to the writings of Lewis Wolpert (celebrated professor of developmental biology) he states: "An internal representation of self arose in evolution from co-ordinating inner body signals to produce appropriate behaviour. Increased accuracy and planning of movements was achieved by having mental models of the body in relation to the environment and realising how these were causally related." He also quotes from the works of Jean Piaget (1896-1980 Swiss developmental psychologist) "To successfully direct behaviour in the environment, the infant needs to establish a bodily frame of reference for action". He stresses the importance of the role of vision and the learning of bodily dimensions in relation to the child's movements. "It seems likely that a fast-growing child will need to constantly recalibrate the system controlling movement, both visual information and the innate knowledge of the position of the limbs and the body." (see proprioception later). Apparently Piaget's experiments with babies a few months old, revealed that they can already perceive the world of cohesive solid bodies and seem to display a special function in their brains - a module perhaps- for mapping the 'energy' of these objects, some measure of their mechanical properties that can be likened to the concept of 'force' essential over evolution to the making of complex tools. So where in the human or animal brain may these maps and 'inner referral sites' be?

Let us review the facts: The brain evolved, as indeed life itself, on an entirely holistic basis; has developed specialised centres (self-delegated modalities); it is by far the most complex information processor in the Universe; its inner representation of external (sensory) realities are being continually updated by mainly sensory feedback signals from multitudes of receptor networks such as **propioceptors** (see fig.8) strategically placed in the body musculature and the vestibular processes of the inner ear which inform the brain cortex (plus associated centres) of degrees of muscle tension arising from a movement as also its degree of flexion/extension and spatial orientation. This would constitute a sort of **awareness** which to be read would involve an impossible number of connections for a science-built device. The only device able to read this sort of information would be the mind of course but who would share this

awareness? Here I think we must consult our 'Father of Modern Physics' who lived some 300 years ago René Descartes who speculated much about mind and body; he invented the concept of the ('little man') homunculus in the brain who pulled the levers of behavioural response which proved to be a rare wrong. I would like to propose a 'born again' homunculus a virtual reality homunculus living in a uniquely virtual mind but not a lever puller since he lives your life - a **Dancing Homunculus** - displaying an ability to empathise with, not only the movements of others, but also any landscape ambience. Perhaps orientating himself into a feather swirling in the wind or the undulating flight of a bird.

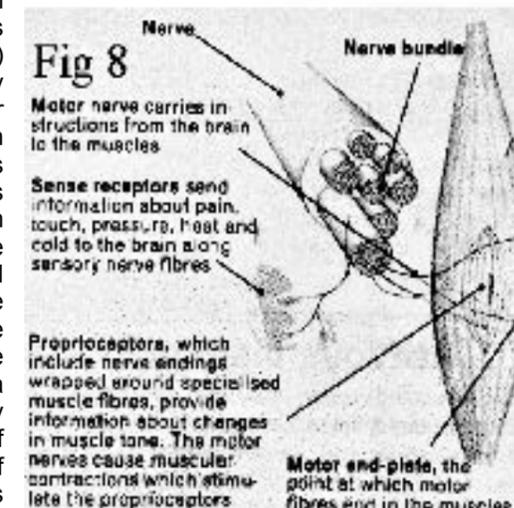
The brain is often compared with the computer in popular writing and true too; both have information processing in common, but no computer is made of living parts and functions on a **holistic** basis...and no you cannot eat your pc....yet? But the mind at any moment consists of electro-chemical pulses in transit within a complex of nerves - not stored on hard discs - it will blank with death.

Movement Perception and the Role of the Dancing Homunculus

Laban once said "Everybody is a dancer but does not know it". Our inner 'Dancing Homunculus' - let us call him DH for brevity's sake - would readily agree with this utterance since his mission is to search outer reality to match the virtual structure of himself in empathising especially with the movement of humans. Empathy is the key word. In searching any scene regardless of perspective, near or far, if a moving human is spotted DH scales him down or up to his own virtual size and may accordingly make judgements about say a perceived quality in the mover as he empathically feels it in his own virtual body....if he felt it to be important. Otherwise perspective remains as seen. A ship enters port with an overall sense of gliding in our inner dancers' virtual sensibility but the smoothness of the *glide* soon becomes modulated with brief *quicknesses* as the port holes flash by. An example of a compound movement as indeed are nearly all human movements. I once read an art critic who described a Kandinsky painting as a 'complicated muscular experience'. This is a topic I would wish to explore in a final contribution entitled "Physical Aspects of Movement Qualities and Measure".

Readers opinions and suggestions would be most welcome or e.mail me direct gerard.by@ukonline.co.uk or write.

Proprioceptors



Gerard Bagley.

Bibliography
Bill Bryson's *A Short History of Nearly Everything* - three very readable chapters on Evolution. His discursive style is an inspiration!

Lewis Wolpert - Bio-Mathematician & Embryologist, Emeritus Professor of Biology & Applied Medicine University College, London - *Six Impossible Things Before Breakfast 2006 - The Evolutionary Origins of Belief*.

Professor Susan Greenfield *The Human Brain Orion 1997*

Laban Movement Analysis: Movement Practice for Performance

by Vera Maletic

Juliet Chambers CMA, MA (Somatic Studies and Laban analysis) and actress. She currently teaches Laban movement studies to undergraduate student actors at E15 Acting School – a professional drama training conservatoire. She is also research-active in the field of movement training for actors and is currently working with the Phoenix Project under direction of Anna Carlisle and Walli Meyer.

Introduction

Performance work of dancers, actors and musicians require varying degrees and types of technical discipline which can be developed through the use of Laban Movement Analysis (LMA) through the parameters of Body, Effort, Shape and Space (B.E.S.S). Here we will take a look at the work of the actor and how LMA, particularly the Effort parameter, can help the actors' technical discipline in rehearsal and performance. Also, quite specifically, the use of Vera Maletic's DVD and Workbook *Dance Dynamics: Effort and Phrasing*.

The Actor's work

"The basis of an actor's craft is to make that which is happening inside visible to the audience" (Dennis 1995)

There exists in the craft of acting a duality in the nature of the work in both rehearsal and performance. The actor is faced with being both creator of his art and with being the art itself. The actor is also faced with another dichotomy; that of making the internal processes of human movement communicable through the external, in other words, the body/mind duality, and is in essence, the 'acting problem'.

The actor cannot be separated from the instrument of his craft: a person cannot be separated from his body. All human beings from gurus to bankers inhabit a body through which they are reached and declare their purposes and, whatever aura surrounds the inspired and transcends the limits of speech and action, it is through the body it is manifest and known. Essentially the actor's art is a living thing and his body is not only the instrument of his skills but is the artefact itself. Nothing he does at any time goes undetected. His entire work is from the premise that consciously or not, nobody ever does anything with no result. The actor has the freedom to mentally and physically choose his attitude to a given set of circumstances set out in a play or other text and therefore needs to develop a wide-ranging understanding of the human condition through psychological and physical movement vocabulary. Laban Movement Analysis provides such a framework.

LMA - Psychophysical Integration in the Actor's work

LMA provides the possibility to develop training in the pursuit of psychophysical integration i.e. the physical expression of inner thoughts and feelings,

"Every single gesture of any part of the body reveals some feature of our inner life. Each movement originates from an inner excitement of the nerves, caused either by an immediate sense impression, or by a complicated chain of formerly experienced sense impressions stored in the memory...this results in the inner effort or impulse to move"

(Laban, 1960).

An actor whose movement is stimulated internally or externally or a combination of both, can develop an understanding of a character's objectives or 'inner wants' and through the use of Laban's Motion factors (Effort) can be specific in communicating *how* these objectives or 'wants' are achieved. Laban's theory and practice of Effort is probably the most useful and more widely applied aspect of LMA in an actors' craft. Each single and combined motion factor gives an internal and physical dynamic to stage movement and is particularly useful in characterisation, improvisation and analysis of text. Another useful way of working with the motion factors in psychophysical integration has to do with their relationship to the unconscious aspects of the human psyche, based on Carl Jung's research into human psychology and Laban's work on the qualitative aspects of movement. Jung delineated four functions of human consciousness: Thinking, Sensing, Intuiting and Feeling. Laban related these four functions of consciousness to the four Effort elements present in human movement: Space, Weight, Time and Flow.

Table 1

Function	Effort
Thinking	Space
Sensing	Weight
Intuiting	Time
Feeling	Flow

Jung theorised that the human psyche has 'superior' and 'differentiated' functions and that through the principle of compensation, the conscious aspect of the human psyche is the superior function and the unconscious is the differentiated. With this knowledge an actor can begin to understand their own habitual tendencies in movement and perhaps, their superior and differentiated psychological functions as well as those of a character. The various combinations of motion factors can help in interpreting character and situation for both actor and audience. Two-combination factors (States) can be used successfully as 'inner attitudes' and three-combination (Drives) as 'externalised drives' which communicate inner motivation and move action forward in performance. By having an understanding of his own predominant movement qualities, an actor can more easily discern the qualities of a character and attempt, through LMA to physically embody them.

Table 2

Drive	Effort	State	Psychological Function
Action	Weight, Space and Time	Awake, Near, Stable	Thinking, Sensing, Intuiting
Passion	Weight, Time and Flow	Dream, Near, Mobile	Sensing, Intuiting, Feeling
Vision	Space, Time and Flow	Awake, Remote, Mobile	Thinking, Intuiting, Feeling
Spell	Weight, Space and Flow	Dream, Remote, Stable	Sensing, Thinking, Feeling

Vera Maletic's Dance Dynamics: Effort and Phrasing

Though Maletic's purpose in creating this DVD and accompanying workbook is primarily for the use of dancers and dance teachers, it serves well for the actor and teachers of movement for actors. As the title suggests it focuses on Effort and Phrasing. Only two elements of LMA but which are of particular and profound use in performance work.

Vera Maletic recognises the dual work involved in mastering Laban's concepts – the practical and theoretical - and has created a very comprehensive study which is accessible to both student and teacher. She outlines very clearly the demands of teaching and learning movement dynamics which guided her to create this DVD and workbook. The student of movement needs to have

- awareness and focus on proprioceptive and kinaesthetic sensations in their own body
- an understanding of the links between effort qualities and their relationship to powers of Thinking, Sensing, Intuiting and Feeling
- the ability to make accurate observation and analysis of other performers' work
- the ability to make objective analysis of their own work through videotape of their own performance work
- an awareness of their own propensities
- a willingness to expand their habitual range in order to become technically proficient in all areas of movement performance.

Maletic achieves an excellent solution to these needs through the combined use of the DVD and workbook. The DVD is very clearly set out in easily digested chapters with a voice-over which talks the viewer through each movement film. The chapters are organised into Phrasing and Effort types which show clearly defined examples of each phrasing and effort dynamic type - *Even, Impactive, Impulsive Increasing – Decreasing Intensity, Decreasing-Increasing Intensity, Accented, Vibratory and Resilient and Weight, Space, Time and Flow* and their several combinations of States and Drives. The chapters showing examples of effort dynamic are organised into one, two and three combination factors and as such provide a progressive development in understanding and observing complex movement dynamics. The final chapter is a guided observation of both Phrasing and Effort qualities in combination, in two examples: the Phrase of movement being the macro-structure and the Effort dynamics being the micro-structure of movement performance.

The workbook also has a similar clarity in outlining phrasing and effort dynamics. Particularly useful for the student and teacher of LMA are the worksheets which give information on each particular effort and phrasing combination and importantly provide both concrete examples of movement qualities and space for the student to record their own observations and experience from which to draw upon for the future, as one student commented,

"I liked the worksheet descriptions because it helped me to form my impressions or ideas more concretely. By putting into words how a dynamic makes me feel, I have a resource to go back to when I am trying to achieve a certain quality in movement"

Melanie Bales, choreographer, who was a primary contributor on the project also includes a teaching application in the workbook. Of particular use are her

examples of class assignments on effort dynamics. She encourages her students to think about the bodily and spatial impact of effort qualities. (Table 3) (Bales, 2005)

Table 3

Effort Quality	Body	Space
Weight Strong Light	Wide Stance Peripheral body parts	Low Level Upward
Space Direct	Simultaneous sequencing Successive movement	Linear, spoking Spirals, twists
Indirect/Flexible		
Time Sudden	Simultaneous sequencing, confined gesture	Inward, backward
Sustained	Successive sequencing	Forward direction, horizontal
Flow Free	From centre outwards	Expansive
Bound	From periphery to centre	Confined, small kinesphere

She also encourages the use of alternative vocabulary to access effort quality and in creating inner states through character and situation without confusing the novice student with LMA terminology, for example, the students will be asked to create a movement piece based on the word "calm" or "controlled...careful...agitated...perky...over-bearing" and so on. This enables the student to imaginatively embody movement dynamic and also for observers to delineate movement quality and guess the word which inspired the movement.

Indeed, the acting students at E15 Acting School, when showed the DVD, gave a narrative and character to dance/movement sequences in the examples of two-combination factors (States) and more frequently in the examples given of Action, Passion, Vision and Spell Drives.

The DVD and workbook are not only effective in giving concrete examples of movement dynamics and excellent observation material, but also demonstrate to the actor how movement illustrates mood or inner states of being. The actor needs to nurture a bodily understanding of movement quality and its inner connection to be able to fully engage with character and the human condition as portrayed in a play-text. Often, an actor works from 'within', carefully creating and nurturing the inner emotional and psychological life of a character and 'hope' that it will translate through body movement to the audience. However, often this does not happen, especially for the student performer and they are left wondering how they can achieve embodiment of what they are feeling and experiencing emotionally. LMA and movement dynamics provide a concrete method of achieving physical embodiment of inner life. Effort being the 'how' and perhaps, the 'why' in an actor's movement in character and the phrasing dynamics providing structure between objectives from scene to scene. As Lorna Marshall says, "it is the particular rhythm (phrase) of the action (effort) that conveys the inner reality" and Vera Maletic's DVD and workbook provide an excellent resource from which to begin.

Juliet Chambers

Dance Composition Basics - Capturing the Choreographer's Craft

by Pamela Anderson Sofras

This book comes with a DVD, a fact that puts me in a quandary as I find I admire the book but am hugely disappointed by the DVD! The book is arranged into 5 chapters: The Body, Space, Time, Energy and Choreographic Devices. Each chapter is divided into 5 to 7 'lessons', each providing a beginner choreographer with a clearly structured session, a range of support ideas and advice: Vocabulary, Introductory Statement, Warm-Up, Structured Improvisations, Problem Solving, Discussion Questions and Assessment Rubric. Sound familiar to any of you?! Anyone who has undertaken or tutored on the Guild's Community Dance Leaders' Training course will understand how delighted I was to find this 'resource' to support our newly trained leaders, especially as I found it an inspiration for constructing lessons in my Primary school teaching and can see it being useful at any level of community dance leadership as well as for the more professional aspects of choreography for which it is written.

In her biography, Sofras, is described as "a professor of dance and dance education at the University of North Carolina. She has 30 years of experience teaching dance at university level and has taught and developed courses in modern dance technique, composition, dance education methods and student teaching." It is clear from her writing that she has a Laban background, via the American 'family tree', although she mentions Laban only once in the book, making an oblique reference to his Laban analysis when discussing diagonals as the 3 dimensional use of personal space. This is one of my few gripes about the book; in recommending it to our leaders, I would issue a warning that some of her Laban theories are a bit confusing, particularly in spatial terms (a confusion between dimensions and planes that fails to recognise the two dimensionality of the planes for example) Also, I feel strongly that references to Laban's ideas, theories, vocabulary etc should be acknowledged and credited in books and teaching; so much of the Guild's work today is about developing Laban's theories and respecting the generic qualities and value of it to any style of dance and movement study so that his work can develop and progress.

What Sofras provides in the 'lesson plans' is a careful and logical progression of dance exercises, improvisational and choreographic tasks and creative ideas that a teacher/leader/choreographer could use in a number of ways: following the plan literally, using the exercises as a starting point to develop their own sessions to meet their group's needs or simply taking the initial idea as a stimulus/inspiration to develop their own unique choreography.

The blurb claims, "Text instructions can go only so far in teaching how to create dances. *Dance Composition Basics* picks up where other textbooks leave off, with a bound-in DVD that features professional choreographers and dancers in action." It was with some excitement therefore that I loaded the DVD into my laptop. But my disappointment mounted, trying to relate the often ludicrously brief, poorly filmed

or performed extracts of rehearsals and performances to the excellently written improvisation and choreographic tasks. I found the professional choreographers dismally inarticulate (in need of one of our CDLT courses!). The performance examples seemed artificially chosen so they unsuccessfully illustrated the ideas in the lessons and, perhaps because the professional dancers were classical ballet dancers working on pointe and accustomed to simply learning set choreography, I saw few examples of real dancer improvisation or creativity. I wonder Sofra did not more valuably use the videographer to record her own students' participation in the sessions described in the book; this would give novice choreographers a more accurate idea of what to look for and provide reassurance and clarification of the outcome expectations.

Nevertheless, I shall be recommending this book for the CDLT course book-bank and will then buy my own copy for the ideas and inspiration it provides. If you hesitate to acquire the book because of the difficulties of accessing the DVD, therefore, go ahead and order it; the DVD is inessential whilst the book makes valuable reading.

Janet Lunn

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Dance Composition Basics
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The Makers of Modern Dance in Germany - Rudolf Laban, Mary Wigman, Kurt Jooss

by Isa Partsch-Bergsohn and Harold Bergsohn

The importance of an era on the development of dance.

The book and DVD were written and created by Isa Partsch-Bergsohn, a former student of both Mary Wigman and Kurt Jooss. It is evident that the development in dance, started by Rudolf Laban and the use of his theory and practice in the hands of Mary Wigman and Kurt Jooss, could only have come about in Germany and Switzerland during the period of 'Expressionism' and 'Dada' from the late 19th century to the years after the first world war.

Rudolf Laban was influenced a great deal by the modern age and its art and architecture, its industrialization and the study of 'Körperkultur' by Emile Jaques-Dalcroze, Bess Mensendieck and Rudolf Bode. Wassily Kandisky's book entitled: 'Concerning the Spirituality of Art' was also a major influence in his artistic thinking. At Monte Verità, near Ascona in the Swiss mountains, a colony funded by disciples of the 'New Therapeutic Method', a health cure sanatorium, he developed his ideas and teaching. These days Monte Verità is a state of the art congress centre, for business and science.

In Switzerland he met Mary Wigman, a student of Dalcroze and became her teacher. Later she was one of the most influential contemporary German dancers and choreographers using the 'Ausdrucktanz' to perform her work. Wigman had important dance schools in both Dresden and New York (run by Hanya Holm – a former student), and her own dance company which toured throughout America and Europe before the second World War.

After the first World War Laban left for Stuttgart, as his book publisher was there, and his work in Zurich had finished. In Stuttgart he met Kurt Jooss, then a music student, who became a male lead in his 'Tanzbühne Laban'. After a few years of cooperation between them, Jooss became the director of the dance department at the Folkwang Schule in Essen. He organised a first and a second 'Dancers Congress' trying to find a common interest between dancers from ballet and modern dance during the depression.

Laban, Wigman and Jooss all did well in their individual careers as performers, researchers and teachers, but times changed for them when Hitler's Nazi party came to power. When their work didn't seem to fit the political objectives of the Nazi party they were discredited. Kurt Jooss fled from Germany with his company 'Jooss Ballet', through The Netherlands, touring Western and Eastern Europe, England and the United States. Laban fled after the Olympic games, to Paris, where Jooss found him and took him to England where he received refuge in Dartington Hall, with the Jooss family. Jooss's company was there on the invitation of Leonard and Dorothy Elmhirst. Mary Wigman stayed in Leipzig, her career as a performer put on hold by the Nazi regime. After the Allied bombing, her studio and apartment were badly damaged, but still a refuge to friends and students who didn't have housing after the war. Leipzig was in East Germany under communist rule, the artistic climate was practically nil. In 1949 Mary Wigman got permission to travel to Zurich for a summer course. She moved to West-Berlin to open the *Wigman Studio* in Dahlem and became an active choreographer for theatre productions throughout Germany. In 1961 Jooss formed the Folkwang Ballet in Essen where he concentrated on his aim to develop a new technique based on classical and modern achievements to equip dancers with a wide range of movement and knowledge of their art. Laban went to Manchester where he opened the *Art of Movement Studio* with Lisa Ullmann. Training at the studio was in choreutics, eukinetics, industrial rhythm and notation.

The book of Isa Partsch-Bergsohn is very informative about the history and the lives of these three important people in modern dance. They were living in politically difficult times, but throughout their lives they were inspired and creative and continued their research into movement and expression. In dark days, they found and supported each other and they were an inspiration to their students, the next generation and the generations to come. The book is a 'must have'.

Irma Kort

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FCD - A Professional Framework for Community Dance

MAKING A MOVE marked the next stage in the development by the Foundation for Community Dance's initiative in establishing a strategy for the development of a professional framework for community dance.

Following consultative meetings throughout the UK, the FCD launched the next stage of their strategy in Leicester, at the De Montfort campus, on 13 September.

I was honoured to be asked to participate in the panel discussions and to present the views of the Laban Guild in support of this initiative. As we constantly emphasise the professional requirements of working in this area and encourage the graduates of our Community Dance Teachers Courses to look for further specialist training where appropriate we welcome the proposed framework which offers great opportunities for community dance leaders to find the courses they need. It could also offer our courses to people who would be interested in the specialist training which we can offer. The afternoon provided a very stimulating discussion and illustrated the concerns and needs of practitioners "out there".

Other panel members were Rachael Gibson (Senior Dance Officer, Arts Officer England), Jonathan Meth (Chair of Creative People) and Kate Castle (Director Dance South West). Kate made a very telling point by spilling about 25 publications onto the table, reflecting only some of the directives which community dance teachers need to be aware of. If the Foundation for Community Dance can help us to make sense of these and steer us through the essential requirements of having a professional attitude and professional recognition, this can only be a good thing.

The scheme does not aim to standardise practice, but to establish certain basics in professional standards. Professional Development is now an accepted part of life (and may be funded). We all celebrate individuality but employers have a right to demand certain accepted professional norms and, as professional practitioners, we have to recognise this and make sure that we can fulfil their requirements in this area.

The panel discussion was followed by the official launch of the next stage by Jeanette Siddall (Director of Dance at the Arts Council England). Jeanette reflected on previous practice and current expectations, welcoming the Framework as a way forward for the profession.

Overall, it was an inspirational day and enabled me to make contact with several people who were particularly interested in learning more about our work and our courses.

To find out more about Making a Move and how it could help you, do log onto the website, www.communitydance.org.uk, where you will find not only the whole document but useful summaries applicable to your own situation, and an opportunity to register your support and engagement.

And we had a preview of "Soil Dances", an example of the value of dance in the community, reaching the highest aesthetic standards, directed by our member Michael Platt. (See review.)

Ann Ward

Laban in Bedford - Rose Garden and Labyrinth

This dance workshop, led by Anna Carlisle, was held at the new University of Bedfordshire on Saturday 30th September 2006. It was part of the 'Laban in Places' programme, organized by Lydia Everitt.

Thirteen participants of differing ages and experience in dance were treated to a wonderful day long course. The sessions were held in the light and spacious new gymnasium which Maggie Killingbeck as Chair of the Guild and Head of Dance at the university, was able to acquire for us. This was a much appreciated asset.

With exceptional artistry and sensitivity to the needs of the group, Anna created an imaginative and moving group dance, using imagery from the rose garden and labyrinth situated in Chartres Cathedral. The notion of the rose was explored through the formation of concentric circles and the labyrinth, through interweaving pathways.

The warm up session melded seamlessly into the composition and, as a participant, I felt a sense of dance from the outset. The composition was further based

on orientation within the cube, the latter providing both structure and departure points for creativity. The specially composed musical structure in 4 parts provided a wonderfully rhythmic stimulus which enhanced beautifully the ethereal and ritualistic qualities of the developing form.

Under Anna's expert guidance, the composition developed to include unison, working alone as part of the group and variation within partner situations. Throughout, Anna encouraged sensitivity and a level of excellence appropriate for each individual's performance capacity.

At the end of a captivating and most enjoyable day, there was a strong sense of achievement within the group gained through co-operation and sensitisation to the subject matter and each other. Paramount was a sense of excitement and challenge through being involved in the creative process under Anna's inspired guidance.

Carol Wallman

Laban Guild Courses

Many things to report this month!

The Kildare course is going well and has just completed its fifth weekend. We are looking forward to the mid course teaching assignments and hope that some of the participants from the Westmeath course will be able to offer sessions for final assessment on this weekend. Many thanks to Lucina and Brenda for all the organisational work behind the scenes and to Paula for her support as co-ordinator, to staff and students alike.

We would also like to offer our support and congratulations to those of the Westmeath Course Members who have taken the brave step of offering classes in the community for the first time.

We have started a new course, based in South Wales, for Rhondda Cynon Taff Community Arts, with 18 course members on board. Many thanks to Rachael Robertson who has spent fifteen months setting up the course, Gemma Fraser, a graduate of a Powys CDTC who is co-ordinating the course and Heidi Wilson of Powys Dance, who took the introductory weekend and has supported Rachael throughout the process. It is so good to see the work continuing from one course to another. I took the first weekend and was really impressed by the quality and commitment of the course members – and we had a great time! The venue is a converted Welsh Chapel – eat your hearts out Ptolemy and Marianne! It's a fabulous site in a fascinating area, with lovely people. We look forward to building up another base for the dissemination of Laban-based work, and providing RCTCA with a pool of tutors trained to lead community dance sessions.

We have also embarked on our first new module in Professional Development, replacing the previous Stage 2 course. We have split the contents so that the first module concentrates on Further Laban Studies, relating them to choreography and creative work in community classes. Further modules will look at the specific application of Laban Analysis to choreography, movement observation and working with people with disabilities, Teaching and

working with community groups. We plan to offer these on a wider and more regular basis than before.

The new course was launched at a workshop weekend taken by Anna Carlisle and Walli Meier, where members of the Essex course were presented with their certificates by Anna Carlisle, as President of the Laban Guild. Congratulations to David Barber, Mary Ellen Coyte, Vanessa Downie, Faith Fox, Jenny Haycocks, Joanne Knapik, Jenny Kuper, Jackie Marshall-Ward, Sarah McCaskey, Adele McCarthy, Jenny Moir, Julie Weston, Rebecca Wilsher and Sophie Wood.

We see the development of the Framework for Professional Development by the Foundation for Community Dance as being a very positive help to our efforts. We can direct members to courses which we cannot offer, but equally attract others to our own courses unavailable elsewhere.

We also have more courses in the pipeline: Belfast in Spring 2007 and Lewes on the South East coast in Sussex in Autumn 2007. Do let me know if you would be interested or if you would like a course in your area.

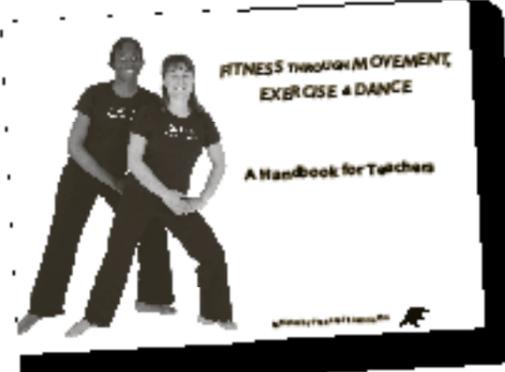
Ann Ward

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obituary

Leni Heaton

There must be quite a number of older *Laban Guild* members who knew Leni.

Leni was a great friend of Lisa and Laban in the early days at Manchester. I don't know how she first met with them but with the very new work of *Movement and Dance* she gallantly and joyously joined in the sessions in the tiny Oxford Street studio....Can any of us older ones forget that packed dance room? When we moved to Addlestone Leni soon came to see us with great delight at the new spacious studios and the gardens and wonderful green fields around us. Of course she joined in a few of the lessons!

Then with her friend Adda Heynssen she went to live in Switzerland. Sadly Adda died after one year but Leni stayed in their delightful house for many years. Latterly she went into a 'home' and I spoke to her there by telephone. She was well looked after and happy and comfortable.

News came to me just recently that Leni had died. She was a hundred and one years old.

God bless you Leni - do start dancing again up there. They will love it.

Geraldine Stephenson

motus humanus symposium 2007

“RECONSIDERING THE LABAN/LAMB LEGACY: 7 CREATIVE MOVEMENT CONCEPTS”

St. Olaf College, Northfield, Minnesota
July 5 – 8, 2007
CALL FOR PAPERS

Rudolf Laban, movement theorist, and F.C. Lawrence, management consultant, joined forces in 1942 to enhance efficiency in British industries that were critical for the war effort. While initial assignments focused on manual labor, Laban and Lawrence quickly moved on to apply the analysis of movement to the study of clerical and managerial jobs. Their groundbreaking work, which laid a conceptual foundation for the study of work as a psychophysical phenomenon, was carried forward by their younger colleague, Warren Lamb. Lamb worked closely with Laban and Lawrence from 1946-1952, carrying on the application of movement analysis in the study of management behavior. In 1965, Lamb crystallized his interpretative framework, initially known as Action Profiling and now known as Movement Pattern Analysis (MPA). While MPA has been applied extensively in the area of management consulting, it has had influence in other fields, notably child development, career and marital counseling, and dance/movement therapy.

Lamb has identified 7 creative movement concepts that have been developed out of the continuation of his work with Laban. These include the following:

- 1) The identification and significance of “integrated movements” in distinction from isolated gestures for understanding relatively enduring patterns of behavior.
- 2) The identification and significance of two types of flow: effort flow and shape flow.
- 3) Attention, Intention, and Commitment as a decision-making process visible in patterns of bodily movement.
- 4) The correlation of effort with “assertion” and shape with “perspective” in relation to the decision-making process.
- 5) The significance of effort/shape affinities for understanding patterns of interaction.

- 6) The decrease in flow through childhood as effort and shape qualities develop (arising out of two decades of collaborative research with Dr. Judith Kestenberg).
- 7) The interpretative framework of Movement Pattern Analysis, correlating effort/shape patterns to decision-making action and interaction.

Motus Humanus invites papers addressing these 7 creative concepts, historically, conceptually, practically, or experientially. We welcome papers that deal with the Laban/Lamb legacy from a variety of perspectives. For example, many individuals have encountered these concepts personally, by having their own MPA profiles made. Others have been introduced to these concepts through introductory seminars. Still others are fully qualified practitioners who actively are using these ideas professionally as consultants, counselors, or teachers. Yet another perspective has been contributed by those who have conducted research, written about, or documented this development of movement analysis. Moreover, these 7 concepts have been employed not only in the MPA profile, but also in the Kestenberg Movement Profile and in various approaches in Dance/Movement Therapy. It is now sixty-five years since Laban, Lawrence, and Lamb joined forces. What is their legacy? How can contemporary movement specialists best carry this work forward?

Proposed paper sessions may be of 30 or 60 minutes in length. Proposals must include name, institutional affiliation, contact information, length of time requested, audio-visual needs, and an abstract of no more than 500 words.

A proposal form may be downloaded from the Motus Humanus website: www.motushumanus.org. Click on “Upcoming Events” to find the form. Deadline for submission: January 15, 2007. Electronic submissions may be sent to: Cate Deicher catexd2002@yahoo.com

Please back up any electronic submission by sending a hard copy to: Motus Humanus, PO Box 11036, Denver, CO 80211.

Hard copies must be postmarked January 15, 2007.

Decisions regarding proposals will be announced by: February 15, 2007

diary dates

Laban Guild for Movement and Dance

Notice of forthcoming AGM on 3rd March 2007
to be held at *LABAN*, Creekside

For details and booking see enclosed flier

laban creekside - theatre listings

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Movement & Dance is published in England and is distributed worldwide. It is free to all members of the *Laban Guild*. Individual annual subscriptions for UK addresses £25; affiliated groups & worldwide addresses £30; concessions (UK) £15; concessions (worldwide) £20. Library and institute subscriptions on request. The opinions expressed by contributors are not necessarily those of the Editor or of the *Laban Guild* and no responsibility can be taken for inaccuracies which may inadvertently occur. No part of this magazine may be reproduced without the Editor's written consent.

Cover Design/Typesetting:

Pam Anderton
Email: magazine@labanguild.org

Printed by:

Mickle Print
Canterbury, CT1 3RA
01227 780001

Random Dance: TEN@RandomSouth

Monday 11 December, 1930hrs, Admission Free.

Limited availability, tickets must be booked in advance
0208 293 9741 / 0207 278 6015

This is the third and final year of an exciting dance and animation project delivered by Random Dance and funded by the DFES; this performance is a culmination of the project.

Christmas Youth Dance Project

Thursday 14 December, 1430hrs + 1830hrs, Admission Free.

Free event-limited availability; tickets can be booked by contacting Jessica Hemming on 020 8691 8600 or email j.hemming@laban.org

This year Laban and Greenwich Dance Agency are celebrating the 10 year anniversary of the Christmas Youth Dance Project. Young people from Lewisham and Greenwich Schools will work for one week intensively with a team of dance artists to create an exciting dance performance.

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'Soil Dances'
by Michael Platt and Peter Anderson

