

# *Movement & Dance*



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Front cover:  
*Fuente Ovejuna* by Suffolk Youth Theatre  
Photo by Daniel Whitmarsh

Back cover:  
Maynooth Summer School  
Photo by Melvyn McDermott

## editorial

Whilst designating the theme for this issue as 'embodiment' it appears that the recognition of our experience of existence is a significant topic highlighted in both Margaret Whitehead's review of Gibbs' book 'Embodiment and Cognitive Science' and in the questions posed by dance degree students. I would like to extend an invitation to subscribers to respond to any of these questions on page 4 for publication in the next issue.

This issue offers a varied and interesting read. Gordon Curl's article on Lorna Wilson's archives facilitates deep appreciation for the magnitude of Wilson's work. Sally Archbutt's article on the kinesphere illustrates the layers of knowledge surrounding this concept and also gives the reader a chance to access how this concept of Laban's influences types of movement. Finally, a report from Darren Royston who attended the Motus Humanus symposium in Minneapolis brings us a light-hearted account of his experience there.

The next issue will look at sacredness in movement and dance. This was an area of interest highlighted at the AGM and Day of Dance earlier this year and the editorial team has since been approached by others with an interest in this field. If you would like to make a contribution related to this theme for the next issue please let us know.

*April Nunes*



## birthday greetings to lilla bauer



The Laban Guild sends birthday greetings to the distinguished dancer and teacher Lilla Bauer on the occasion of her 95th birthday. Lilla Bauer trained as a dancer in Budapest in a style she describes as coming from the Hellerau approach. She was awarded a scholarship to attend the Folkwangschule at Essen and there worked with Jooss and Leeder, and her first sighting of the 'big man', Laban

himself, occurred when he came to examine in 1933. Kurt Jooss and his dancers moved to England in 1934 and, thanks to the generosity of the Elmhursts, Lilla Bauer was able to join the others in Holland and travel with them to Dartington. There the dancers resumed work mainly under Leeder although Lilla remembers that Lisa Ullman occasionally taught. Laban, by then fifty-five and also at Dartington, was recovering from illness.

After a year of training Ballets Jooss began to tour. Lilla Bauer will always be associated with the role of the Young Girl in *The Green Table*, the powerful anti-war work choreographed by Jooss. Describing her performance in 1935 *The Weekly Scotsman* wrote: 'Beautiful young Lilla Bauer, dancing from man to man in *The Green Table* before she is seized by the figure of Death, conveys an almost painful intensity of emotion as much by the expressions of her face as by her dancing'. With Ballets Jooss she toured extensively in the United States and elsewhere, always receiving much praise for her dancing - 'one of the company's outstanding dancers' (*Daily News*, Los Angeles), 'Lilla Bauer gave a glowing performance as the profiteer's victim', (*The Sun*, Baltimore). When the company disbanded she began to teach in a school in Berkshire. A schools inspector, noting her ability, suggested she should be training student teachers. This subsequently led her to Goldsmiths' College and, on occasions, teaching on the holiday courses run by Laban and Lisa Ullman. Her work and life in England are interwoven with Laban and the early days of establishing modern dance as we know it in the Laban Guild, and she is well known to the names within the Guild that we all associate with our early history. It has been an honour and delight for me to meet Lilla Bauer and to catch a glimpse of her involvement in those pioneering days.

*Maddy Tongue*

## letter to the editor

May I express a personal appreciation to those Guild members who have so ably reviewed new books and DVD/Film material for our Magazine; it is a very time-consuming voluntary activity that calls for considerable background knowledge as well as analytical, comparative and critical skills. What is most valuable is that these reviews introduce us to a wide range of topics - most of which have their inspiration in Laban's ideas and their development and are, significantly, to be found in the Guild's own Constitutional aims and objectives. Reviewers, in the past year alone, have included Ann Ward, Judith Chambers, Janet Lunn, Irma Kort, Sally Archbutt, Professor June Layson, Sue Grover and Dr Margaret Whitehead - their shared expertise is welcomed by students and general readers alike.

Feedback of course, is always a bonus, and one recent review - and its reply - deserves brief comment: I refer to Dr Dick McCaw's *A Response to Sally Archbutt's Review of his book: An Eye for Movement: Warren Lamb's Career in Movement Analysis*, to be found on pp.3/4 of our last issue.

Dr McCaw, who admits that he is 'a relative newcomer to the world of Laban', says of Sally Archbutt's review of his book that: it 'does a huge disservice to the pioneering work of Warren Lamb'. I do not think for one moment that this is the case - for members of the Guild (including Sally Archbutt herself) are only too aware of the considerable contribution Warren Lamb has made towards the development of Laban's original ideas in movement pattern analysis over the past 60 years.

What is significant, however, is Dr McCaw's acknowledgement that his book is not a conventional book - and herein, I think, lies the problem for the reviewer - particularly bearing in mind that almost three-quarters of the writing is in Warren Lamb's own words. Dr McCaw recognises this fact by suggesting that his role consisted of adopting a Socratic (*obstetric*) 'style of dialogue' - that of serving as 'a midwife to the interlocutor's ideas'. But Socrates had a more powerful and traditionally admired method - the *dialectical method* - that of *questioning* the interlocutor. However, in Dr Caw's published 'Interviews' with Warren Lamb there is no recorded questioner, no interviewer, no dialogue, no probing to gain further insight or explanation - only uninterrupted (albeit enlightening) autobiography!

Whilst we warmly welcome Dr McCaw's contribution to our literature, (with its further insight into Warren Lamb's life and valuable work), I am sure he will recognise our wish to engage with him in profitable *dialectic* - as well as take a great interest in reviewing his future publication on Laban's life and legacy.

*Gordon Curl*

# embodiment

Year 1 BA Dance Composition students at Roehampton University ask questions about 'Embodiment' – would anyone like to write in response to these for the next issue?

- I believe embodiment is about expressing YOU. Will I find through my exploration of movement that YOU is different from how I perceive myself now?
- Does embodiment manifest itself in everyone, in the same way?
- To truly embody material, should we know it so well that we perform it naturally without thinking so the mind can focus on its intention?
- How can I make embodied movement in one environment feel embodied to me in a different environment?
- What is the point of learning other people's embodied movement and being told to stay within certain boundaries of the technique

– when that may not be your way of dancing?

- How can we be aware when we are fully embodying movement and does the audience feel the same?
- How can someone else tell if movements being performed by myself are embodied or not?
- Can you separate mind and body in order to see if the movement is really embodied?
- Can movement be made to look embodied even when it's not?
- If movement in choreography is not purposely embodied is it still a productive piece of choreography?
- Can you create choreography that is embodied without thinking?

*April Nunes*

## Letting the pattern emerge ...

Darren Royston reports on attending Motus Humanus Symposium as a Laban Guild Scholarship student.

Thanks to the Laban Guild and Motus Humanus offering me funds to cover the registration and towards my costs, I was able to attend the event entitled "Reconsidering the Laban/Lamb Legacy: Seven Creative Movement Concepts"

Coming in from eating my lunch in the blazing hot sun on the final day, Carol-Lynne Moore remarked that the Laban Guild would wonder how it could be possible to get a sun tan with so little time doing so many workshops and lectures! Indeed, this final moment before departure had been my first real moment of reflection as the event moved with such pace and energy, bursting with so much fascinating information, words and movement from so many enthusiastic people, both formally and informally. Meal times in the cafeteria allowed for a continuation of the debates, and we even found ourselves developing these ideas and discussions further while sipping evening drinks by the river, with the star of Venus shining brightly overhead.

So what was the subject causing so much debate and generating so much creative energy, accompanied by both sunshine and starshine?

How to analyse the patterns found in human movement.

To consider this question, the symposium referred to theories established from Laban-based work. And by having practical workshops on different themes of this work, we all had an opportunity to try out these theories in practice: considering ourselves and observing others.

Indeed, presenters also offered a succinct summary of the principles they were following, which was so helpful. Hearing the theories paraphrased by practitioners certainly convinced me of the validity of using pattern analysis as a tool to investigate movement in the workplace: the therapy centre, the educational institute and dance studio. As each session visited a different area of application, we were invited to reconsider the main question of how useful it was to identify a pattern in movement, and work with an understanding of how this pattern affected behaviour and interaction.

The overall agreement seemed to be that an understanding (and therefore a heightened awareness) from personal physical experience was required to analyse movement. The master class movement workshops from Warren Lamb gave us a shared experience, which we all referred to in discussions. This was our shared knowledge, and Warren explained how he had developed his framework by practically exploring these premises he had learnt from Laban. The workshops were designed for those with a prior knowledge of Laban's principles and required the participants to know something of the context of the movement work; but by revisiting certain exercises and studies he invited us all to reconsider the terminology. This was another achievement of the event for me: a comparison of established terminology. We would move to the lecture auditorium to undertake this task in more detail, with graphic representations of the schemes of the Components of Movement: Effort, Shape, Flow. Papers included comparisons of the use of Bartenieff-termed "Connectedness" and Lamb-termed "PGM: Posture Gesture Merger" (Carol-Lynne Moore and Betsy Kagan).

"You are all being too creative!" shouted Warren Lamb,

at the top of his voice, to try calm the chaos occurring in the dance studio. This criticism taught me a very important lesson. To be able to consider the basic elements it was important to isolate one element only, and not develop, change or adapt beyond the task that was set. This was a real skill; to train the body to only involve itself with one motion factor, one body part, one shape, one effort. But by doing this accurately it was then possible to consider affinities and dis-affinities and discover a dynamic within the choices made in movement itself. Even when we stopped "being too creative" the movement remained valid, and gave an exciting experience as we felt the change within our bodies and in the group as a whole.

We divided into smaller groups to look at details and to ask more personal questions about our own understanding of moments where the gesture merged with the posture to produce a Posture Gesture Merger (PGM). This also allowed us to consider the process of movement observation and to enable us to recognise the moments of integration.

As each paper was presented, it became clear to me that each practical application required the analytical tool to be modified accordingly, always keeping the main principles prominent during the enquiry. For example, Mone Welsche had required her adolescents to be interviewed while sat on a fitness ball, rather than a rigid chair, to increase the need to move and counter their desire to remain rigid. Cate Deicher showed how terminology related to posture could transform the style in ballroom dance, and enable couples to work together to find a sharing of effort and shape flow, by receiving criticism in these terms from an analyst viewing them dance. Susan Imus showed how the understanding of her own MPA (movement pattern analysis) and those of her colleagues enabled her to select a particular way of working. This approach allowed her to create a system for her team which would continue during her sabbatical absence: when the cat's away, the mice will play, but by knowing how they would interact she would still have them playing her game!

Liz Maxwell allowed us to be "too creative" as we created spontaneous site-specific choreography all around the lecture room to show how decision-making in dance-making complied with the MPA (movement pattern analysis) of the leader and the participants. Both James McBride and Madeleine Scott had tested the use of the MPA in their respective educational pursuits. James presented a comparison between his MPA results of his students and the feedback from the students themselves in interactive creative projects. Madeleine demonstrated how career counselling could be based on a recognition of diversity in MPA make-up, which would help determine their career choices.

There were issues about how the movement analysis would be presented and viewed by the client. Movement Pattern Analysis is accumulative, so that the sum from each category always totals 100%. Consequently some categories would be a low percentage, and practitioners explained the frequent reaction from individuals (particularly students) who, having received their MPA, wanted to gain high marks in everything. Indeed, they sometimes

showed concern if they were low in one category. This false tendency is of course inherent in a percentage value system, considering that in most areas of life we are encouraged to gain 100% wherever possible. The notion of balance and attempts to improve in certain categories were also considered, in the light of Lamb's research which suggested that each person's MPA would become stable in late adolescence/early adulthood and would vary only marginally during their own life. From these discussions it was clear that the job of the movement analyst continued after observing, analysing and presenting the findings; the interpretation of this pattern had to take into consideration the specific mind-set of the individual and the context of application.

As you may have picked up by now, this event comprised individuals with a great passion and belief for their approach to movement study. They each had the bravery to present their own views and experiences to the gathering, and expose their personal way of working. The other delegates also shared this passion, and were very much included in question and answer sessions, and in follow-up discussions around the coffee urn and around the beautiful campus. It was in this context that Calvin Jarrell presented his paper on "The Tipping Point of MPA" suggesting that as a community we needed to address the way that certain trends became popular and entered the mainstream. Although he selected a chaotic form of comedy to make his presentation, his point was clear: if we really do believe in the value of movement analysis then we have to find a way to make the work appeal, to expand and to find its "stickiness" which would have a lasting effect. He may not have offered a clear strategy to achieve this, but he made sure we were all aware of the need to raise the profile of the work. No one could dispute his statement that "none of the tools for considering the decision-making process in industry has equalled the depth of research and content that Warren Lamb's work has made."

Numerous proposals came from the event, both for further exploration and application. For example: How could more Flow be introduced into a child's learning process? When does the pattern of movement actually become a stable normality, representative for each individual? What governs the synchronisation of the Flow element in particular groups? Why do those who have high flow retention sometimes appear childlike in their behaviour? The aim of a symposium originating from the days of Ancient Greece is to both answer and pose questions for future consideration, so the debate is set to continue. Another reason for the Ancient Greeks to hold symposia was to celebrate the introduction of youths into their aristocratic society. At the age of 35 I might not be a "youth" but I certainly felt welcomed into this world of movement observation and analysis, and I departed Minneapolis with a greater knowledge of Effort and Shape Flow, Posture Gesture Merger, and Movement Pattern Analysis. Thank you Laban Guild and Motus Humanus.

*Darren Royston*

# fuentes ovejuna

**'LUST, GREED, REVENGE,  
PASSION, MURDER AND REVOLUTION!'**

in

**Fuente Ovejuna**

These were the flier headlines calculated to lure people into the Wolsey New Theatre Ipswich, where human depravity at its lowest, and human courage at its highest, were presented with such consummate skill and vitality by the Suffolk Youth Theatre in May of this year - under the direction of Michael Platt.

pleading to someone afar-off—opens the play, accompanied by a mournful chant which is shattered by the piercing cry of *Pasquala* (beautifully sung by Nancy Barnes): '*Venid a la plaza del Mercado, Venid a la plaza del pueblo, Gente valiente, Gente de la libertad ...*'. A flood-lit chorus immediately bursts into the full-throated song: '*Come to the market place, Come to the town square, Children of the brave, Children of liberty*' - it is a heart-felt cry for '*The day of liberation for Fuente Ovejuna*'. Compulsively, we are caught up in this *crie-de-coeur* by a people desperate to be released from the tyranny of a relentless tyrant.

We experience the power of Michael's choreographed choruses - they provide the raw-red-meat as well as the sweetmeats of yet another remarkable piece of theatre!

This is not to say that the extensive dialogue of this play is insignificant by comparison - on the contrary - these 14-19 year-olds use their young voices with all the vitality, subtlety and expression they can muster (unaided by the all-too-familiar use of microphones). Commander (Ed Crosthwaite) - tall, erect, immaculately uniformed - with a red crucifix on his breast (which belies the evil beneath it) speaks with authority and, at times, deceptive charm.

Captain Flores (Abe Rooney) and Sergeant Ortuno (Karl Phillips) - both in battlefield dress - are explicit in their obscene manners and speech; they epitomise the depth of depravity of this impious regime - so convincingly portrayed. The tyrant *Commander Fernando Gomez de Guzman*, for example, demands that his subjects respond

Written by Lope de Vega in 1612, ('one of the geniuses of the Spanish Golden Age'), and adapted by Adrian Mitchell, we learn that the story is based on the real live events of 1476 in the small Spanish town of *Fuente Ovejuna* - then 'tyrannised by an unscrupulous overlord, (when), after suffering at the hands of his greed, lust and violence, the people rise against him and kill him ... it is a story of obsession, romance and revenge, and ultimately it is a celebration of people who stand together in defence of their human dignity'.

We recall that Michael Platt does not slavishly adhere to conventional realism in drama, for past SYT productions have, variously, lifted action into choreographic abstraction, bringing with it heightened power, intensity, brilliant chorus design and universal emotion.

A statuesque parade of townspeople - their eyes focused across the auditorium - as if



to his humiliating catechism: '**I am your overlord. Speak One!**' - (they all prostrate themselves before him and reply): '*We owe you more than we can ever repay*'. '**Two!**' - '*We honour you and salute you*'. '**Three!**' - '*We pledge our loyalty to our brave Commander*'. '**Again. One!**' '*We owe you more than we can ever repay ...*'. '**Down!**' - they grovel submissively on all fours like cowed dogs; their humiliation is palpable - we can but share the revulsion of this nauseating litany.

But if there are dire moments of despair and degradation in this play, there are also moments of delightful romance when *Laurentia* (Stefanie Stretton) sings to *Fronoso* (Joe Doran) - accompanied by the soft sound of strumming guitars. Such charm is, however, short-lived, for the predatory Commander swoops and assaults *Laurentia*. *Fronoso*, incensed, seizes the Commander's crossbow and directs it at his heart, whereupon a group of townspeople - pitchforks in hand - arrive. But *Fronoso* is released and the Commander and his soldiers gloat - singing and dancing their obscenities to a powerful rhythmical drum-beat; whilst the women respond, stamping their feet rhythmically in indignation:

*How dare you treat us so,  
How dare you take our honour  
Beware our anger grows,  
We'll not submit forever ...*

The movement is mesmerising with gestures and body-language totally compelling as they all break into a Dionysian revelry, combining intimidation and threats of reprisal - climaxing into a movement and musical ecstasy. But there is different kind of celebration to attend to: *Fronoso* and *Laurentia* are just married. The scene is one of spectacular dancing to exotic Spanish-flavoured choral accompaniment (superbly scored by Pat Whymark). *Laurentia*, in her beautiful long white wedding dress is whirled around by *Fronoso* in an intoxicating rhythm of guitars and tambours; they traverse, spin and circle, and are regaled by calls of: '*Viva! Viva! The beautiful lovers, Viva! Viva! The pair of newly weds!*' The scene is breathtaking, with a magical *pas de deux* by the married couple - only to be shattered by



the untimely arrival of the Commander and his licentious soldiers who seize the wedded pair - beating them to the screams of *Laurentia*. The audience is transfixed!

*Pasquala* leads a heart-rending cry of revolution, but the plea is premature, for *Laurentia* emerges weeping from the Commander's residence, dishevelled - her wedding dress in tatters - and violated. The audience could not but fail to be moved by Stefanie Stretton's portrayal of *Laurentia*'s ignominy - backed by a vibrant unison chorus of growing vocal and gestural anger. But what could these helpless women possibly do? Their lot, we are told, is to '*scrub the floors and cook the meat and comb the children's hair*'?

As they anxiously wait, their men-folk arrive armed with lethal weapons and together they form a fierce phalanx of stamping revolutionaries marching on the spot - wielding their pitchforks, '*crossbows and ...rocks ... sickles and carving knives*' to the cry of: '*Long live freedom and Fuente Ovejuna!*' They chant and beat the ground rhythmically



with their pitchforks - slowly but surely advancing towards their oppressor - bent on wreaking revenge.

We might easily conclude from the madness that ensues that Euripides' Bacchic women had been let loose in a few gruesome moments of superb acting, choral speaking, music and choreography - 'maenads' fixed on blood-thirsty revenge. Queen Isabella, horrified, sees the townspeople in their final frozen murderous moment and vividly describes their terrible deed:

'... they struck him down, Stabbing right through the red cross on his breast, With a thousand vicious gashes ... a mob of howling women ... It was hysteria ... The movement and acting were superb!



aspect of its performance and form the basis of a shared theatrical language'. Perhaps Laban-inspired drama (hugely neglected in our time) will in future, reclaim its important position in Laban's theory and practice of movement?

GC

Photos by Daniel Whitmarsh

## Lorna Wilson's archives

(Gordon Curl takes a glimpse at Lorna Wilson's archival treasures before they are deposited at a National Archive - and finds them fascinating, not least because of their historical significance, their systematic assembly, and their testimony to a dance educator who has been attracted to the wider cultural aspects of the arts for a great many years. He finds the words of Judith Chapman, Founder Manager and Head of the National Resource Centre for Dance, a vindication for this article:

*'From my knowledge of Lorna and her work in education over many years, I imagine that her archive would be most valuable, reflecting the involvement of someone who has contributed to dance education in the UK. It is my personal opinion that archives such as this complement the Laban and Ullmann archives already held by the NRCD and help to enrich the picture we have of dance as part of education.'*  
Judith Chapman May 2007

Lorna qualified for a teaching Diploma in 1937 at Bedford College, where she studied Wigman-based dance under Joan Goodrich. She attended Laban vacation courses for 14 years, including a year at the Art of Movement Studio and American Modern Dance holiday courses; she undertook a three-month intensive course at Dartington Hall under Dorothy Madden. Her 36 years in teacher-training took place at Bishop Otter, Dartford and Chelsea Colleges - during which time she tutored at Summer Schools in this country and abroad as well as examining degree work in

dance. Lorna's students contributed the opening choreography for 'Kaleidoscopia Viva' at the Royal Albert Hall in 1970 and she was a Laban Guild Council Member; she also assisted with NATFHE Dance Section Conference Reports for many years at the time when it was hosting performances of Martha Graham at Covent Garden, Alwin Nikolais at Warwick and conferences with Peter Brinson, Dame Beryl Grey, Robin Howard, Robert Cohan, Jane Dudley, Arnold Haskell, Professors Louis Arnaud Reid, Paul Hirst and the National Dance Critics.)

### History, Personality & Events:

If there is one person who would be reticent to see her life's interest in dance published, it would be Lorna Wilson herself - unless it were, in the words of Dr Judith Chapman, 'to enrich the picture we have of dance as part of education'. It is this caveat (and this caveat alone) which has persuaded Lorna (diffidently) to allow me to have access to, and write about, her archival material as a precursor to depositing it at a national archive for dance in education.

There can be few of us who have preserved and documented our professional life's work in dance education so systematically and elegantly as Lorna, even to its division into clear illustrated sections - not least: 1) *History, personalities and events*; 2) *Dance compositions*; 3) *Music in relation to dance*; 4) *Choreography*; 5) *Arts/Dance: extracts from various writers*; 6) *Space*; 7) *Dynamics*; 8) *Group movement*; 9) *Miscellaneous (ie Observation)*; 10) *Photographs*; 11) *Cuttings (press, magazines)*; 12) *Ballet Jooss programmes*; *Other: two sketch books (American Modern dance); Notebook (Art of Movement Studio year); Examples of lesson preparation (1968-69).*

Among the early documents in Lorna's collection, is a vivid account by Barbara Berger (Physical Education Advisor for Kent) of a Summer Course in August 1937 at the Jooss-Leeder School of Dance, Dartington Hall, Devon - a course conducted by Sigurd Leeder and Lisa Ullmann with lectures by Kurt Jooss and Fritz Cohen (an event which pre-dated Laban's arrival at Dartington as a refugee in 1938). In Barbara's words 'it was a month full of enjoyment and interest' - dancing in The Open Air Theatre and in the 'very fine dance studios' built for Jooss. 'There were some fifty-sixty people from all corners of the globe, so the atmosphere was anything but typically English. All sorts of languages being spoken, all kinds of peculiar clothes being worn, and every kind of temperament mixed together, and yet there was complete harmony between every nationality'.

A Modern Dance Conference, run by *The Ling Physical Education Association* at St Margaret's School Bushey Herts in 1941 appears with legendary names - among them: Leslie Burrows (Mrs L Goossens), G S Clark (President Ling PE Assoc), Margaret Dunn, Joan Goodrich, Diana Jordan, Douglas Kennedy (Director, English Folk Dance & Song Society), Rudolf von Laban, Betty Meredith-Jones, E Perry (Staff HMI), H Pollard, A Rogers (HMI), Louise Soelberg, Lisa Ullmann, Muriel Webster and Lorna Wilson herself. It was a high-powered conference calculated to examine (among other topics): 'The Place of Modern Dance in Education and Recreation in Great Britain'. The *Ling Report* remarks: 'The real inspiration of the Conference lay undoubtedly in the contributions made to it by Mr von Laban and Miss Ullmann'. Lorna was a delegate at this Modern Dance Conference and she meticulously records the dates and venues of this and subsequent courses in the 40s and beyond.

Queen Isabella orders a judicial enquiry. But if the Commander's slaughter was barbarious, then so was the inquisition: it provided some of the most startling images of the evening. Don Pedro the Judge (Andrew Williamson) placed the charges; the townspeople were coralled with ropes; Frondoso is hauled on the rack surrounded by a pack of torturers. Laurencia, screams as she is skewered aloft in this chamber of horrors (a masterpiece of stage-management) - yet still she refuses to divulge the murderer's name.

**Don Pedro:** ... 'Who killed him? Who killed him? Who killed him?' **Laurencia:** (in agony) *Fuente Ovejuna did it!* Two more victims are thrust aloft on the rack as the wheels turn 'tighter and tighter' whilst Pasquala describes the sequence of torture in anguished song.

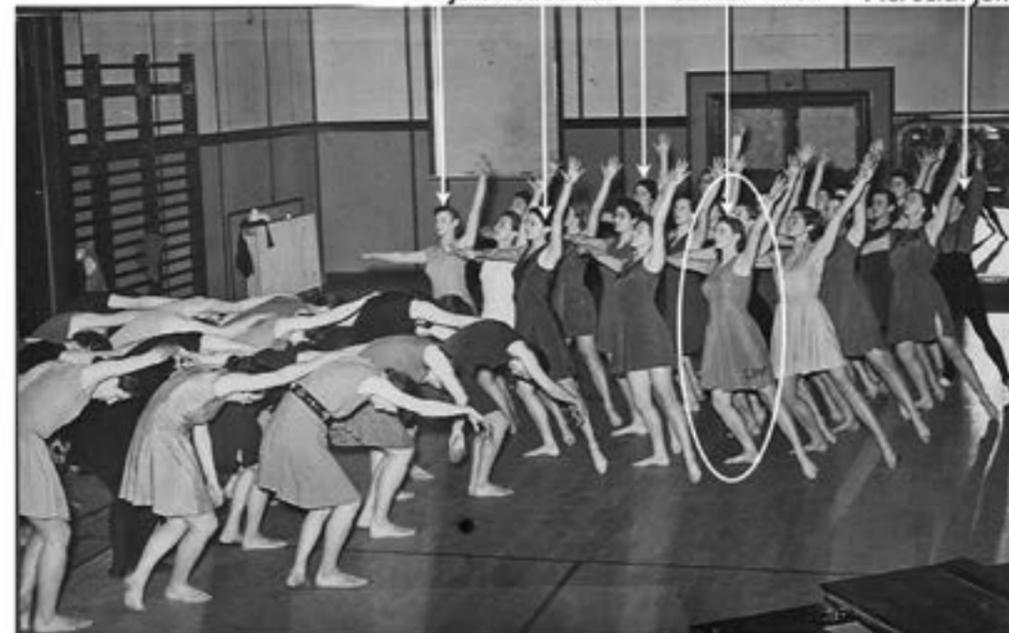
But the vicious inquisition failed, and Queen Isabella, with great dignity - having listened carefully to all the evidence of the Commander's atrocities, declares an amnesty for the townspeople. 'Viva! Viva!' - the celebrations begin as the relieved townspeople sing their 'Song of Revolution' in close-harmony (wonderfully scored by Pat Whymark) whilst moving into a focussed *finale* of tightly-knit townsfolk!

The impact of the play was powerful and the principals, chorus, singing, musical accompaniment, production including: costumes, make-up, lighting, stage-design, stage-management and administration, cannot be praised too highly for this professional piece of theatre, which even today has resonances (in terms of international politics) on our planet earth - 400 years after its first performance!

### Gordon Curl

**Postscript:** Michael Platt, Director of SYT, writes about 'The importance of Laban's work to Suffolk Youth Theatre', he states: 'I consciously employ Laban's Movement Principles to inform my work. I want the company to gain an experiential understanding of Laban's work which will inform every

Vi Bruce Anita Heyworth Betty  
Joan Goodrich Lorna Wilson Meredith Jones



Lorna Wilson (and other well-known figures) at Moreton Hall Course 1942



Dance Course at Dartington Hall (Lorna Wilson on right) 1966

Carefully collected notes in Lorna's fluent handwriting, together with press cuttings of well-known pioneers in dance education are preserved; they include vignettes and obituaries of Sylvia Bodmer, Lisa Ullmann, Joan Goodrich and Ruth Foster. Apart from their historical significance for dance education in Britain, there is little doubt that Lorna held these pioneers in esteem. (We are reminded that Sylvia was a prime mover in the establishment in 1945 of the *Manchester Dance Circle* and became a teacher at the *Art of Movement Studio* and subsequently President of the *Laban Guild*. She had, incidentally, insisted that her husband – a Jewish doctor in Germany - should visit England in 1938, and we learn that the day after his departure from Germany the SS arrived with a warrant for his arrest). Sylvia's son, Sir Walter Bodmer, members will be aware, was for some time the Chairman of the Board of Directors of *LABAN* Creekside.

Lisa Ullmann's career is documented - reminding us that she was on the teaching staff at the Kurt Jooss School in Essen and then went 'to Dartington Hall in 1934 with Jooss and Sigurd Leeder and the dance company'. Subsequently with Laban, Lorna writes, they became 'the established authorities on Modern Dance in this country'; 'many educational authorities were interested in their work, not least the Ministry of Education and Teacher Training Colleges' and in 1946 Lisa founded the *Art of Movement Studio* and with Laban established the *Laban Art of Movement Guild*.

In a now faded-paper article from *The Guardian* June 7 1977, Rosemary March reminds us that in 1940 Ruth Foster became an *HMI* - and adds that: 'By now she had discovered the work of Rudolf Laban, the Hungarian

refugee from Germany who introduced a new concept of teaching in the wide field of movement. Her intuitions gelled through him into certainty that children should be encouraged in expressive action throughout their school – lacking that nourishment their education was incomplete'. Ruth Foster was later appointed Head of Dance & Drama *Dartington College of Arts* and authored the book *Knowing in my Bones*.

What is striking about Lorna's collection of handwritten manuscripts and press cuttings of educational pioneers, is her concern to view dance education against the widest possible backdrop of the development of Modern Dance in Europe and America; she places 'educational dance' in its proper context – a mark of her impressive grasp of the bigger picture of an emerging and worthy art form. Needless to say, the European work of Francois Delsarte, Jacques Dalcroze, Noverre, Rudolf Laban, Mary Wigman, Hanya Holm, Kurt Jooss and Sigurd Leeder - and the influence of the Bauhaus - are charted, together with their American counterparts: Isadora Duncan, Ruth St Denis, Doris Humphrey and Martha Graham (and their many successors).

There is little doubt from the collected items (including a programme of *Martha Graham's Dance Company in the presence of Her Majesty Queen Elizabeth The Queen Mother at The Royal Opera House in 1976*) together with press cuttings - and even the transcript of Martha Graham's film *A Dancer's World*, as well as many handwritten quotations from Graham's lectures - that Lorna greatly admired Martha Graham's works and ideas.

#### Tokyo 1969:

One of the highlights of Lorna's career must have been her visit to Tokyo with 16 students whom she led (with Pat Kingston's demonstration of gymnastics) at the *6<sup>th</sup> International Congress in 1969*. We learn from Lorna's papers (and I was privileged to be a college colleague of hers at the time) that the *Association of Principals of Women's Colleges of Physical Education* (representing *Anstey, Bedford, Chelsea, Dartford, Dunfermline, I M Marsh, Lady Mabel and Nonington*) proposed the idea that *Educational Dance and Gymnastics in Great Britain* be shown at the *6<sup>th</sup> International Congress in Physical Education and Sports for Women and Girls* in Tokyo in



Lorna's students at Chelsea College



The Miser performed at Bedford College University of London by Dartford College of Physical Education dance students - Production by Lorna Wilson

1969. Two students from each of the specialist colleges were eventually chosen, and following vacation rehearsals, they arrived in Tokyo 'in handsome white track suits, red flip-flops, red handbags (acquired from M & S) and small Union Jack badges from Eastbourne Pier'. They were warmly welcomed and gave their presentation of dance (accompanied by handouts and commentaries by Lorna) in the presence of the Crown Princess of Japan in the prestigious *National Theatre* with its huge stage - which they 'filled with colourful movement and were warmly applauded'. After an exhilarating eighteen days they were homeward bound with 'carrier bags bulging with elegantly wrapped gifts' to the farewell '*Sayonara*' of Professor Matsomoto, Chairman of the Congress.

#### Dance Compositions:

Lorna's collection of handwritten dance composition notes, drawings, diagrams and musical scores is very special; they display her skill and imaginative command of ideas capable of transposition into dance. Leaving behind, by subtle means, their literary and mimetic origins, she took her students on into the realms of pure dance. Her compositions, she emphasised, should provide 'scope for use of imagination, originality and artistry'. Lorna's student display at a Vicarage Party in 1942, for example, took mimetic stimuli from a war factory (Lorna writes in an aside that before her appointment to Bishop Otter College she had 'worked as a fitter in a factory, manufacturing cement mixers for laying airstrips in the war zones of N. Africa'). The impact of this dance evoked great admiration from party-goers and press alike! Such prolific themes as: '*Terms in*



Lorna's Sketchpad

*Music*' (verses by Hugh Chesterton) '*marcato*', '*presto*', '*vivace*', '*andante*', '*grandioso*', '*scherzo*' (1946); '*Alice through the Looking Glass*'(1947); '*The Ice Cart*'(1948); '*Dancing Sailors - opportunities for rollicking merry-making - see Peter Grimes by Britten*' (says Lorna); '*Miser*' (1949/52); '*Cypher World*' (1950); '*Rhapsody*' by Dohnanyi (1951); '*Percussion*' (1953); '*Festive Dance*' - commemorating 60 years of Chelsea College to the music of Malcolm Arnold (1956); '*Jazz Dance*' (1957); '*A Dance Incantation to Symphony of Psalm's*' (1964); '*Dances for Tokyo* (1969)'; '*The Criolla Mass*' (1971); '*Kalevala*' (1973); '*Antigone*' (1976); '*Dances with Props, Rostra, Body Sounds*' – are but a few of Lorna's compositional creations; her command and choice of music, poetry, paintings, sculpture, architecture and literature - as stimulus for her choreography - was truly remarkable!

#### Music in Relation to Dancer/Choreographer:

Lorna's notes on music for dance are a revelation – whether classical, pre-classical, Indian, contemporary or 'home-grown' improvisation; her long alphabetical list of composers for dance is impressive (from Malcolm Arnold to Bartok, Brahms, Britten, Debussy, Moussorgsky, Ravel, Schumann, Stravinsky or Warlock) and her practical knowledge of musical terminology (whether notated cadences, accents, intervals, counterpoint, phrases, musical forms, time and key signatures, mood, expression, or styles) must be the envy of any teacher of dance - not to say an inspiration to her students. Her day-to-day teaching of Advanced Dance Groups at Dartford and Chelsea Colleges always welcomed the valuable skills of live accompanists; Lorna writes: 'to have original accompaniment and to bring to fruition a memorable composition was an uplifting experience, not forgotten, not surpassed'.

But be in no doubt, from her notes, Lorna held a healthy respect for the works of established composers. Of their

music we read (and can hear her saying to her students): the music 'must not be misused, abused, cut or switched around ... it should not be tampered with'; 'the position of music', she says, 'must be considered, it is not merely there because it is customary or expected'. 'The partnership between dance and music should be sensitive and close'. To vindicate her views, the authority of many musical and choreographic masters are to be found in Lorna's archives.

#### The Craft of Choreography:

In this section of Lorna's papers, we are greeted with a rare collection of handwritten anthologies which draw upon the craft of established choreographers and writers – from H'Doubler, Mettler, Ellfeldt, Litz to Shawn, Hawkins, and Sokolov.



Stuart Hopps Brian Morgan Sam Thornton

Prime principles of choreography are highlighted – not least the need for: *'cohesion, unity, sequence, style, structure, vitality, originality, clarity, climax and cadence or closure'*. To demonstrate the presence of these we find the works of Limon, Taylor, Ailey, Cunningham, Nagrin, Tetley, Tharp, Graham, Nikolais, Humphreys and De Mille are cited.

Yet other papers on choreography reveal Lorna's own lecture and workshop notes applicable to her students' compositions. Dance assignments are itemised with *'starting points for compositions, notably: stillness, mood, space, dynamics, characterisation, rhythm, resilience, design, restriction, object, chance, relationship in 2s, small groups design, group awareness, part of body, symbolism, foreign stamp, abstracts and fluency'*. But even studio work is viewed as *potential theatre* with notes on presentation – lighting, film projections, free standing sculpture or objects, material, steps, rostra, hand-held props (canes, elastic loops) and costumes.

#### Arts:

A statement by Dorothy Elmhirst of Dartington Hall, on the importance of the arts, introduces this folder of Lorna's and concludes with the remark: *'it seems essential at Dartington to provide opportunities to develop the life of the imagination, and to offer the means of its expression through the arts'*. We are regaled again with fluently handwritten quotations from such authorities as L A Reid, Wollheim, Eric Newton, Byron, Browning, Tennyson, Wilde, Henry Moore, Piaget, T S Eliot, Susanne Langer, Herbert Read, Marcel Marceau, Matisse and Mendlesohn. The sculpture of Henry Moore, for example, (with its affinities to dance forms) prompts Lorna to highlight sculpture's basic elements of *form, mass, balance with its strength, solidity,*

*power and vitality* (one is reminded of her impressive choreography stimulated by Henry Moore's reclining figure in the grounds at Dartington Hall).

#### Writers on Dance:

Against a background of extensive reading and experience of music, art, painting, sculpture, drama, we find that Lorna focuses on writers with particular reference to dance – firmly establishing the rightful place of dance as an art form. From Plato, with his manifesto that: *'The dance is, of all the arts, the one which has the greatest influence on the soul. The dance is godlike in itself, it is a gift from Heaven'* - on to quotations from Socrates, Hoving, Sorell, Mettler, Noverre, Baudelaire, Litz, John Martin, Humphrey, William Morris, Graham, Cunningham, Lilla Bauer and Laban – we find a rich anthology of dance philosophy and practice.

#### Space:

Quoting from Mary Wigman, Lorna reminds us that:

*Time strength and space, these are the elements which give the dance its life. Of this trinity of elemental powers, it is space which is the realm of the dancer's real activity, which belongs to him because he himself creates it ...*

*The Language of Dance* (1966)

And from B Cullberg:

*The fundamental problem for sculptors, painters, architects and choreographers is space, and how to fill it with motion and tension ...*

Such proverbial statements on space are some of the most penetrating to be found in Lorna's collection; they are breathtaking in their perspicacity and centrality to the nature of dance as an art form. I am reminded of an extended version of the above quotation of Mary Wigman's when she says of space *'that it is not the tangible, limited, and limiting space of concrete reality, but the imaginary, irrational space of the danced dimension'*. Clearly there are fundamental differences in category between *real* and *perceived* space – as we shall find in Lorna's views on the dynamics of dance.

#### Dynamics:

Laban's *Effort Actions* and their notation (with carefully drawn diagrams) form a central part of this folder. But it is the numerous handwritten quotations into the meanings and implications of the term *'dynamics'* for dance which reveal the depth of Lorna's reading and research. Contrasted with the physical realities of actual *muscular effort*, we are reminded again and again of the dynamic qualities of the dance which are *created for perception* – their *virtual*, as distinct from their *real* existence. Lorna reminds us vividly that:

*A ballet dancer illustrates an almost ethereal lightness, but we know the steel-like quality necessary in her body ... Most human beings never experience the WHIP that goes into a spin, the compression that precedes a jump or the iron-like hold required in a prolonged*

*balance. The dancer appears to make these look easy – her mastery of the body, her instrument of expression, has been so tuned, practised, perfected that to see a beautiful dancer in action is a source of wonder.*

Lorna's clear ideas as to the source of that 'wonder' can be seen in the distinction she makes between *actual efforts* (quantitative – *real* – *'steel-like, 'iron-like'*.) and *created efforts* (qualitative – *virtual* – *ethereal* ) for, paradoxically, the dancer uses a great deal of *actual effort* to achieve the appearance of *effortlessness*. (Could it be the case that Laban's 'space', 'time', 'weight' and 'flow' confuses the unwary - and that its two-dimensional nature is not always recognised: ie 'thrusting', 'gliding' and 'floating' may be both *real* and *virtual* aspects in the dance simultaneously – the one dependent on the other).

#### Group Movement:

Lorna's file on group movement opens with the following remark (writer unknown):

*Sometimes there comes a wonderful moment in which a spontaneous rhythm or dynamic intensity gradually catches all members of the group, lifting them into a leaderless whole, uniting them in a common action or common direction, a spontaneous order, a statement growing and expanding swelling and changing until it comes to its own natural ending. From the outside, it has a quality of unpremeditated choreography, from the inside, it is an experience of participating in a totality made up of more than the sum of its parts but including each part equally.*

But the achievement of such 'wonderful moments' is not without principled methodology - for Lorna outlines these with precise diagrams, drawings and lucid explanations.

#### Notebooks and Sketch Pads:

Lorna's detailed notebooks from 1941 include exquisite drawings of icosahedra, effort graphs and notation as well as *'Examples of Lesson Preparation for Students of Dance in Training College for Teachers (based on Laban Principles, mainly, including some Graham technique and some work from other Schools'*). Her sketch pads abound with skilful drawings of exercises and specific techniques – drawings which must be the envy of any teacher of dance – not to mention their use by publishers and the programme cover for the *Festival of Youth* at Wembley in 1952.

#### Photographs, Press Cuttings & Theatre programmes:

Here we have a feast of images, press reviews and magazine articles – all capturing high moments in both dance education and dance theatre during the past seventy years: a signed photograph of Rudolf Laban; other signed photos of Lisa Ullmann and Hans Zullig; Modern Dance Courses; Lorna's own students; the team of students bound for Tokyo; *London Contemporary Dance Theatre*; vivid moments from Martha Graham, Jose Limon, Alvin Ailey, Christopher Bruce, Nijinski and *The Royal Ballet* (including *Jemima Puddle-Duck* in full costume).



A special sleeve for *Ballet Jooss* with theatre programmes dating back to 1935 reminds us of performances which Lorna herself attended at: the *Gaiety Theatre, Haymarket Theatre* (programme price one penny), *Theatre Royal Haymarket, Winter Garden, Drury Lane, King's Theatre Hammersmith* and *Sadler's Wells* – and even at the *Congress Theatre Eastbourne* in 1966 where Kurt Jooss and his Company enthralled 2000 UK students in a lecture-demonstration followed by an evening performance which included *The Green Table*.

#### Miscellaneous:

This is a bumper selection of poems (Laurence Binyon, Tao Te Ching, T S Eliot, Rupert Brook, Edith Sitwell and Keats – to mention but a few) - together with handwritten lecture notes on 'Observation', 'Dance Design (décor, sculptural props, musical scores, costumes, lighting)', 'Exercises in Realism to Abstraction', 'Yoga', 'Illusion', 'Skill', the 'Philosophy of Beauty' and 'Aesthetics'. Even a copy of a *'Syllabus for the Teaching of Modern Educational Dance ... issued by Joan Goodrich in 1937 to students on leaving Bedford College'*.

#### Coda:

Few readers could fail to be impressed by the sheer breadth and depth of Lorna's knowledge of dance and related arts evident in her archives (doubtless intended by Lorna to remain private rather than public - were it not for my persuasiveness); but I feel certain, with Dr Judith Chapman, that they will form a most valuable record of the development of dance in education in the 1900s. They will also bear testimony to one of the many well-informed and dedicated dance staff to be found in the Women's Colleges of Physical Education and Wing Colleges, without whom dance in education would doubtless be far less enlightened than it is today - particularly bearing in mind the very considerable impetus these staff gave to Laban initiatives.

*Gordon Curl*



Dancer and Ballet Master: Ballet Jooss



The Green Table by Kurt Jooss (Old Mother Pina Bausch)

# laban then and now anniversary events in 2008

## Celebrating the development of the work and influence of Rudolf Laban in the 50 years since his death

Although masterminded by Valerie Preston-Dunlop, well known for championing Laban's work in her books as an internationally known lecturer and practitioner, these events are the result of collaboration between LABAN, the Laban Guild and the Laban/Bartenieff Institute of Movement Studies together with Lynn Jordan at the Zion Arts Centre Manchester and Lara Lloyd of Dartingtonplus, at Dartington Hall and the archivists Jane Fowler at LABAN and Angie at Dartington.

## The first event is internal at LABAN, in January 2008.



Photographer: Merlin Hendy

Every year the Second Year students undertake a *historical project* in which they study works of master choreographers and the techniques associated with them, rehearsing work to performance level. Last year included Martha Graham's *Diversion of Angels* and Yvonne Rainer's *Trio A*. Another year included scenes from Kurt Jooss's *The Big City* from the Labanotation score and Robert Cohan's *Stabat Mater*. This

anniversary year it is to be a recreation of Rudolf Laban's *Green Clowns* (1928) directed by LABAN's Alison Jones. Their performances are open so you are welcome to come and see their work.

The Art of Movement Studio at 183 Oxford Road. The studio was a converted office over a light industrial plant with just about no facilities. And 7 students. But from there Laban was a power house of innovation. What did he set up and what has developed NOW from those fragile beginnings? This is what the celebratory week in Manchester will begin to present.



Dance For All was Laban's call to enable everybody, man, woman and child to participate in creative dance of some sort. In Manchester it took the form of *The Manchester Dance Circle* whose leader was Sylvia Bodmer, herself a dancer in Laban's Tanzbühne in Germany in the 1920s. We will celebrate by an exhibition of more than 60 years of the Manchester Dance Circle meeting every week, dancing and performing

to schools under the guidance of Bodmer and her devoted co-director Enid Platt. But in the NOW mode, amateur dance will be celebrated by a week of creative workshops for all with Sue Moulson, well known in the area for her stunning experiential work and her knowledge of Laban ideas.

The exhibition will show what The Art of Movement Studio was like. In NOW mode the present LABAN building with its award winning facilities in studios, library, archive, theatres will be shown together with the stepping stone sites at Addlestone and New Cross. *Modern Educational Dance* was started in Manchester with the whole-hearted and essential support of the educational authorities. We will celebrate MED by collaborating with Lynn Jordan, herself a long time member of the Manchester Dance Circle, who heads the work in dance in the Manchester schools. She will invite *Transitions Dance Company* members to give week-long creative workshops for young people in school. They will rehearse and perform a collaborative work giving the young people a wonderful opportunity to work and rehearse with professional dancers.



'Brightside' by Henri Oguike  
Dancers: Vince Virr, Chloe Horrell, Sara Jackaman  
Photographer: Eric Richmond

The Laban Art of Movement Guild was started in Manchester in the 1940s and one of its functions was to run weekend training courses to supplement the courses offered at the Art of Movement Studio. Teachers flocked to these courses to learn about Laban's ideas so we will celebrate in NOW mode by offering teachers advanced sessions in Laban-based work by the internationally renowned Laban teacher Rosemary Brandt who takes the Laban message to dance teachers all over Europe as well as heading the Choreological Studies department at LABAN.

Dance as a modern theatre art was started in Manchester through the gifts of choreographer Hettie Loman, a

graduate of the Art of Movement Studio and an associate of Joan Littlewood's Theatre Workshop. With Sally Archbutt's assistance there will be an exhibit of *British Dance Theatre's* beginnings in 1949. Current Dance Theatre work will be represented by *Transitions Dance Company's* performance of their 2008 repertoire and who knows how these young dancers will make their mark in the future, as Lea Anderson and Matthew Bourne, for example, have done as

*Transitions* alumni. For those with stamina and the strength, company class will be open to people with appropriate technical preparation.

For the exhibition, supported by the Laban Guild, we hope to include the innovations that Laban put in place in his work with Fred Lawrence in Manchester's industries which led to what we now think of as Labananalysis, Lamb's Movement Pattern Analysis, Personality Profiling. Can we include Laban's and Geraldine Stephenson's work for actors, Lisa Ullmann and Sylvia Bodmer's stalwart work, Choreutics, Effort, notation? If anyone would like to get involved, help would be very welcome.

## The next event is at Dartington July 6 - 10



Dorothy and Leonard Elmhirst in front of the porch at Dartington  
Elmhirst Collection

where Laban as a refugee in 1938 was given safe haven by Dorothy and Leonard Elmhirst and where Lisa Ullmann helped him back to health and hope.

This event is a *five-day residential celebration* of Laban's ideas. We will concentrate on the area of his work that he, supported by the Elmhirsts, focused on while at Dartington: participation in the arts by all in the community. Two outstanding choreographic directors Rosemary Lee and Michael Platt will work an experiential piece and share it. This is an opportunity to create and dance together led by people well versed in Laban's ideas and taking them into the future.

Each day will begin with a workshop by dance artist Regina Miranda, Director of the Laban Bartenieff Institute of Movement Studies in New York, focusing on the organic Fundamentals for the body that Laban collaborator Irmgard Bartenieff devised. Anna Carlisle, President of the Laban Guild, will start the day with the organicism of choreutics in the body.

Laban wrote *Choreutics* in 1939 at Dartington although the book was not published until 1966. Choreutics is more than space mapping. It is the culmination of Laban's research

into the relationship of sacred geometry, the human body and movement. So the working day will culminate with a contemplative choreutic session for all led by Valerie Preston-Dunlop and Anna Carlisle. We hope to include an evening event on sacred geometry illustrated by the Phoenix dancers.

Laban's industrial research started here in the *Dartington estate's rural industries* under the guidance of Fred Lawrence. At High Cross House, the archive of the Dartington Estate, an exhibition will be in place curated from several archive collections and here Warren Lamb will talk about his work on Decision Making that has developed from the seeds that were sown at Dartington 70 years ago. Laban's spatial drawings will be up at the Hall and the evenings will offer films, a performance by *Transitions Dance Company* that will include some of Laban's Kammertanz repertory from the 1920s.

This event is generously supported by the Dorothy Whitney Elmhirst Trust so it will be an affordable event in the magical surroundings of Dartington Hall, a place redolent with history and with opportunity for the future.

## In October 24 - 26 2008, LABAN will host an International Conference

asking the question HOW ARE LABAN'S IDEAS RELEVANT TODAY? His work has spread worldwide and has inspired and is applied in all manner of institutions and by all manner of individuals from therapists to choreographers, teachers to researchers, actors to behaviour scientists, community leaders to documenters, and more. This will be the



'It' by Cristian Duarte Transitions Dance Company  
Photographer: Eric Richmond

opportunity to dialogue, present, debate, perform and address the question through practice and word. The facilities and environment are offered by LABAN, itself both a conservatoire of contemporary dance excellence and a college of higher education with dynamic education, community and Graduate Schools as well as dance science, scenography, and music departments.

This is a long way from the beginnings at 183 Oxford Road Manchester. The culture and environment now for movement research and dance is different but no less demanding and challenging than it was fifty years ago. So come and join an international gathering, come and assess the developments of Laban's work across the globe since his death and contribute to the future developments for the new century that this conference could set in place.

Enquiries to: ljordan1@manchester.gov.uk  
l.lloyd@dartingtonplus.org.uk



Laban Collection

The second event will be a week June 23 -27 in Manchester at the Zion Arts Centre, just down the road from where Lisa Ullmann and Rudolf Laban opened

# understanding the concept of the kinesphere and its scaffoldings

In order to progress to a deeper understanding of the Laban approach to movement and dance study it is necessary: (i) to learn how to read explanatory diagrams, (ii) to know the meaning of the basic Laban notation signs, and (iii) to understand the special terms used to describe and distinguish different types of movement. In relation to understanding the concept of 'space harmony' and its meaning in terms of practical dance training, this is especially necessary. The diagrams used are not just mathematical foibles, but illustrate actual movements, to be practised, felt and thought about. Accuracy and the distinctiveness of every movement facet and phrase is fundamental to Laban based dance training and gives it its special character and dynamic flavour.

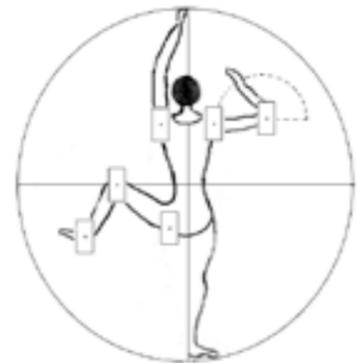


figure 2

1 The **kinesphere** is the name given to the spherical space surrounding the human body which defines the reach of its gestural movements without moving from the spot. (Personal space versus General space)

5 When the person travels away from the spot, his kinesphere travels with him. His point of support (place) is always beneath the point of equilibrium (centre of gravity). **Place (the spot) is the centre for step directions.**

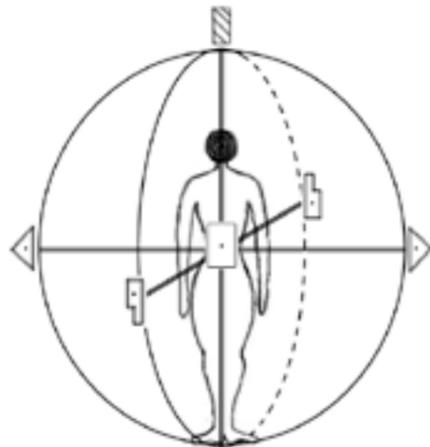


figure 1



figure 3

2 Imaginary lines from the centre to the periphery of the kinesphere and their resulting boundary locations define the various directions in or through which it is possible to travel or be situated. Twenty seven directions/locations are distinguished, each identified by its own notation sign etc. These signs are the basic signs of the Laban system of dance and movement notation.

(figure 3)

6 Kinespheres may be thought of as being able to shrink or expand when movements become more **contracted** (closer to the centre) or more **extended** (reach further away from the centre) than normal.

3 The **centre of gravity of the body** (in the region of the waist or slightly below) is regarded as the **centre of the kinesphere of the body as a whole** (figure 1).

7. The body as a whole may contract or expand occupying less or more general space, the size of steps may be small or large, and different parts of the body may flex or be more extended than normal.

4 In describing the directions of single body parts, each part is regarded as having its own kinesphere. The **centre of the kinesphere of each particular body section** is its joint of attachment to the rest of the body. (figure 2)

8 As human movement possibilities are so varied and their possible directions so innumerable, diagrammatic simplifications are needed to describe and categorise observations into spatial movements of various types.

9 **'Kinespheric scaffoldings'** is the name given

by Laban to **diagrams and models used to plot directions and shapes of movements in space. They are simplifications, memory aids and thought devices.**

10 By symbolically plotting movement trace forms (pathways) and the disposition of body parts (in positions), it makes it easier to visualise relationships within these forms, of forms to one another, and also to other facets of movement such as dynamics, rhythm and expression.

11 **Spatial diagrams and models should be read as if from behind** i.e. matching the left-right of the body of the performer, not the view of the audience.

12 **Kinespheric scaffoldings may be grouped into 3 different types:** octahedral, cubic and icosahedric.

13 The simplest spatial analysis of movement notes the **six basic dimensional directions**, up and down, left and right and backward and forward. They can be symbolised diagrammatically by: the **dimensional cross** (figure 4), the **dimensional cross within a globe** (figure 5) and the

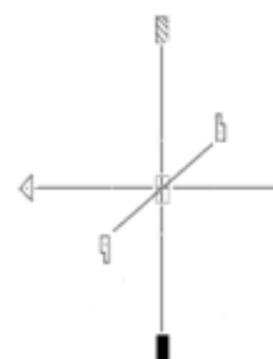


figure 4

figure 5



figure 6

diagram of an **octahedron** (figure 6).

14 These diagrams are also suggestive of movement possibilities such as differences between basic movement types, e.g. reaching up versus opening wide, central (between centre and the boundary) versus peripheral (around the surface), pathways, tensions between body parts, or people pulling in opposite directions, curved versus angular pathways in 'trace-forms' etc.

15 **Cubic scaffoldings** – cubic scaffold diagrams have many uses in Laban movement analysis not only in relation to spatial analysis (kinespheric) but also in relation to

figure 7 cube

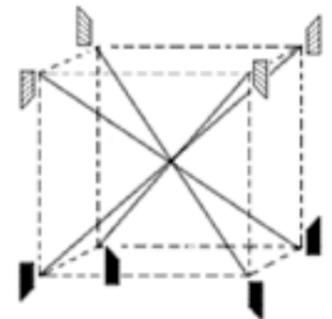
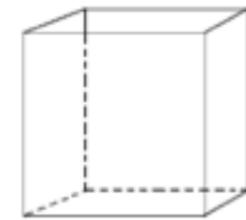


figure 8 the four diagonal cross

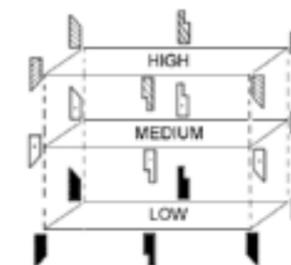


figure 9 levels and zones

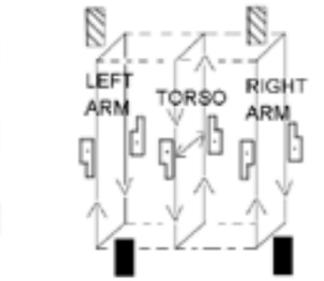


figure 10 trace forms of a 'body wave'

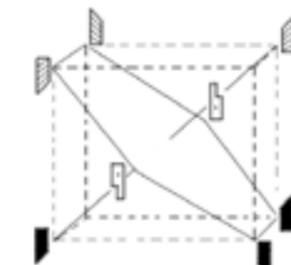


figure 11 tilted plane around a diagonal

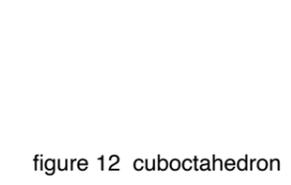


figure 12 cuboctahedron

the analysis of its dynamic characteristics (dynamospheric) (figures 7 – 11).

16 **Icosahedric forms of the scaffolding.**

“In practice, harmonious movement of human beings is of a fluid and curving nature, which can be more clearly symbolised by a scaffolding closer to a spheric shape.” (Rudolf Laban)

17 Also the construction of the human body necessitates a slight adjustment of the 12 cubic signal points of the kinesphere as seen in the diagrams of the cuboctahedron and its 3 cubic planes (figures 12 and 15).

18 For instance, when the arms are placed around the feet these four points form a rectangle not a square as in the cube. The same is the case with the forward backward plane and the horizontal plane

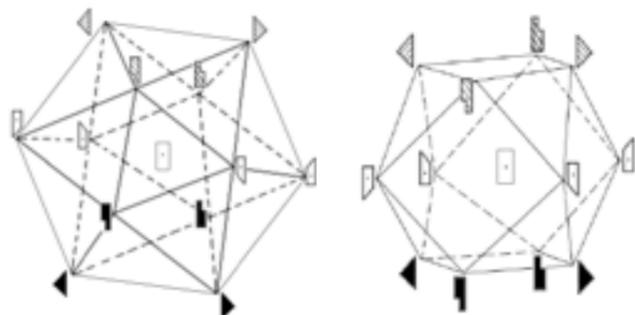


figure 13 icosahedron

figure 12 cuboctahedron

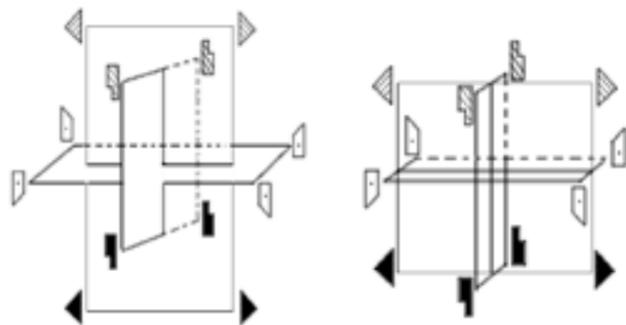


figure 14 dimensional planes of the icosahedron

figure 15 the cubic three dimensional planes

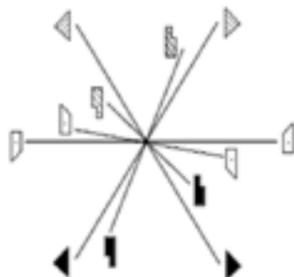


figure 16 the six diametral cross of the icosahedron

19 It should be noted that in spite of their slight differences of kinespheric location, the notational labels of both the icosahedric and cuboctahedric directions are the same. This is sufficient for most dance purposes but they can be differentiated for minute research (figures 14 and 15).

20 The octahedral, cubic and icosahedric surface labels plus the sign for the centre of the kinesphere display the sum of the **27 basic directions used in spatial analysis and Laban notation** (6 dimensional, 8 diagonal, 12 diametral plus centre).

21 The structure of all the kinespheric scaffoldings, including the icosahedric reflect and suggest two main **types of movement tensions**:

- i. between the adjacent surface points on the edges of the kinesphere (**‘peripheral’**) (figures 5, 11)
- ii. between the end points of lines **passing through the centre** of the kinesphere (**‘central’**). Dimensional, diagonal and diametral **opposites** are all of this type. (figures 4, 8, 16)
- iii. In a third type of movement the tensions are between directions at the corners of two different planes in two different kinespheric hemispheres. This type of tension is called **‘transversal’**. It is neither ‘central’ nor ‘peripheral’ **‘transversal’ movements**, so to speak, slice through a part of the kinaesthetic space, getting nearer to and further away from the centre, but not passing through it (figure 17)

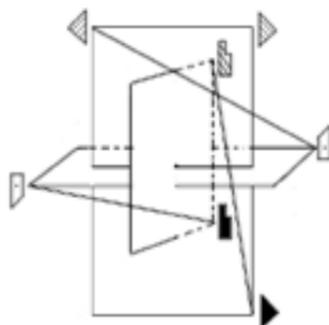


figure 17 three transversal movements

22 It will have been noticed that the diagonal directions do not appear on the octahedric or icosahedric scaffoldings. Where are they situated in relation to the other directions?

23 In relation to both the icosahedron and the octahedron **the ends of each diagonal pass through the centre of opposite ‘polar triangles’**. The three directions forming each polar triangle identify each diagonal’s three dimensional character e.g. (figures 18 - 20)

- Diagonal is a mixture of (octahedron)
- Diagonal is a mixture of (icosahedron)
- Diagonal is a mixture of (octahedron)
- Diagonal is a mixture of (icosahedron)

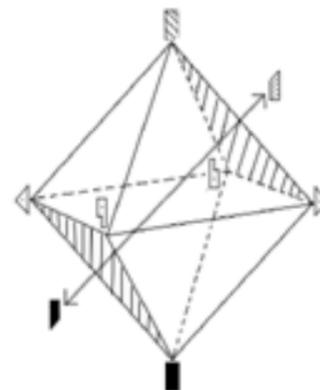


figure 18 octahedron showing polar triangles and situation of diagonal

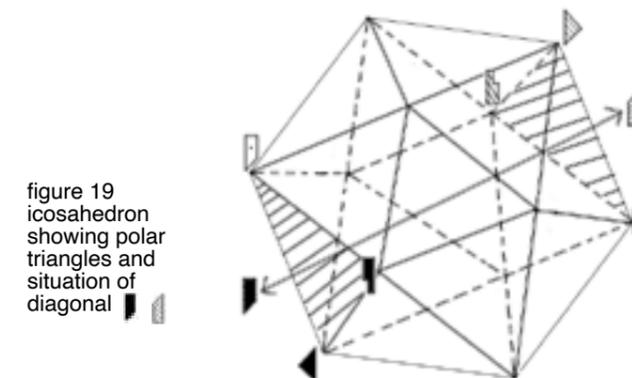


figure 19 icosahedron showing polar triangles and situation of diagonal

24 **Each diagonal is surrounded by six transversals** which use the surface points of the two polar triangles, passing from one to another and forming a chain which Laban termed a **‘cluster’**. The trace form of each ‘cluster’ moves to and fro alongside its diagonal, every transversal movement forming an acute angle with the next (figure 20).

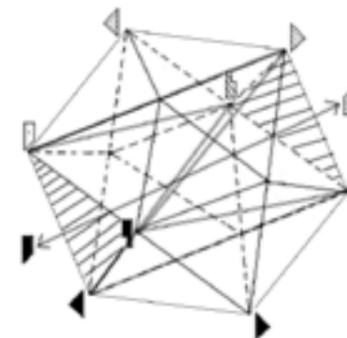


figure 20 cluster of six transversals surrounding the diagonal

25 Each diagonal and its cluster of transversals has a chain of six peripheral movements which encircles it on the edge of the kinesphere. This trace form Laban termed the **‘girdle’** (figure 21).

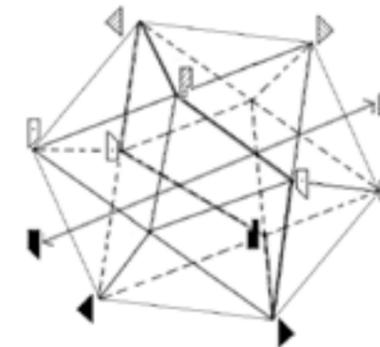


figure 21 ‘girdle’ of six peripherals surrounding the diagonal

26 These two movement chains are also termed the **‘axis’ scale** and the **‘equator’ scale**.

27 In the third type of movement the trace forms pass from points on the cluster to points on the girdle alternately forming what Laban termed **‘intermediary chains’**.

28 Dance compositions may reveal use of any sequence of directions in trace forms and positions, according to the expressive intent, imagination or whim of the choreographer.

29 In Laban based **dance training** much emphasis is placed on the balanced practice of **‘harmonious’**, coherent trace forms.

30 The following quotation is from the Oxford Companion to Music:

‘The 20<sup>th</sup> century has seen attempts to escape from the need for coherence through harmony, understood as some kind of consistent chordal vocabulary, and set up strategies independent of harmonic thinking. The sense of much modern music as extreme offers a judgement that an element of harmonic stability in compositional coherence will always remain a necessity, if music is to please and not just stimulate through provocation only a very small number of listeners, and this will be so even if the time-honoured harmonic distinction between consonance and dissonance is definitively set aside.’

*Sally Archbutt*

Acknowledgement:  
Rudolf Laban ‘Choreutics’ Macdonald & Evans, London 1966

# life skills or art?

(Jenny Haycocks, Guild Council member writes about her work.)

## My Students

As you may know my main employment is at Foundation Studies Norwich where I work with young men and women between the ages of 16-20 years. These students have complex needs on account of moderate learning difficulties and emotional, behavioural and mental health problems.

The first few years after leaving school can be particularly difficult for this group of people as they move into adulthood and consider their options. Perhaps their differences become more obvious and feel limiting when they look around and see that they aren't doing those things other people their age are doing. If this is the cause why do many of my students seem to lack drive?

Our centre is a Further Education Outcentre of The College of West Anglia and we can work in small groups with youngsters who do not yet feel ready to access more mainstream provision. Our small numbers (25 students) and high staff to student ratio means that we can really get to know our students who often come to us with a lack of confidence, low self esteem and issues with trust. Often this group of young people have been bullied and feel they are stupid and have no talents at all, with nothing of value to share with their friends and family.

Work starts with what has been termed 'de-schooling' - choosing their own timetable, choosing their own clothes, taking responsibility for their own actions, questioning the views of others even if they are members of staff and learning skills that the student feels will be useful for the life they want to live.

## A Great Year

This year has been the most satisfying year I have had so far in my teaching career - I wonder why? Firstly I had a cluster of talented and enthusiastic individuals who were working hard, working at home working through breaks, talking about their work, reflecting with openness and becoming what Michael Platt terms 'thinking dancers'. I got such a kick out of working with the dance and drama groups this year and so it seems have they ... some of them are nearly as passionate as I am about it! They seem to be able to see the opportunities they are being given and they are grabbing them with both hands and wringing every last bit out. Secondly I feel I have more knowledge and insight into what I am teaching which is developing with experience and with the further training from the Laban Guild. Some of the areas I have focused



on are listed below.

## 'Teaching is about Relationships'

Progress depends on the relationship the student develops with the teacher to a lesser or in this case greater degree. A relationship of trust will allow the student to be more open and receptive to new ideas such as undertaking activities to which the purpose is not yet clear. This ethos and nurturing environment is building day by day. It isn't therapy; it is education, but education in a therapeutic environment.

## The Feeling of Success

But it isn't enough to tell people they are worthy, to sit around having discussion groups about their problems or to learn independence skills. I think we need to find success. We need to fly with something and in my experience the performing arts and movement mastery is one of the most consistently successful channels for finding this.

## Differentiation, Appreciation and the Laban Approach

I find it very affirming when people take me seriously enough to pay attention to my contributions so this is what I encourage in my classes: encouraging students to appraise each other's work and using the feedback sandwich (strengths > development points > strengths) is used in most sessions.

Students show pieces they have been working on at home and the class is encouraged to engender an attitude of 'active watching' which I differentiate by using Laban's structure e.g. some students are asked to look out for the parts of the body which come into contact in a duet, others identify actions used, others might focus on spatial directions employed in travelling or use of the effort factors

suddenness / sustainment. These are then fed back to the performer. New students often start by saying 'I liked it'... 'I liked the movement' ... 'I liked all of it' but with practice their observation skills become honed 'I love the pause in all of that action and wonder if you might consider holding it for a whole breath'.

## Empowerment and Intrinsic Motivation

Empowerment is the name of the game especially to start with and sometimes to finish with. People need to know that they have got something unique to share ... that they need to be themselves because they are the only one we have of them. I have worked with students who say

they wish they were some certain pop star and dress up as that person at every available opportunity and of course there are television programmes which have been based on this desire.

## Performance Fever

Preparing for and putting on performances invokes fear, excitement, motivation, enjoyment and an overwhelming sense of achievement. Groups often want to perform everything they make but this year I noticed a more discerning attitude ... "I don't think we are ready yet" some of them argued.

## We are All There to Learn Something

I feel that we are all in it together. The student teacher barrier starts to become fuzzy. I am open about the fact that I can't do it on my own - that I need them to be pulling with me because there is just one of me. I point out with glee that I do make mistakes and this seems to surprise them. It puts the ball back in their court and it takes the pressure off me.

## Focusing the Telescope on the Action

One of the skills I am developing is to focus my telescope of attention on those students who are actively engaged in the tasks set. I have support assistants in lessons with me so when I am leading an activity this is generally not a problem. I could beat myself up about the students who aren't taking part or focus in on the action and the other students tend to be drawn in. It can feel like we are on the edge of chaos but I let it go and enjoy the excitement of this continuous strand of moments ... 'just give it one more second before you step in Jenny'.

## Staying with it

I am getting better at leaving gaps. On focusing on one small area of Laban's movement map and staying with it. Thanks to Anna Carlisle for this. Drawing out the details is more satisfying for me the teacher - repeating an exercise - thinking about the subsections e.g. the types of jump, accelerations in speed etc.

## Rhythm

I have been working on the subsection of dynamics to do with rhythm - a bank robbery - put it in the bag (rest) (rest), did you hear a sound (rest) (rest), is there any body there (rest) (rest).

## Memory Aids

It is useful strategically to place characters in positions to help those who have difficulties remembering. They can lead the action/chorus. An Usher can whisper in the ear of the Prosecuting Council to remind them of their line of enquiry. The order of scenes can be posted up on the wall (even during performance) and those



who can read remind others who can't. Sometimes people have had their lines in picture format such as Captain Hook's scroll with which he ordered the crew to 'Walk the plank' or 'Scrub the deck' etc.

## Sword Fights in the Planes

The students were asked to devise a sword fight to involve an action in each of the three planes; a sideways swipe in the table plane causing the defender to jump and the attacker to spin, a turn sideways to parry in the door plane, then wielding an axe following the wheel plane behind up and over to slice through the opponent lengthways as they dive to the side to escape. These students CAN take on movement concepts! I am surprised. I could go into why I am surprised but instead will focus on the part I played in enabling this. I think it is about breaking it down, keeping it clear, focusing on the little things, repetition, having high expectations, noticing when I am about to edit myself - when I have an idea for a development and dismissing it for fear they might not get it and trying it anyway with open awareness of the moments when it sticks and then asking the right questions. Of choosing my words carefully, using



exactly the same words next time and being economical with my instructions (thank you Gill Hibbs for that).

### Jumping on Ahead and Missing the Prize

In analysis it is essential to say what you see without inference or judgement. Walli Meier has gone over and over AND OVER this with us so many times I started wondering if it might be important. Why is it so vital? My findings to date show me that if I observe behaviour and stay only with the judgements that ensue e.g. he is depressed, she can't hop on account of her cerebral palsy; I miss a stage, the stage of truly taking in what is before me. I may feel clever about my diagnosis but how helpful am I actually being to that person. I try again, I shine my beam on the images that are coming in through my eyes, 'keep your awareness going all the time' Ann Ward told us.

I had a student who 'got angry' when he was ten pin bowling. I watched him and noticed that immediately after the ball left his hand he would swing around, walk away, swing back, notice he had typically not been successful in knocking down the pins, start to throw his limbs out to the sides in a flexible and successive motion and then bowl his second ball with even less success. We worked together on using his power, body and focus down the channel in front of him, more of a 'wheel pane' motion - success followed.

### Being Real with People

Being honest at all times - if a student says "Calm down Jenny you look stressed" I need to admit it if I am, it is important that I do not say I'm not stressed. Some of my students, particularly those with Asperger's Syndrome are finding it hard enough to understand social signals and I have a responsibility to them to be honest. Is this what Carl Rogers was talking about when he endorsed the notion of being real with people/students. I am observed a lot and although I do get nervous I welcome these opportunities

to be given tips and to show the wider world of teaching the great work we are doing. Students are so engaged through the processes described that this empowered group takes on an energy of their own - it doesn't depend on me any more. Then, being Inspector isn't nearly as nerve wracking for I know that the session will go well and it will be blindingly obvious to the observer that the students are taking on responsibility for their own learning - problems are being solved in fast succession - people are communicating and working together as a team of people interested in each other - they are understanding themselves and what helps or hinders their development.

### Working to People's Strengths

Too often people are treated as a collection of deficits. Working on the things they can't do until they can do them at which point that thing is put aside. As someone starts having success we shift our focus onto something else which they find tricky! Is that what I do in my life ... I don't think so. Even challenges follow a line of successful enquiry.

*'When the emotions are free the intellect takes care of itself' (A.S Neil Summerhill)*

I watched a student as they started to have success in their woodwork project, this was followed by increased interest in learning to read and they became more concerned in the well being of their peers and their relationships improved.

### Keeping it Real

It is important not to contrive problems to solve but for them to be set in a real context. The performance setting is perfect for this. To have a role and responsibilities: bringing in music and costume, knowing your sequence, supporting your partner and not letting them fall. It is down to you - if you don't do it no one else will - turning up for the performance even though you are feeling really scared gives an opportunity to face fears.

### Involving the Audience

For the end of year dance performance I decided to try something new. After I welcomed the audience I told them about the areas we had been focusing on this year in our dance studies - dancing in relation to another person (either in contact or simply having an awareness of the other person) and working on shape making/shape shifting) afterwards members of the audience told me it had really helped them appreciate the work and contributed to their enjoyment.

### How Can I Be Sure This is Good Work?

Apart from knowing deep inside that this is good work I am pleased to say that our dance session received a Grade 1 in an Inspection by my Programme Manager



last year - the first she had ever given in over ten years of inspecting. The college has given me funding towards both my Community Dance Leaders Course Stage 1 and my Continuing Professional Development Course Stage 1.

Thirdly, the students: I had a young woman in for a taster day in June and one of my current dancers said she would tell this prospective student about what we had been getting up to in class. Well she was able to talk with a real note of authority about shape shifting and how she had been learning to flow from one shape into the next. She said 'Jenny gives us tips but it is our choice whether we take her advice or not' - how fantastic! She spoke for about five minutes on the subject, clearly having taken in a lot of the work we had been doing, making it her own and keen to carry on developing these new found abilities. I felt my life was complete, 'take me to heaven now' I thought. We then went on to do our final dance session together for the year. The students were drawing all the facets from the year's work together. Again the feeling of flying: we were all flying - we were in heaven already - no waiting necessary. What a lucky girl I truly am!

*Jenny Haycocks*

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## book review

### 'Embodiment and Cognitive Science' by Raymond W Gibbs Jnr 2006 CUP

Guild members might be interested to read this book by Raymond Gibbs, in that he is championing the role of our embodiment in existence, not only from a philosophical perspective by also with reference to the latest findings in neuro-science.

For example he is at pains to argue that consciousness is grounded in our embodied experiences and that: 'Our identity through time consists in the identity of our bodies' (p19). He puts forward a strong case for attention to be given to proprioception, regretting that it has been neglected, not being seen as an important system for our understanding of the world. He also looks at the role of our embodiment in the appreciation of metaphor, concept formation and language development.

The Chapter on Emotion and Consciousness in particular is fascinating and points towards the importance of many aspects of dance. Significant here are his discussions of the role of movement in expressing emotion and the fact that individuals' movement experience can make them more empathetic to the emotions being experienced by others. A key quote here is: 'Thus the recognition of intentional meaning of actions in others, apparently depends on patterns of neural activity in premotor areas that are similar to those internally generated to produce the same type of action.'

Significant in this book are Gibbs' references to other writers such as Sheets-Johnstone, Gallagher and Lakoff and Johnson, all of whom, in their different ways, again provide sure ground for our commitment to the value of movement in a dance context.

### Margaret Whitehead

The Interactive CD Rom, Observing and Analysing Learners' Movement, is a sequel to the CD Rom Observing Children Moving. This second resource is concerned with learners aged 7 - 14 and covers four curriculum areas of activity - Athletics, Dance, Games and Gymnastics. In respect of Dance the motor patterns presented are leap, turn and skip. The substantive part of the CD Rom comprises video clips of learners moving. These clips show learners, boys and girls, at Key Stage 2 and Key Stage 3, presenting different views of the movement. Alongside the videos are analysis grids, suggestions for focusing observation and guidance on teaching points, in the form of 'hotspots'.

The overall purpose of the resource is to enable trainees, teachers and other practitioners to observe, describe and analyse learners' movement. It was funded by the DfES and TDA in the interests of raising standards in physical education through providing examples of movement work that can be discussed and analysed, thereby promoting a better understanding of movement and an enhanced quality of learning experience for young people. Further information can be obtained via the website [www.observinglearnersmoving.co.uk](http://www.observinglearnersmoving.co.uk)

# maynooth summer school

When writing about the Kildare Dance Summer School, which took place at the National University of Ireland, Maynooth, Co Kildare, Ireland, 9<sup>th</sup>-13<sup>th</sup> July 2007, it is worth setting the Summer School in the context of the wider Dance Development Programme for Kildare County Council. The Dance Development programme centres on the exploration of contemporary dance and as key provider of community dance training in Ireland for dancers, artists and facilitators.

Community Dance Leaders course to be a model of good practice, which has been applied to other programmes.

- The Kildare Dance Summer School at NUI, Maynooth was established as a two-yearly event, taking place in 2003, 2005 and 2007. The Kildare Dance Summer School was initially devised in order to provide the Community Dance Leader course participants with



National University of Ireland, Maynooth

Photo by Melvyn McDermott

The extensive dance programme can be mapped as follows:

- A three year Dance-Artist in Residence programme which commenced in 1999, with well known Irish choreographer and dance educator, Cathy O'Kennedy, (Fluxusdance) took place, with initiatives in both primary and secondary schools in Co Kildare. Through this residency, a need for training in community dance for dancers, artists, teachers and community workers was identified, and so commenced an on-going sustained relationship with the Laban Guild
- The Laban Guild Community Dance Leaders Course, Level 1 commenced in Kildare in 2002-2003, attracting participants from across Ireland. A second Level 1 course commenced in 2006. Course participants will have their final assessment in September 2007. Already, there is a waiting list of people interested in further courses in Community Dance. Kildare County Council consider the structure, content and delivery of the

the opportunity to attend a Summer School in Ireland (attendance at an approved Summer School is required as part of the course). However, the Summer Schools have attracted a much broader range of people and the ripple effect has been significant e.g. Colm Gallagher, AMICI Dance was introduced to service users and



Toolbox for Choreography workshops, led by Anna Carlisle took advantage of the beautiful grounds of the University with outdoor site-specific work.

The Summer School attracted the highest number of primary school teachers to date – a target group for future Summer Schools. Phoenix project participant, Michelle Nic Chon Uladh, facilitated the Dance in Education module.

Wendy Hermelin facilitated workshops in Music for Dance and also led the ever-memorable Movement Choir, bringing the intensive week's work to a wonderful crescendo.

As with the other dance development initiatives, the Kildare Dance Summer

School has created an appetite for further work in the field of Community Dance. We are currently reflecting on feedback from the Summer School and look forward to developing a more extensive Dance Summer School in 2009.

staff in Moore Abbey, Kildare which provides services for people with intellectual disabilities at his workshop in Dance with Disability at Summer School 05. As a result, Colm was invited to Ireland in 2006 for an intensive workshop led by Moore Abbey. The work in the field of Dance with Disability continues to grow. Kildare County Council has recently appointed an Arts in Health specialist to lead work in this area.

- The intermediary Laban Guild Community Dance Leaders (choreography) course, Level 2 took place in 2005, led by Anna Carlisle and Cathy O'Kennedy.
- Louise Costelloe, dancer and recent award recipient of Laban Guild award for dance writing, was commissioned to document the relationship between Kildare County Council and the Laban Guild in 2006. The publication will be launched in early 2007.
- The 'If I had an Artist for a Day ...' Arts in Education programme includes introductory workshops in contemporary dance, which are in line with the Primary School Curriculum.

'Making Inroads: An Arts Development Plan for Kildare County Council 2006-2011' is centred around strategic partnerships for arts development. Kildare County Council acknowledge the support from the Laban Guild as fundamental to the success of the Dance Development programme to date, and look forward to building on that partnership in the future.

*Lucina Russell,*

Arts Officer, Kildare County Council

Email: lrussell@kildarecoco.ie

Further details of the Dance Development programme, dance photo galleries and other initiatives are available on [www.kildare.ie/artsservice](http://www.kildare.ie/artsservice)

The Kildare Dance Summer School 2007 programme design was informed by feedback from these initiatives. While each of the course options used Laban based principles, specific workshops in Laban Studies were also provided. This year, there was unprecedented interest in Laban's work, with many first time Summer School participants attending these workshops.

It was appropriate that Ann Ward, the anchor Laban Guild support person for Kildare County Council, led the Welcome Workshop for the Summer School. She also provided an introduction to the Foundation course in Community Dance, in the Youth Dance module. Colm Gallagher provided Dance with Disability workshops, which was overall, an empowering experience. New to the 2007 programme was a Dance into Drama module, with first time Summer School tutor, Noeleen Mc Grath. The



## report from the courses officer

The Laban Guild Community Dance Leaders Courses in Wales and Kildare are now nearing completion. We wish members every success in their final assessments in September. Thanks are due to co-ordinators Gemma Fraser and Paula O'Shaunessy for their support of both students and tutors.

The assessment weekends are open to any one who would like to attend, so, if you would like to join in some recreative Laban based sessions and could spare a little time over the W/Es of 15/16 September in Newbridge, Co Kildare, or 22/23 September in Penygraig, near Tonypany in S Wales, do let me know, and I'll forward further details.

We are still planning to start further courses in Belfast and SE England next year, so do contact me if you would like to know more. Meanwhile we have a breathing space in which to review the course overall and make plans for its future development. Phoenix course members Uma O'Neill and Michelle Cahill have already started tutoring for us very successfully, and we hope that others will soon be joining the team.

We have continued to develop our contacts with other agencies, especially Community Dance Wales and DanceEast where there are lots of exciting new development, ranging from the establishment of Dance

Academies for talented youngsters to preparation for the first BA Degree course in Community Dance in the country..

I was also invited to a meeting at the Foundation for Community Dance in Leicester in relation to the next stage in the development of a Framework for Dance. They are now embarking on their next round of consultations and this meeting focused on what was required by employers of community dance practitioners. Of course we don't quite fit into this category – or any other, but it proved appropriate and mutually beneficial. When it came to discussing competencies and the possible drawing up of a Code of Practice, the Laban Guild was commended for already having these in place.

Although Gill Hibbs has withdrawn from the Committee, we hope that we shall be able to continue to consult her. She has made an inestimable contribution to the training programmes and we cannot thank her enough for her time, effort and expertise.

If anyone is interested in finding out more about the work of the Training Committee, chaired by Janet Lunn, do get in touch.

*Ann Ward*

## report from council

Since we last wrote your Laban Guild Council have finalised our Strategic Plan for the next three years and our sub-committees are working on the areas prioritised for year one.

We are considering employing an Administrative Assistant to look after some of the day to day office-based tasks. We are developing a job description, looking into our responsibilities as potential employers and researching options for funding this position.

We are committed to raising the profile of the Guild by harnessing the network of communication which modern technology has to offer. As you know the distinctive nature of the Laban Approach is based on principles which don't go out of fashion and continue to be relevant in today's world of movement and dance.

We want to develop a more accurate picture of our membership and so we are going to be asking you our members for a little more information about yourselves. We would really appreciate your feedback so that we can further improve our service to you.

We are considering the Guild's contribution to the 2008 Laban Anniversary Celebrations which will be taking place in Manchester, Dartington and at LABAN Creekside. Currently Council have agreed to contribute funding for the development of a Laban archive exhibition in Manchester, to support members of the Phoenix group [who will be

demonstrating Laban's sacred geometry] and to offer bursaries to Guild members to attend the community dance events at Dartington in the summer of 2008. Plans and preparations for the Laban Guild AGM 2008 are coursing ahead with the newly formed 'Workshops and Conferences Sub-Committee' leading the way, more information on this in the next issue.

We welcome April Nunes as our new Magazine Editor. This magazine really does have a wide readership and only this week we were contacted by the Royal Academy of Dance in London who are using an article from 'Movement and Dance' as reading material on their distance-learning programme - BA (Hons) in Dance Education.

We intend to review all aspects of the training courses with a view to ensuring that they continue to further Laban's legacy inspiringly, relevantly, rigorously and effectively in the context of current movement and dance. It is hoped that the tutors on the list of associate Laban Guild tutors currently being prepared will contribute increased depth and breadth of support for these courses. The first working party meeting takes place in August.

Our financial position remains strong and we have developed a list of potential funders with a view to financing new initiatives. We are in the process of developing a business plan and budget which ties in all aspects of our Strategic Plan.

*Jenny Haycocks*

## diary dates

### Sat 6 Oct Laban in Cambridge

*Across the Generations*  
Hills Road Sixth Form College, Cambridge  
Contact: Maddy Tongue  
Email: maddytongue@beeb.net

### Sat 12 Apr 2008 Laban Guild AGM

University of Bedfordshire  
Contact: Bobbie Millar  
Email: b.j.millar@leeds.ac.uk

### Rambert Autumn Touring Schedule:

#### Wed 26 - Sat 29 September 7:30pm The Lowry, Salford

*New Work* (World Premiere), *Stand and Stare*, *GranPartita*

#### Wed 10 - Sat 13 October 7:30pm Wycombe Swan, High Wycombe

*Swansong* (Revival Premiere), *Lady into Fox*, *Gran Partita*

#### Wed 17 - Fri 19 October 8:00pm Venue Cymru, Llandudno

*Constant Speed*, *Swansong*, *Anatomica#3*

#### Wed 31 October - Sat 3 November 7:30pm Grand Theatre, Leeds

*Constant Speed*, *Swansong*, *Stand and Stare*

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### Laban Anniversary Events:

**Jan 2008 LABAN Creekside, London**  
**Mon 23 - Fri 27 June 2008 Zion Arts Centre, Manchester**

**Sun 6 - Thu 10 July 2008 Dartington Hall, Devon**  
**Fri 24 - Sun 26 October 2008 LABAN, Creekside, London**

**Wed 7 - Fri 9 November 7:30pm Festival Theatre, Edinburgh**

*Swansong*, *Gran Partita*, *Stand and Stare*

**Tue 13 - Sat 17 November 7:30pm + matinees**

**Sadler's Wells, London**

*New Work*, *Swansong*, *Gran Partita*

**Wed 21 - Fri 23 November 7:45pm Regent Theatre, Stoke**

*Constant Speed*, *Swansong*, *Anatomica#3*

**Wed 28 November - Sat 1 December 7:30pm Theatre Royal, Plymouth**

*Gran Partita*, *Swansong*, *Anatomica#3*

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