

Movement & Dance

Serenade New York City Ballet
Photo: Paul Kolnik



English National Ballet Coppelia



Photo: Daria Klimentova

Serenade New York City Ballet

Photo: Paul Kolnik



English National Ballet
Two Preludes



Katja Wunsche

Photo: Stuttgart Ballet

Rambert Dance Company
Photo: Carl Fox



Sylvie Guillem & Russell Maliphant
Photo: Bill Cooper



New Adventures Matthew Bourne's Swan Lake

Northern Ballet Theatre
Romeo & Juliet: Tybalt & Lady Capulet
Photo: Merlin Hendy



The Forsythe Company

The Cholmondeleys' &
The Featherstonehaughs'
Photo: Les Anderson



Tanztheater Wuppertal Uta Bausch

The Rite of Spring
Photo: Gail Weiss



New Adventures Matthew Bourne's Nutcracker



Photo: Dominick Mentzos

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Diary of Events



Editor and sub-editors urgently needed for
MOVEMENT & DANCE MAGAZINE

Contact: gfcurl@globalnet.co.uk
or magazine@labanguild.org

Editorial

Our 2008 celebrations have already begun and by the time this Magazine goes to press some members will have witnessed a presentation of Laban's choreography: *Die Grunen Clowns* – together with other recreations, by students at LABAN Creekside. The events to come are given coverage opposite and it is believed that members will respond to these with enthusiasm.

We are delighted that members of *Motus Humanus* (President: Dr Carol-Lynne Moore) have taken the opportunity to contribute to this issue - and that our Magazine will find its way to all their members in the United States of America and elsewhere. If this collaboration proves successful, *Motus Humanus* and the *Guild* may wish to repeat this international association on a regular basis in the future – for both organisations have Laban's inspiration as their *raison d'être*. Undoubtedly, the insight provided into the extent of Laban's work in the United States of America is a revelation!

In this celebration year we continue our interview with Dr Marion North OBE CBE – not least because of her significant development of the *Laban Centre* over the years, but also for her key role in establishing the award-winning building *LABAN*, and its work, at Creekside; we hope that other important players in our history will agree to contribute in subsequent issues of our Magazine.

Two contributions carry the name '*Choreutics*' in their titles: the first by our regular columnist Sally Archbutt continues to elucidate the meanings of Laban's theory and practice. The second by Dr Alan Salter delves into the philosophical basis and rationale of *choreutics*. Historians remind us that: 'Laban is above all a philosopher, a man of intellect – the chief theoretician of the free dance'; it would seem neglectful, therefore, if we failed to engage in philosophical reflection on his legacy.

Lani O'Hanlon continues her excursion into the sacredness of Movement and Dance – acknowledging the inspiration of Rudolf Laban.

Your interim editor explores the many and various 'images' and 'aspects' prompted by our encounters with dance and the arts - and finds considerable accord in contemporary aesthetics and dance criticism for the role of imaginal experiences in such encounters. The images on our Magazine front cover - thanks to the generosity of professional dance companies (see listings) - testify to the sheer potency of dance to stimulate such imaginal experiences - as well as those of pure form and design. Community dance undoubtedly plays its part in promoting such vivid experiences.

In this anniversary year, we invite members to contribute to our constructive critical debate initiative (as outlined) on Laban's theory and practice.

Gordon Curl

PS. Question: How many of the Dance Companies represented on the Magazine outside cover (front and back) have Laban connections?

LABAN CELEBRATIONS 2008

Rudolf Laban: Then & Now

Fri/Sat 1/2 February 2008

An Historical Project at LABAN

- performed by Second Year BA students, including reconstructions and recreations in the Bonnie Bird Theatre of Rudolf Laban's *The Green Clowns* (1928), together with Martha Graham's *Diversion of Angels* (1948), Yvonne Rainer's *Trio A* (1966) and a Cunningham-based event. These performances were a part of the students' historical studies.

Student responses:

'... intensely challenging and a fulfilling revelation ...'; '... a unique opportunity ...' (on Graham and Rainer). '... allowed us to engage with Laban's philosophies, theories, practices but most importantly a love of movement ...'. '... The commitment to clarity of form within the uncertain context of Cunningham's indeterminacy was revealing ...'.

Reviews will be published in our May edition of *Movement & Dance*.

Editor's Comment:

Stunning performances in the Bonnie Bird Theatre 1st February!

Mon 23 - Fri 27 June 2008

Zion Arts Centre

Manchester

(Art of Movement Studio established in Manchester 1945)

A week of creative workshops with

Sue Moulson (well known for her stunning experiential work and her knowledge of Laban ideas) and with members of

Transitions Dance Company who will conduct creative

workshops with young people in schools. Collaboration with

Lynn Jordan - a long time member of Manchester Dance

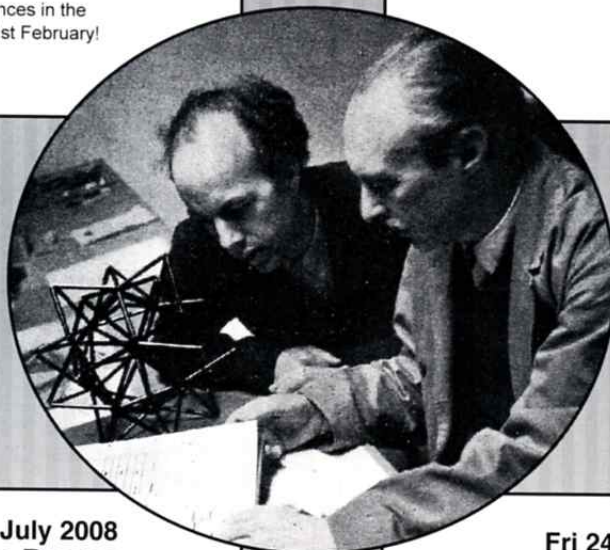
Circle.

Exhibitions of the Manchester Dance Circle and Art of Movement Studio as it was in its Manchester days (1946).

Contact:

Lynn Jordan, jordan1@manchester.gov.uk

**Kurt Jooss
&
Rudolf Laban**



Dartington

1939

**Sun 6 -10 July 2008
Dartington Devon**

(Laban arrived at Dartington as a refugee in 1938)

Dartington Celebrations will include:

- Morning Class with either Anna Carlisle or Regina Miranda
- **A choice from:**
 - 1) Experiential workshops with Rosemary Lee or Regina Miranda
 - 2) - Symposium on *Space Harmony* with Dr Betty Redfern, a.n.other(tbc) and Gordon Curl
 - Dartington site tour, studios & gardens
 - Contextualisation of Laban's period at Dartington (by Dr Laraine Nicholas) and Dartington Archives.
 - 3) Schools and Teacher-Training led by Michael Platt
- Latter part of afternoon: practical choreutic meditation led by Anna Carlisle MBE and Dr Valerie Preston-Dunlop.
- **Evenings:**
 - Demonstrations by Phoenix Group;
 - Talk by Warren Lamb on F C Lawrence and Movement Pattern Analysis;
 - Screening of Isa Partsch-Bergsohn's *Modern Dance in Germany & United States*;
 - Performances by *Transitions Dance Company*;
- Exhibition at the Dartington Archive with Laban's choreutic drawings.

For further details please contact: Lara Lloyd on:
01803 847078
or: l.lloyd@dartington.org
(see also enclosed flyer)

**Fri 24 -26 October
2008**

International Conference LABAN LONDON

THE DYNAMIC BODY IN SPACE: DEVELOPING
RUDOLF LABAN'S IDEAS FOR PERFORMANCE,
RESEARCH AND DANCE SCHOLARSHIP IN
THE 21st CENTURY

This conference poses the questions:

How relevant are Rudolf Laban's ideas today and how are they being developed in the performing arts by dancers, choreographers, researchers, teachers, community leaders, documenters, psychologists, therapists and other practitioners?

CALL FOR PAPERS/LECTURE DEMONSTRATIONS/
PRACTICAL PRESENTATIONS
Deadline March 31 for 300 word abstracts

More information on:

www.laban.org/conference.phtml
Email: confinfo@laban.org

Questions for the Experts

(Part 2)

(Dr Marion North OBE CBE continues to respond to the editor's questions on the survival and development of the Laban Centre at New Cross and its re-location in a spectacular RIBA award-winning building at LABAN Creekside London). Ed.

Q1: What reactions did you have from staff and others to the survival strategies you ultimately decided to take?

A: I was aware that there were those, some of whom worked with Laban himself, and many with Lisa Ullmann, who would have preferred that there be no change in the pattern of course offerings and developments in the 70s. They must ask themselves whether the way in which we tried to keep Laban's work alive was a valid one or whether they would have preferred the demise of his work and the closure of the *Laban Centre* as an institution?

In defence of our decision to adapt the Centre to the current needs of the country, there was a very strong financial aspect. The grants to students would only be available if we were offering what the Government, the Department of Education and the students themselves, were demanding. The compromise we made in the early days was to have Laban's work retained and insist that all courses should continue to include Laban's analysis, Laban knowledge and Laban's ideas. This has continued to the present day.



Q2: Were your priorities influenced by the growing national interest in Contemporary Dance?

A: From 1970 there was a great surge of interest in contemporary dance, mainly initiated from the USA. The United States had developed dance at the tertiary level in many of its universities, but most of the children's work was to be found in out-of-school and private activities. In the universities, I saw for myself when I visited, there was the possibility of studying dance both for one's own self-development and as an art form as a performer and to a lesser degree as a choreographer. Some colleges took this to a very high level, others used dance more as an educational means rather than for professional dance purposes. Dance developments in the USA incorporated very strong and vibrant dance companies such as Martha Graham, Paul Taylor, Jose Limon, Merce Cunningham *et al*, and they gave an impetus and vision for student achievement. They also provided a large number of very well trained and gifted teachers for the Colleges. It was the Colleges in the main that nurtured dance by providing teaching opportunities for dancers and choreographers as well as venues for performance.

Q3: What specific initiatives became central to the work of the Laban Centre under your Principalship?

A: There are many initiatives which come to mind, for instance: '*Transitions*': the formation of '*Transitions*' (the brain-child of Bonnie Bird) was one such initiative consisting of an advanced student company in which the aim was to push forward the dance training of members and also to encourage young choreographers by offering them a commission to make a piece of 15-20 minutes long. The Company was run under Bonnie Bird's direction exactly in the same way as a professional Company. It also served as a fourth year of study for the students. In later years the opportunity arose to award an *MA Performance* – based on the work of the *Transitions Dance*

Company. Undoubtedly, *Transitions Dance Company* is among our outstanding successes and gave a model copied by other institutions.

Community Work: Moving from Addlestone to New Cross meant that we had a totally different community base, and from the first year onwards we offered classes for children, parents, dancers and a whole range of community services. Because we were short of space, we had to restrict some of those activities, but it was a delight to be there on a Saturday and see the enthusiasm of these young and vigorous community members with their older support groups using the Centre as if it were their own. The outreach and community work was backed up all the time by a full-time Community Dance Course, first as a certificate course, then as a diploma course and then a degree course. Peter Brinson headed the Community Development programme for many years and inspired teachers and leaders of all ages and stages who now fulfil the programme of courses and classes so inspiringly.

Degree Courses: The *Laban Centre* was the first to offer *BA Honours* courses in dance and the first to offer an *MA* in dance studies. Subsequently *MA*s have been offered in dance Performance, Choreography, *European Dance Theatre*, Scenography and Dance Science. These courses, including research programmes (PhD and MPhil), encompass a very wide range of study in both practice and theory; associating such theory and practice ensured that the theoretical in dance was understood practically – and practice illuminated by a deeper understanding. Permeating all our courses was Laban's work, including Labanotation; at undergraduate level the emphasis on movement study applied to dance performance and choreography and at graduate level also in Theatre, Therapy, Teaching and Community.

Dance Theatre Journal: Publications have played an important role in the development of the Centre. We developed an international *Dance Theatre Journal*, first proposed by Bonnie Bird and then developed by Chris de Marigny as a Managing Editor. Other Editors followed – including Alistair McCauley, Ann Nugent, Ian Bramley and Martin Hargreaves.

But the most outstanding achievement of this period was *the success of our students*. They are influencing, and have influenced, dance over the last thirty years in many fields of endeavour in this country and overseas – in performance, choreography, production, direction, lighting design, costume design, dance science as well as in teaching. This became possible due to the wide range of courses we introduced; some of these were an outstanding success, others were helpful at the time but have not been pursued. The high quality of staff and the staff development programme which we devised, was crucial to all our endeavour.

Q4: And what about course changes over the period?

A: Courses and content have changed over the years to adapt to, and influence, the current needs of the time. Two courses which were very helpful at the time have since been transferred to other institutions, notably, the *Foundation Course* (together with two 'A' levels) and the *MA Dance Therapy*. The *Foundation*

Course was transferred to *Lewisham College of Further Education* where it sat happily and is still continuing. The *MA Dance Therapy* course, which was originally a *University Hahnemann* collaboration, has now transferred to *Goldsmiths College* where it combines happily with Visual Arts and Music Therapies.

Q5: What initiatives were taken in respect of Library and Laban Archives?

A: Among the lasting outcomes of the work done in those 30 years, must include the development of the Dance Library and Laban Archives. With no additional money to help, we developed a first rate library and Laban Archives. We funded Dr Valerie Preston-Dunlop to seek out Laban material for research purposes. She, together with the help of her husband, travelled Europe and discovered a great deal of material which is now catalogued and available for research. Valerie is an outstanding scholar in this field – unique in her knowledge and experience both theoretically and practically. Those archives are matched by many other archives donated to *LABAN* for safe-keeping; the rich range of possibilities for research cannot be emphasised enough.

Q6: What accommodation existed at New Cross?

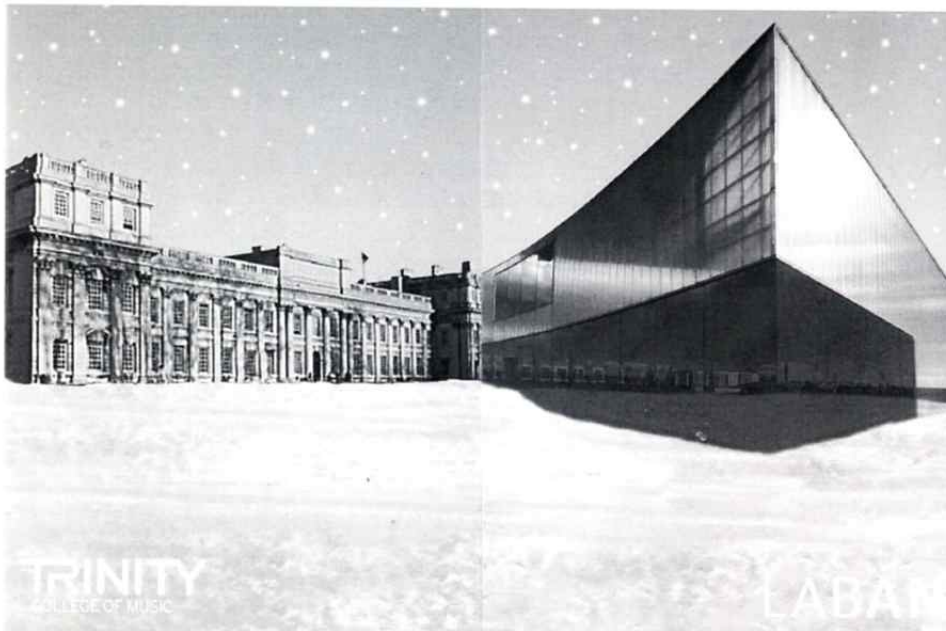
A: The small Primary School and Church which we took over in 1975 were developed and extended in six building projects which made this into a viable centre for training dancers with all the facilities necessary. Most of this building was funded through our efforts and strict housekeeping to make a building of which the students who trained there have told me they have fond memories.



Converted Church & Primary School

Q7: And the arrival of the magnificent new accommodation at Creekside?

A: This development culminated my years of work for Laban and also in some sense draws together all the activities of previous



LABAN: Royal Institute of British Architects Award winning building 2003. The UK's first Conservatoire of Music and Dance has topped the Guardian University League Tables in each of its specialist fields of Music and Dance for 2008.

years. The story of the building is a complete one in itself and there is a fascinating *DVD* of its development. The converted Primary School and Church at New Cross were adequate for the early years, but became less and less appropriate as the Centre's work not only grew in numbers but in its quality and artistic demands.

The arrival of the *Arts Council Lottery Fund*, with its opportunity for the arts to secure finance to develop their work, came at the right time for us. We envisaged a purpose-built building to house dance – and our vision soared the more we thought about it. We could not develop the site we had at New Cross so we negotiated with *Lewisham Council* to buy from them an old rubbish dump in Dartford. We worked long and hard in our submission to the *Arts Council* for support - with rejections and re-submissions and the constant painful supervision and monitoring – presumably necessary!

The initial idea was grander than the building we finally achieved. We had planned for eighteen studios - and ironically that is exactly the number that the centre now needs and will have to provide. The original designs by *Herzog and de Meuron* had eighteen studios as part of the development, but so much of the visionary work was cut out of the centre plans because of financial constraints. It should be remembered that not only did we have the building to cope with, but the continuing courses as well as the horrendous need to raise further funds to match the *Arts Council* award. Only half of the money required came from the *Arts Council* and we were greatly indebted to our then Chairman Sir Ronald Jarvis for his financial help and support – without which we could not have gone any further.

Ultimately, the competition for architects was exciting and we chose the one who most readily embraced the ideas we had had for many years in our dance work - and also in our vision for the building. Three main ideas which Laban students will recognise are incorporated in the new building:

1) The idea of *visibility* of the inside reflecting the external, and the external reflecting the internal; this was achieved outstandingly by the architects *Hertzog and de Meuron* in the use of materials. At night the internal use of the rooms of the centre is clearly visible to everyone outside – and in the daytime it is possible to see out to the surrounding sky and grounds.

2) The second major influence was the *horizontalness* of the design. (Those architects designs which were based on 'up and down' with escalators meant that students and staff would constantly be passing each other on their way up or down). In the present building we have, and what was enthusiastically, taken up by the architects, the idea of horizontal 'meeting and parting' in the corridors and 'streets' of the building; this echoed what we had at New Cross ie a communal meeting ground in the middle of the building which meant that you had to keep meeting colleagues and friends wherever you went.

3) The third aspect which is quite outstanding – and visually illustrating 'Effort' – is the *vibrancy of the colour schemes* throughout the building - areas which are predominantly pink, areas which are predominantly green or turquoise and in every case the predominant colour has the other colours as a secondary feature. Together with the wall design of Michael Craig Martin, this gives a vibrancy and excitability within the building which



LABAN Foyer and Marion North -
Photo: Mark Whitfield

balances the calm streams of corridors and open plan areas (see Magazine back-cover).

Q8: Bearing in mind the expressed commitment to 'Laban's work ... as a vital part of (the) courses offered', can you explain why the beautiful current LABAN Prospectus only mentions 'Laban's Principles and Practice' in the MA European

Dance-Theatre Practice syllabus and (unless I am mistaken) not in any of the other courses?

A: There are at least four 'Laban Study' and Labanotation teachers on the staff and many others who incorporate this work in their teaching – maybe it is so taken for granted that it is not advertised as a separate study area.

Q9: Changing times and circumstances inevitably lead to changes in titles. In our question-time we have witnessed changes from *Art of Movement Studio* to *Laban Centre*, to *LABAN* and now to *TRINITY-LABAN*. How do you view these changes?

A: Styles change and current usage is to avoid describing the titles - thus: 'TATE', 'LABAN', 'TRINITY'.

One could go on at great length about the design of the building, but it must be remembered that the developments in these last years of a new organisation *TRINITY-LABAN* would not have

happened had *Trinity College of Music* not moved to *Greenwich Naval School* premises and *LABAN* had not had the up-to-date visionary building at Deptford which won the *Royal Institute of British Architects Stirling Prize* for modern building 2003.

Q10: How have the new facilities been received generally and have you every confidence in the future of LABAN at Creekside – its administration, vision and direction?

A: Students and staff alike pay tribute to the quality of the building and the value it has given to the work that goes on within it. The status of contemporary dance is not in question any more. Visitors come from far and wide to see the facilities and see the work which is coming from the students who study here. Local communities work here regularly – over a thousand children and adults use the premises weekly. Courses, conferences and meetings are held regularly and without doubt the building has become a focal point and has stimulated the regeneration of this area which should continue in the years to come.

I would like to pay tribute at this point to our local MP who throughout the whole of this period of time has given us outstanding support and advice. Politicians rarely get thanks for their work in the communities they serve. Joan Ruddick has proved to be an outstanding advocate of the arts (dance in particular) and the *Laban Centre* in her own constituency. Finally to thank all of those who have made this development possible, my colleagues over the years, the students themselves, the governors and trustees and all the friends in the community without whom this outstanding building would have never been achieved.

LABAN will go from strength to strength. It will change, develop, grow, and I have every confidence it will retain the spirit and enthusiasm of Laban's inspiration as well as his ideas.

Laban in the United States

There is nothing more useful than a good theory, and for this reason: Laban's work seems to take root and grow wherever it is sown. Certainly, Laban's work is flourishing in the United States today. This article aims to provide a brief overview of history and current development of the American "Laban Scene".

Transplanting Laban

Other than a brief trip in the 1920s, Laban never worked or resided in the U.S. His name, theories, and methods were all introduced by his European and English students, as well as other European visitors and immigrants. Salient figures include Mary Wigman, Hanya Holm, Irmgard Bartenieff, Dr. Judith Kestenberg, Ann Hutchinson Guest, and Warren Lamb. These European individuals formed a nexus through which the American public began to be introduced to Laban's ideas, beginning in the 1930s. These initial efforts have led to two major lines of development in the U.S. – Labanotation and Laban Movement Analysis (also known as Labananalysis). Labanotation has become the leading form of dance documentation in the States, while Laban Movement Analysis, the analytical framework encompassing Eukinetik and Choreutic theory, has been adapted and widely applied as a research tool in the arts and social sciences.

Labanotation. The Dance Notation Bureau (DNB) in New York City was founded by Ann Hutchinson Guest and colleagues in the early 1940s. Guest, who had studied dance and notation at the Jooss-Leeder School at Dartington Hall,

directed this organization for 20 years, establishing training in notation and persuading choreographers to have their works recorded.

A couple of years ago the Dance Notation Bureau faced a serious financial crisis, but timely efforts on the part of the Board have led to a revitalized organization. Today the DNB continues to pursue its mission, documenting new works, restaging works from notation, maintaining a library of over 700 scores, training notators and reconstructors, and actively pursuing technological developments to enhance the process of dance documentation. For example, the Dance Notation Extension at Ohio State University developed the notation software, "Labanwriter," along with "LabanReader," a classroom aid for deciphering scores. Additional efforts to integrate notation and movement analysis with motion capture and computer animation are also supported through the DNB and its OSU extension in conjunction with other organizations.

Guest continues to promote dance literacy on both sides of the Atlantic through the "Language of Dance (LOD) Centers." These centers work in the area of dance education with children, teaching notation alongside movement in the hope that the next generation of dancers will be able to read a score. While the U.S. has led the way in establishing dance as an academic subject at the university level, America has lagged behind England in terms of introducing dance in state schools at the elementary and secondary levels. It is encouraging to note that the American LOD Center has been

instrumental in establishing "dance literacy" as one of the goals of the New York City Public Schools arts education blueprint.

Laban Movement Analysis. Efforts to adapt Laban theory for art and social science research have been spearheaded by Irmgard Bartenieff, Dr. Judith Kestenberg, and Warren Lamb, a remarkable triumvirate of colleagues. Bartenieff studied with Laban in Berlin in 1925, subsequently creating a small dance company with her Russian Jewish husband. In 1936 they fled Germany for the U.S., where Bartenieff became a physical therapist. Gradually rebuilding her connection to dance, she joined the Dance Notation Bureau in 1942, founding its movement analysis department in 1965. In 1978 this department became an independent training center, which is now known as the Laban/Bartenieff Institute of Movement Studies (LIMS) and based in New York City.

Dr. Kestenberg was born in Poland and studied psychiatry in Vienna before immigrating to the U.S. in 1937. Although better known in psychological circles for her research on the emotional state of Holocaust survivors and their children, Kestenberg also studied child development, linking Freudian theory with movement patterns to develop what is now known as the Kestenberg Movement Profile. Kestenberg and Bartenieff both studied with Warren Lamb. Lamb will be well-known to readers on both sides of the Atlantic for his adaptations of Laban theory in relation to decision-making style in business and industry. What may be less well-known is the extent to which Lamb's ideas influenced Kestenberg and Bartenieff. Lamb was in regular touch with Kestenberg for over 20 years, contributing to her longitudinal studies of child development, which were initiated in 1953. His ideas also influenced Bartenieff, helping to shape the content of the movement analysis training programs that she developed.

Bartenieff herself pioneered applications of Laban theory in a variety of disciplines. First, she drew upon Choreutic and Eukinetik theory to refine physical therapy techniques used with polio victims. Exercises developed from this rehabilitative approach are now known as "Bartenieff Fundamentals" and seen as a movement-based somatic practice. In the U.S. and Germany, courses in Laban Movement Analysis incorporate classes in Bartenieff Fundamentals as the body-based component of training. Secondly, in the mid-1960s, Bartenieff and movement analyst Forrestine Paulay collaborated with the eminent musicologist Alan Lomax in a cross-cultural study of folk dance style known as the Choreometrics Project. Laban theory was adapted to identify culturally-significant parameters of dance as recorded on film. The Choreometrics project broke new ground in the area of visual anthropology, as well as the use

of computers for data analysis. Finally, Bartenieff conducted research on the emerging discipline of dance therapy with Drs. Israel Zwerling and Martha Davis in the 1960s, analyzing individual and group therapy sessions through a one-way mirror. This research, conducted over a period of six years, was a crucial test for movement analysis, establishing its utility in diagnosis and treatment. Consequently, training in Laban Movement Analysis is now recognized as a valuable component in the education of dance/movement therapists.

The Next Generation

A variety of educational programs in Laban Movement Analysis have been developed in the United States over the last 30 years. For example, many universities offer one-to-two-semester courses at the undergraduate or graduate level, typically in the disciplines of dance, theatre, and dance therapy. This suggests that Laban's ideas are beginning to be recognized as core theory for movement disciplines.

In addition, in-depth training in movement analysis is also offered by various professional and academic institutions, including the Laban/Bartenieff Institute of Movement Studies on the East Coast, Integrated Movement Studies on the West Coast, and Columbia College Chicago in the Midwest. While course delivery varies, ranging from year-long programs to intensive weekend and modular formats, the core curriculum is reasonably consistent. Students study Laban theory (effort/space/shape concepts), Bartenieff Fundamentals, observation and notation, and history and development of Laban theory and its applications. Classes are primarily experiential and students are expected to be able to embody

all key concepts. Application of theory is also stressed.

Over 800 Certificated movement analysts are now working in a variety of fields: dance performance, dance education, dance/movement therapy, psychotherapy, fitness, physical therapy, theatre, theatre education, dance anthropology, nonverbal communication, and consulting. Emerging fields of application include computer animation and musical composition for film and video games.



Roundtable "Laban meets Somatics" Mount Madonna Conference Centre California 2006

In summary, while much is happening in the U.S., there is much that still needs to happen if general public awareness of movement and recognition for Laban's seminal contributions are to grow. The professional organization, Motus Humanus, introduced elsewhere in this issue, is addressing many of these needs. In the meantime, Laban's ideas have been successfully transplanted, and hybrid shoots are reaching for the sun.

Carol-Lynne Moore

Introducing Motus Humanus

Motus Humanus is a not-for-profit professional organization dedicated to furthering the study of human movement in the tradition of movement theorist Rudolf Laban (1879-1958). Established in 1992, Motus Humanus supports the professional development of Laban-based movement specialists through a variety of programs.

Opportunities for professional networking are provided through Roundtables on Professional Issues, Focus Groups, Regional Gatherings, and publications. Advanced Seminars and Symposia, run in collaboration with colleges and universities around the United States, offer continuing education for movement specialists. Research support is available through the seed money grant program. Motus Humanus also aims to improve business conditions and to foster public awareness of movement analysis as an emerging profession. Towards this end, the organization provides certification of competence and ethical practice in Movement Pattern Analysis.

Membership

The membership of Motus Humanus is diverse. Some members teach dance - and movement - related courses within academic institutions. Others work as independent scholars, performers, trainers, notators, consultants, somatic practitioners, and therapists. Utilization of the theories of Rudolf Laban distinguishes the practices of members in these diverse disciplines.



Alexander technique session at the Motus Humanus 2007 Roundtable

Motus Humanus particularly welcomes young professionals who are just starting careers in movement. In addition, the organization celebrates the contributions of mature professionals through its Lifetime Achievement Awards; recipients include Irmgard Bartenieff, Ann Hutchinson Guest, Warren Lamb, and Geraldine Stephenson.

Professional Events

Roundtables on Professional Issues are intimate conferences organized around a theme and held in a resort or university setting, usually during the summer. Programs incorporate movement workshops along with formal presentations, discussions, and informal opportunities for professional sharing.

Advanced Seminars taught by nationally and internationally known faculty provide continuing education for Laban-based movement specialists. These seminars are usually scheduled during the summer and are held on a college or university campus. In some cases, continuing education credits for attendance have been available. Topics have included space harmony, effort phrasing, Bartenieff Fundamentals, movement observation, and dance/movement education.

Focus Groups and Regional Gatherings are smaller events organized to bring special segments of the membership together, either around a particular topic or in an area of the country. For example, a Focus Group on Movement Pattern Analysis was held in Connecticut in 1994 and a Regional Gathering took place in Chicago in 2003.

Jointly-sponsored events have been organized by Motus Humanus in collaboration with sister organizations such as

Southern Illinois University Edwardsville, Department of Theater and Dance; the Columbia College Chicago Dance Movement Therapy Program; the Language of Dance Center®;



Janice Meaden demonstrating hands on technique

the Ohio State University Dance Department; and the University of California Los Angeles World Arts and Culture Program.

Sponsored Research

Regular members in good standing may apply for seed money grants of up to \$500. The grants are designed to support the planning and initiation of Laban-based movement research projects by fully-trained movement analysts who are working professionally in a field of movement study.

Projects funded to date have included the following: 1) semiotic analysis of film acting (Dr. Patricia Marek); 2) the impact of movement on rehabilitation from head injury (Clyde Rae Jolie); 3) preservation of Movement Pattern Analysis archives (Warren Lamb, in conjunction with the National Resource Centre for Dance, University of Surrey, England); 4) preparation of DVD-based educational materials on dance phrasing (Dr. Vera Maletic); and 5) motion capture study of Choreutic forms (Madeleine Scott).



Movement choir Laban/Lamb Symposium 2007

Advanced Seminar 2008

Research, Writing, and Publishing

July 10- 13, 2008

Millennium Harvest House Hotel

Boulder, Colorado

If you have

- a research idea, but don't know where to begin ...
- a bachelor's or master's thesis that could be turned into an article. . .
- a clinical, pedagogical, or creative practice that others in your field should know about . . .

Then this seminar is for you!

Seminar:

Presentations on (a) how to plan and conduct research and (b) how to identify publication outlets and prepare submissions, combined with (c) writing workshops and (d) individual tutorials. Participants are encouraged to bring writing samples, research and article ideas, and other works-in-progress.

Faculty:

David H. Bauer, Professor Emeritus, California State University, Chico; and former Professor, Walden University
Beverly Hardcastle Stanford, Professor Emeritus, Azusa Pacific University, California

Kaoru Yamamoto, Professor Emeritus, University of Colorado

Collectively, Drs. Bauer, Stanford, and Yamamoto have written and published over 150 article and a dozen books. They have guided hundreds of undergraduate to doctoral students through the labyrinth of conceiving and conducting research. And they have served as editors and editorial board members for refereed professional journals.

Venue:

The Millennium Harvest House Hotel is located in downtown Boulder, Colorado. Adjacent to Boulder Creek walking and bike paths, the hotel has 15 tennis courts, indoor and outdoor pools, exercise room, three bars and two restaurants and a bike rental shop. The hotel is within walking distance of the new 29th Street Shopping District and the always popular Pearl Street pedestrian mall, both of which offer a variety of dining and shopping facilities. Shuttle service from Denver International Airport to the hotel is readily available.

Fees: The seminar fee is \$195 for Motus Humanus members. Hotels rooms are available at a discounted rate of \$129/night single or double occupancy. Registration packets will be mailed in early spring.

Laban/Lamb Legacy: A Primer on Movement Pattern Analysis

Integrated Movement, also referred to as **Posture-Gesture Merger (PGM)**: a movement in which the quality of effort or shape change is consistent through the body as a whole. Lamb's lifetime study of movement behavior has shown that the distinction of gesture (action of an isolated part of the body) and PGM is significant in terms of intensity, authenticity, and the degree to which each type of movement behavior can be altered through conscious effort. Consequently, Movement Pattern Analysis is based upon the analysis of Integrated Movements rather than gestural actions, which are less intense, less individually unique, and more consciously controllable than PGMs.

Effort Flow: one of the four motion factors identified by Laban. Flow relates to the degree of control present in a movement and is said to vary between freeing (motion that

is difficult to stop immediately) and binding (motion that is under control and can be easily arrested).

Shape Flow: a motion factor identified by Lamb and seen as cognate with Effort Flow. Shape Flow relates to the growing and shrinking of the kinesphere (movement space adjacent to the body) and is manifested in growing and shrinking of the shape of the body.

Identifying: an interpretation of movement developed by Lamb. Identifying is the spontaneous readiness to respond, participate, and become involved in activity. The relative degree of Identifying in an individual's movement pattern is assessed by the relative amount of integrated effort flow and shape flow that is retained in adulthood.

Attention, Intention, and Commitment: stages in the decision-making process initially discerned by Laban as related to qualities of effort present in the individual's movement pattern. The original correlations noted by Laban have been refined considerably by Lamb.

Assertion: a designation developed by Lamb in relation to the stages of decision making noted above. Assertion refers to the application of effort or kinetic energy to give Attention, form an Intention, and make a Commitment.

Perspective: a designation developed by Lamb in relation to the stages of decision making noted above. Perspective refers to the shaping or positioning of the body so as to give Attention, form an Intention, and make a Commitment.

Effort/Shape Affinities: refers to a pattern detected by Laban in which certain positionings of the body tended to be enacted with certain effort qualities in what Laban interpreted as a natural affinity or consonant pairing of effort and shape.

Interaction: an interpretive extension of Laban's theory of affinities by Lamb. Lamb detected interactional significance in the relationship between effort qualities and shape qualities. Movements in which effort and shape were affined or consonant tended to give a nonverbal signal of willingness to share a process of decision making. Movements in which the effort and shape were contrasting or dissonant tended to signal the desire to be independent of other people's influence while in the midst of a decision-making process.

Framework of Management Initiative: the interpretive scheme originally crystallized by Lamb in 1965. This relates frequency of occurrence of various effort and shape qualities in an individual's movement pattern and correlates these with the three-stage decision-making process of giving Attention, forming an Intention, and making a Commitment. Assertion- and Perspective-oriented approaches are differentiated in Lamb's framework. The MPA framework also incorporates patterns of Interaction, Identifying, and Dynamism. This correlation makes it possible to discern an individual's characteristic approach to making decisions as well as his/her collaborative preferences.

Action Motivations: refer to the six core processes of decision making: *Investigating* – making the effort to probe, scan, and classify information within a prescribed area, *Exploring* – gaining perspective by uncovering and being receptive to information from many areas, *Determining* – making the effort to build resolve and justify intent, *Evaluating* – gaining perspective by perceiving relative importance of needs and issues, *Timing* – making the effort to adjust the pace of implementation, *Anticipating* – gaining perspective by foreseeing the consequences of each stage of implementation. People show quite individual patterns in terms of how they are motivated to concentrate time and energy among these action processes. This is referred to as the individual pattern of action motivation.

Movement Pattern Analysis (MPA) Profile: A graphic representation of an individual's decision-making style. The relative emphasis on each stage of decision-making in relation to effort (assertion) and shape (perspective) is represented by simple percentages. Interaction features, along with characteristic patterns of Identifying and Dynamism are also reported in the profile.

Managing Resources:

Practical Applications of Movement Pattern Analysis within an Academic Institution

[Note: The following article is excerpted from a paper given at the *Motus Humanus Symposium, "Reconsidering the Laban/Lamb Legacy,"* held at St. Olaf College, Northfield, Minnesota, July 5 – 8, 2007.]

I am currently on sabbatical – a year of absence for study, rest, or travel, given at intervals of every six to seven years to college faculty. This is my first sabbatical in nine years of employment at Columbia College Chicago, where I have been serving as Chair of the Department of Dance/Movement Therapy and Counseling. Though I'm obviously overdue for this sabbatical, I have been "abstaining" for several reasons. I haven't always had sufficient human resources to take over in my absence. I have been concerned that my replacement wouldn't take good care of the department. On the other hand, I've worried that the department might function better without me. And finally, there is always so much to do that it has seemed like even more work to leave and re-enter.

But let's back up. Why am I writing a paper about my sabbatical and presenting it at a *Motus Humanus* conference? The reason is simple – Movement Pattern Analysis has enabled me to stop abstaining and take the sabbatical. How has this occurred?

The Dance/Movement Therapy Department was first introduced to Movement Pattern Analysis in the autumn of 1999, as I was transitioning from Acting Chair to Chair. Movement profiles were prepared for faculty and staff.¹ I was concerned to manage human resources well. I found that my ability to understand these resources was enhanced significantly through Movement Pattern Analysis (MPA). As Warren Lamb explained to me, "You can't change what you're given, but you can change how you utilize what you're given." My MPA profile and those of my colleagues are "givens." In the years since our first team study, I've been learning about what I've been given and what my staff has been given so that I/we can utilize these strengths to the best of our abilities.

To prepare everyone for the transition that occurs with my sabbatical absence, another team study was commissioned.² I'd like to share what I have learned about myself and my team through MPA and why I believe that this is an incredibly powerful tool to assist in the redistribution of resources in any workplace. Before I go into detail about the results of our team building, there are important principles that must be discussed.

Principles of Movement Pattern Analysis (MPA)

1) There is no single "right way" to do any job. Each person has his/her own way that is manifested in movement behavior. MPA provides a framework for describing this characteristic pattern of action initiatives.

This Framework provides language that has assisted us in understanding and depersonalizing our awareness.

2) MPA profiles are idiographic. Individuals are not compared to a 'normal' or 'ideal' profile.

This principle stands out to me. Other consultants and management leadership programs had established norms and competencies that described the 'ideal' way to manage a team. With MPA, my team and I don't have to strive to match an 'ideal' or to be different from who we are. Now we have the opportunity to maximize our potential by applying awareness of not only our own profiles but also the composite profile of the team.

3) To get the best from an individual, the MPA profile must be appropriate to the job and the team. It is a question of molding the job a little and molding the person a little.

All my team members can now recognize and identify their Action and Interaction preferences; they are aware of their own strengths and weaknesses. This helps me to assign tasks to meet the strengths of an individual. It also allows the individual to establish realistic performance expectations for themselves. Team members also know whom to turn to for assistance when faced with a challenging assignment.

4) To function effectively, a person needs some opportunity to exercise interaction motivations appropriately.

Understanding interaction styles has been incredibly important for our team. For example, my expectations for my administrative assistant shifted dramatically once I began to understand that he is not inclined to take the initiative to communicate but needs to be drawn out.

Team Profile

We are a team that takes initiative to be thorough and well-informed, then carries this preparation forward into timely action. The team has a tendency towards impatience. My strong intention-orientation serves as a check and balance, so that information is not acted upon before it is adequately evaluated. The team can jump into action before deliberation, and I am often called upon to use my determination to make sure that the middle process of decision-making is not skipped.

We are a truly effortful group, which translates into being assertive, hard-working, and maybe a little too ready to take things on. Individuals are consistently high in dynamism, and this readiness to work at an intense level is one reason we have been successful. We also tend to be high in identifying, which creates an easy, casual exchange among members, with many things being sparked off spontaneously.

We are a team that is challenged by our interaction patterns; we are predominately private in Committing. This means that individuals may act independently, without letting others know. This can lead to duplication of effort as well as to things being implemented before they have been approved by the

Chair or the faculty group. To counteract this tendency, many changes have been implemented.

1) Commitment-oriented teams find meetings tedious (they prefer *doing* to *discussing*). Consequently, team meetings with all six members of the department staff occur once or twice a month rather than weekly. While reports from individual team members are required once a month, these are only discussed in group meetings when information is essential for the entire team.

2) Each meeting follows Robert's Rules of Order. This provides a formal procedure for open discussion, determining group consensus, and assigning responsibility for implementation. Based upon his profile, my administrative assistant was made responsible for making sure that meetings abide by these rules.

3) Notes from meetings are formally taken and distributed to all team members. This task was assigned to a part-time faculty member on the basis of her profile strengths.

4) As Chair, I delegate leadership for parts of team meetings when a team member's strength can facilitate that stage of the meeting.

5) The team as a whole keeps a check list to make sure that all the Action Motivations are being addressed. This helps to prevent "group think" and to ensure that important aspects of the decision-making process are not neglected.

Conclusion

My sabbatical, along with maternity leave for another staff member, has meant that there are big changes in the human resources available for our Department. Nevertheless, the team study showed that the overall action profile was relatively stable, even with team members coming and going. This helped to assure me that the full spectrum of decision-making tasks would be covered. I have had concerns about interaction, but now feel confident that team members know their strengths and weaknesses and can choose to collaborate when making important decisions during my absence. The application of MPA has helped me prepare my department for a shift in resources. And this in turn has allowed me to let go - and go. I am a sabbatical "abstainer" no more!

Endnotes

1. Seeking to improve teamwork and facilitate the transition to my departmental leadership, seven faculty and one staff member had their movement profiles completed by Calvin Jarrell, then an intern with Warren Lamb Associates.

2. Since March 2007, Carol-Lynne Moore has created the remaining profiles of my current team - six faculty and staff in all. She also analyzed the composite team profiles, with and without me, along with "skeleton teams" that would be responsible for running the department in the summer and autumn terms.

Susan Imus

Choreutics Revisited & the Laban "Rings"

(Part 1)

(Sally Archbutt MPhil, our regular columnist, continues her analysis of Laban theory and practice. For many, choreutics proves to be perplexing and inaccessible; we therefore welcome these insights). Ed.

Introduction

My first reason for writing this series of articles is that a number of people who have known of my long standing interest in, and experience of Laban work and movement training, have asked me questions about the spatial aspect of movement study, such as the following:

*What is the difference between a 'Scale' and a 'Ring'?
What is a '3 Ring' ?
What do the numbers of the 'Rings' mean?
How many different 'Rings' are there? How many 'Scales'?
What is the meaning of the term 'Space Harmony'?
What is the purpose and relevance today of experiencing and studying the Laban 'Scales' and 'Rings'?*

In order to be able to answer such questions simply, yet in some depth, I felt a need to take a fresh look at Rudolf Laban's own point of view, as expressed in *Part I* of his book *Choreutics* (1966). In exploring this again, I found passages that I needed (and still need) to read over and over in order to understand their meaning more deeply. This brings me to my second reason for writing these articles, which is to try to be of help to people reading *Choreutics* for the first time, and who may be confused by some of the language and terminology, or feel somewhat daunted and overwhelmed by the richness of its vision, ideas and perspective. This is partly to do with the particular language Laban uses, which needs to be understood as partly individual, partly 'choreutic', and partly historic - in relation to the language used when I trained, as distinct from that used today (of which I have little knowledge).



Sally Archbutt

My first practical experiences and awareness of the terms, 'scales and rings' was through attending classes with Lilla Bauer and Sigurd Leeder, and then at the *Art of Movement Studio* with Lisa Ullmann, Laban, and Sylvia Bodmer. Practice always came first and theoretical considerations later. I also learned a great deal from questioning and discussion with other students at the AMS, and much later through private talks with Lisa and Laban, Hettie Loman, Sylvia Bodmer and Albrecht Knust. My questions at the time were mostly concerned with facts and not philosophies.



Sally Archbutt

To have asked me such questions (years later) it is obvious that the people concerned must have had an interest in movement and dance, some practical experience of Laban work and a desire to increase their knowledge.

Their age, fields of work and reasons for asking were varied. In order not to go over old ground covered many times, in this article I shall assume a certain level of knowledge of Laban terminology used in discussing the spatial structure of movement. This includes, for example:-

The 'Kinesphere' and the 27 'signal' points used in plotting spatial pathways.

'Dimensional', 'diagonal', 'diametral', 'axial', 'peripheral', 'transversal' movements.

Names of the basic geometrical planes ('door', 'wheel' and 'table') and solids ('octahedron', 'cube', and 'icosahedron').

'Trace-forms', basic 'shapes', 'tensions', 'oppositions'. 'Effort'.

I shall also assume at least an intermediate level of practical movement/ dance ability and the capacity to read diagrams and visualise and translate them into kinaesthetic bodily terms.

Our mental functions employ geometrical symbols to express orientation in space, but generally our feeling does not understand living movement within geometrical plasticity. Man can accustom himself to seeing and feeling the two different views of body and mind simultaneously. This united perception demands training. Bodily we can make use of this knowledge when concerned with the training of expressive movement. Laban (*Chor.* p.88)

Before I embark on my answers to the specific questions asked, I think it will be helpful if the reader gives some thought to the meaning of certain words, especially:

'Choreutics', 'Harmony', 'Circle', 'Equilibrium', 'Rhythm'.

a) Choreutics:

Choreutics is about much more than space and movement in space. It is about movement observation and analysis and the notation of movement. Laban's definition of *choreutics* is: '... the practical study of the various forms of (more or less) harmonised movement'.

Laban also speaks about 'acquiring choreutic motor experience', which includes 'practical experience of the different shapes and configurations stemming from our inner life', i.e. 'Effort' shapes. He also stresses that:

'It is only necessary to look at form and dynamic stress from two distinct angles in order to comprehend the enormous number of possible combinations.' (*Chor.* p.36)

b) Harmony:

It is important to think about the meaning of the word 'harmony' and related words such as 'harmonious' and 'harmonic'.

'Harmony' is a concept that is used frequently by Laban in

Choreutics. There are several dictionary definitions of the word, notably: 'A fitting together of parts so as to form a connected whole; agreement in relation; a normal and satisfying state of completeness and order in the relation of things to each other.' (Chambers). Also (of music), 'A simultaneous and successive combination of accordant sounds'; and 'The whole chordal structure of a piece, as distinct from its melody or its rhythm'.

What does Laban think of as 'harmonious movement'? There are several clues:

'It is obvious that harmonious movement follows the pathways that are most appropriate to our bodily construction'. (Chor. p.26).

He speaks about: *'natural sequences in space ... basic sequences based on natural movement which corresponds to the structure of the body.'* (Chor. p.45) He also speaks about 'economy of effort' and 'equilibrium':

'The wish to establish balance through symmetric movements is the simplest manifestation of what we call harmony. The aim of this is not merely to keep the body upright, but to achieve a unity of form, a wholeness, a completeness'. (Chor. P.90)

There are 'general harmonies' and 'personal harmonies'. There is 'space harmony' and 'effort harmony'. The word 'harmonic' is also used many times and in many combinations in *Choreutics*, and has more specific technical meaning, as in music, to which Laban often draws parallels. Thus we read of:

'Harmonic Pathways', 'Harmonic Order', 'Harmonic Circles', 'Harmonic Relations', 'Harmonic unfoldings', 'Knowing the rules of harmonic relations we can then control the flow of our motility'. (Chor. p.25).

c) Circle:

Laban was concerned with *'the wisdom to be found through the study of all the phenomena of circles existing in nature and life'* (Chor. Preface).

In nature circular events are thought of as 'cycles'. In mathematics the passage of growth of plants has been analysed to form a spiral. Bodily trace-forms are regarded as plottable 'chains' of different kinespheric links. The outlines of bodily trace-forms are always curved, since movements of the limbs are conditioned by their joint attachments.

'A sequence of movement creates pathways in space. These paths can be closed lines, which may be called 'circuits' or 'rings', or open lines or curves which lead from one point of the kinesphere to another'. (Chor. p.21)

'Trace shapes can be understood in two ways - from the observer's space point of view (outer), or from the performer's kinaesthetic, bodily point of view (inner)'. (Chor.p.85)

'... to understand and remember a trace form, it may often be useful to know what we shape, or to know what familiar contour the shape of the trace-form resembles ... Movement is man's magic mirror reflecting and creating the inner life in and by visible trace-forms, and also reflecting and creating visible trace-forms in and by the inner life'. (Chor. p.100)

Movements do not have to be tied to the kinespheric 'scaffold'. Movements not bound to definite, observable kinespheric points and spatial harmonies, Laban calls 'free inclinations', and points out that 'for a great number of modern dancers, inclinations have a kind of individuality and they use them intuitively with remarkable freedom'. He spent much time pondering how to notate 'free inclinations'.

d) Equilibrium:

The dictionary definition of 'equilibrium' is 'a state in which opposing forces or tendencies neutralise each other'. However, it may commonly be thought of as 'balance', 'stillness'. In *Choreutics* Laban says: *'it is surprising to realise that our conception of equilibrium is filled with a number of delusions'* (p.89). Laban's concern is not with balance as security when maintaining a position, but with *stability*, which he regards as: *'a tendency to relative quietude which is equilibrium'*. Mobility on the other hand he calls: *'a tendency towards vivid flowing movement leading to a temporary loss of equilibrium'*. Every movement is a composite of stabilising and mobilising tendencies. *Mobility* may also be thought of as the courage or daring to become unstable, unbalanced, to temporarily lose equilibrium. *Stability* may be thought of as possessing the power and means of recovering equilibrium. They both depend on the ability to control the flow of movement by either 'freeing' it, 'letting it go', or 'binding it', restraining it.

The word equilibrium, although linked with notions of equality and balance, has other connected ideas such as contrast, opposition, completion, harmony.

Equilibrium through asymmetric movements has many aspects. Asymmetric movements must necessarily be completed by other asymmetric tensions or moves (Laban, Chor. p 90)

Laban also speaks of *'equilibrated forms'*, i.e. those found to exhibit balance and harmony or designed to provide this experience. In Europe many folk dances provide perfect examples of 'equilibrated form', with their locomotive dimensional spatial balances of forwards and backwards, to right and left, clockwise and anti-clockwise in relationships and directions of travel.

e) Rhythm:

There are many aspects of 'rhythm', many things one could say. Rhythm is to do with accentuation, repetition, frequency, order and timing, with patterns of recurrence. The word may apply to actions, words, sounds, units, motifs, passages. Rhythm is what gives a being or happening its life. It is how we recognise life itself. Rhythm is normally thought of in terms of patterns of sound, of 'beat' and time-signature in music, or of patterns of drumming, in other words, of *audible rhythms*. But there are also patterns of movement in space. *Space-rhythms for the observer* may be thought of as *visible*, as distinct from audible. *For the performer* they may be identified as *kinaesthetic, muscularly felt, tactile rhythms* - neither visible nor audible.

In movement there are *action-rhythms* used for efficiency and economy of effort in work and sport, which involve things like swing, momentum, force and leverage to mechanical effect. There are also special *space rhythms*, which arise from variations in the sizes, shapes, directions and involvement of body parts, in activities like dance where movement is used as an art form, or as a form of play or entertainment.

Laban also speaks of space-rhythms as 'polygonal rhythms':

Polygons are circles (kinaesthetic pathways) in which there is spatial rhythm as distinct from time-rhythm. A triangle accentuates three points (directional changes) in the circumference of a circle, a quadrangle four points, a pentagon five points. Each accent means a break (change) in the circuit line and emergence of a new direction. (Chor. p 26)

This is the notion that the size and nature of different types of kinespheric links form different space shapes and rhythmic patterns which can be consciously studied and composed for different purposes, artistic, educational or therapeutic.

Movement rhythm most importantly depends upon how movement is divided into sections mentally and made sense of. It is about phrasing. It is about finding for each rhythmic pattern the special character and mood which will integrate it into a purposeful whole.

The following parts in this series of articles will concentrate on giving specific examples of the various Laban 'Scales' and 'Rings'. It will necessarily be in several parts as there are so many of them.

As I am no longer able to demonstrate practically, I shall explain through the use of diagrams and in some cases the simple kinetogram of a 'scale' or 'ring'.

In Laban's book *Choreutics* there is much use of the numbering of movement inclinations, particularly in Part II. As a dancer I have always found trying to remember numbers difficult and off-putting. Therefore I shall only use those I have myself found absolutely necessary in understanding and remembering the spatial facts of what a particular scale or ring actually *is*. In other words, "What is the order of its movement sequence?"

The labels used to identify the 26 kinespheric surface locations are the 26 direction signs of Laban notation. Each kinespheric

link in a trace-form is identified by 2 notation signs, which indicate the start and finish of that link in the chain of movement. A movement link may also be identified by a number and expressed as an equation, which refers to its order in a particular movement chain, e.g.



Numbers may also be used to label the surface locations. In my day they were numbered in the order of the end of each of the 12 transversal movements of the *Right A Scale*. I shall continue to use these.

The title of the next part of this series of articles, (Part 2), will be:

The Laban Scales and Rings : A practical aspect of dance technique and training in the art of movement.

I hope these articles will be regarded as open to correction, expansion and discussion and not as a definitive or comprehensive accounts.

Sally Archbutt

Choreutics: A Rational Structuring

(Dr Alan Salter is well-known for his scholarship and has contributed to the Guild Magazine for many years – not least on the topic of choreutics. He is the author of 'The Curving Air' and is now a psychotherapist having begun his dance career in the theatre with Christa Haring. Alan was on the staff of Goldsmiths College for a number of years). Ed.

Preamble

Consider the night sky, the Milky Way and the scattering of stars so irregularly patterned. No problem this for early religions which could happily see giants and serpents. But for the monotheisms of perfect gods, how confounding that the very heavens have all the quirks of an accidental spillage. Certainly we seek order and symmetry: as Kant and the later structuralists might say, our minds just are that way. In evolutionary terms, forming practical hypotheses and seeking rapid if inconclusive confirmation of regularities would have been an effective survival strategy.

The philosophers of ancient Greece were clearly awed and delighted when order gradually emerged in their understanding of the world. How astonishing that lengths of three, four and five make a right angle, that dividing a plucked string in simple ratios provides harmonic notes. And to accompany these empirical observations were the geometrical concepts of regular figures. Small wonder that Xenophanes declared god must be spherical for what other shape could be perfect. Equally against anthropomorphism, Spinoza was to remark that a triangle would say that god is eminently triangular, but as far as I know the 'Art of Movement' never succumbed to an icosahedral deity (though I suspect some of its students felt iconoclastic urges).

At the most general levels there are serious, if peculiarly assorted, modern attempts to link form with significance in

ways that are part empirical, part exotic. Examples come from architecture (Critchlow, sacred geometry), biology (Sheldrake, morphogenetic fields) and physics (Bohm, implicate order). The ultimate question with all such varied attempts is whether they are founded rationally in nature or the study of human psychology and culture, or mystically in religiosity and a belief in supernatural entities. The former requires to be demonstrated, the latter rests on faith. This article argues that, in our own field at least, the natural is enough and in no way denies us aesthetic values or indeed our evident irrationalities and a sense of the spiritual.

If choreutics is not to be strangely enshrined as mystic gesture (as if dance trace forms are aesthetically self-sufficient, disembodied, detached from the profane body by religious or neurotic taboo) we must sustain its claims to be a reasoned account and perhaps look in a scientific spirit for it to be adequate, testable and fruitful.

Mysticism

The regular solids - tetrahedron, cube, octahedron, dodecahedron, icosahedron - have long appealed as candidates for some fundamental role. Similarly the deep reluctance of religion to discard the circle as perfect design in explaining astronomical observations is well known. Any amount of earth-centred epicyclical complication was

bearable until the elliptical sun-centred system was confirmed by Kepler only after he abandoned great efforts to define the placement of the celestial spheres using the regular solids.

It is true that real crystals can have their structures reduced to simple forms, that regular polyhedra are used in engineering, may be created molecularly, and sometimes occur as mathematical models. It is also true that their scientific importance is small. Nature is regrettably lacking in such tidy objects and there is a well-that's-how-it-is quality about the natural world. Of course how-it-was conditions the present and the so-called 'anthropic principle' merely confirms that our present implies a particular past. But tidy it is not, and the yearning for symbols of eternal meaning is disappointed.

There is no disputing that the regular figures have sometimes been assigned a greater significance. Their elaborated geometry was explicitly celebrated by the Pythagorean brotherhood, of much influence some two and a half millennia ago, which had links also with the nature-centred (organic and fertile rather than geometric and cerebral) rituals of Orphism and the Mysteries, and sought purification of the transmigrating soul. Mystical geometries have a perennial appeal, as in astrology and freemasonry, and nowadays appear also in neo-pagan symbols, in 'pyramid power' and 'meridian healing'.

The rich vein of classical mysticism certainly connects with choreutic configurations and this has been well explored and made salient by Gordon Curl ('Philosophical Foundations', *Guild Magazine* 1966-69). For brevity, subsequent references are confined to my own relevant contributions - many other sources could be added). More generally in Greek philosophy is the opposition between permanence and flux, between the static and ec-static, duration and change. It is echoed in the contrary sympathies of Platonic forms and Aristotelean teleology, made paradox by Zeno, and appears in many systems of thought including those of India and China. Both poles, like those of Apollo and Dionysus, claim connection with ultimate reality and with divinity.

The history of sacred dance whether as theistic glorification and prayer or magical invocation and compulsion requires no emphasis. According to their beliefs and purposes, shamans and sufis dance and so do the followers of Steiner and Gurdjieff, and there is much opportunity here to investigate in a scientific spirit the relationship between movement and experience. Clearly such dance can help to engender altered states of mind, and the connection is essential if movement study can be relevant to the education of sensibility and emotion or in therapy.

The fixed order of the polyhedra leads toward a sense of constancy, of the eternal. In contrast is the celebration of the geometry of arc and spiral. These have an at least equal mystical tradition and symbology. From Thales and Heraclitus onwards are those whose metaphysics lies not in the crystalline but in the fluid elements, in flowing streams and vortices. In art, balance and construction play off against mobility and action: aesthetically it is one aspect of the tension between classical and romantic.

It might well be argued, for example, that Laban consistently matches any priority for the crystalline with an at least equal emphasis on dynamic flux, the trace forms of gathering and scattering, the surfaces of inward, outward and lemniscate.

The icosahedral points may best be regarded as not much more than necessary props to a description of movement which only ever approximates to a fixed geometry and which is most characteristically fluid when circumventing such axes.

Rationality

What attitude Laban himself had to these matters is of historical interest. But the practical question is rather how we are best to understand, develop and use this material. We have two possible grounds for interest in choreutics, one mystical the other naturalistic. The latter can be given a fairly straightforward account and needs no further entities (in Occam's sense) for explanation.

The morphology of the human body defines three axes and planes which are also those from elementary geometry used in all practical circumstances. Three dimensional directions are immediately evident with in-between diagonals and planar diametrals. Where such directions meet the envelope of reach, the kinesphere, immediately gives approximations to octahedron, cube, and icosahedron respectively. This spatial description underpins most analytic and notational needs. We can record, for example, our gestural interactions whether extended or intimate, some such being culturally fixed signals but others embedded in a common spatiality still not fully clarified ('Structure, Substance & Semiotics', *Dance Studies* 4.81).

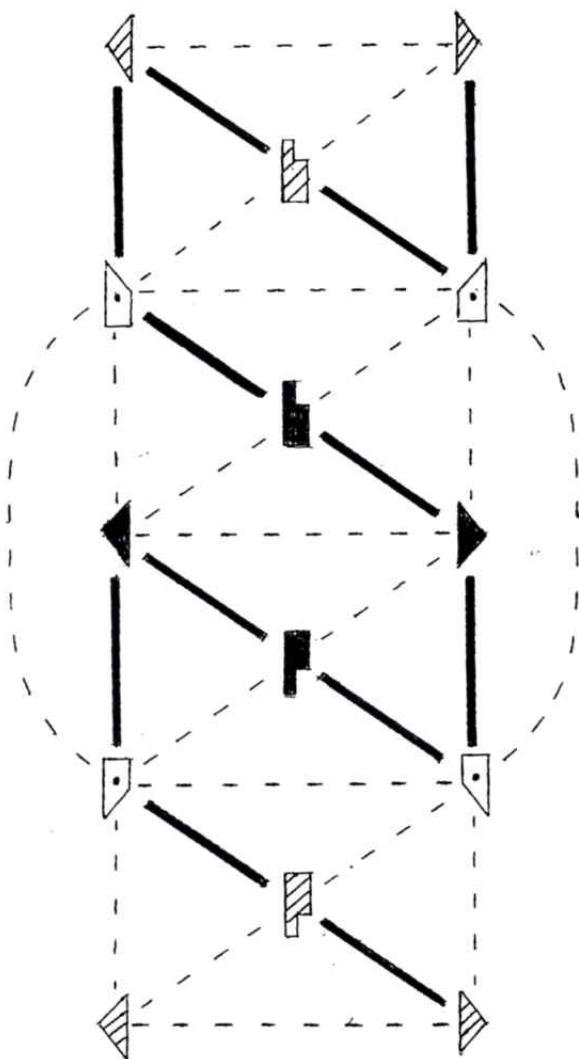
The further issue is that of practical choreutics, of performing sequences and scales. Does this require a mystical explanation or can a sufficient account be given without? Neither explanation gives any guarantee that such activity is excellent training for dance as art, though a naturalistic account is likely to be more relevant.

If a scale performance is examined in detail, a non-mystical account is entirely adequate. For example the RA standard transversal scale begins in a distinctly closed and somewhat backward situation (the right hand towards left-back) and the larger strain is relieved by movement to somewhat open but emphatically high (high-right); again the larger strain is escaped (to back-deep), but this in turn creates a new physical motivation (away from back to crossed left-forward), and so on. It is a fairly complex physical exercise based on a regular pattern of kinaesthetic perception and compensatory action (the complete scale is lb-hr-bd-lf-dr-bh-rf-dl-fh-rb-hl-fd-lb).

Part of Laban's programme was to escape the limitations of history and style embodied in fixed dance units, 'steps'. But the body training of dancers requires some formulae and repetition. One cannot just say 'Move about a lot' or 'Try this, whatever it was'. The (dubious) analogy with music encouraged a vocabulary of scales and intervals: and for choreography to develop some conceptual apparatus is necessary. The objectivity and stylistic neutrality of the choreutic scaffolding made it a plausible basis for both practice and analysis. The modernist aesthetic slogans 'man the measure' and 'form following function' aptly suited the whole project of a mastery of movement applicable to life.

Applications

Theatre, work and education have been major areas but even here the essential insights require urgently restating. Our maladjusted attitude to our own bodies and to the whole natural world are potentially catastrophic ('The Body Ideological', *Guild Magazine* 1.06). In many more specific areas - from the research importance of embodied action in



1. Peripheral

(with an ohp) of spatial patterns. Using a set of transparencies with overlays it was easy to demonstrate the configurations and rules and, by simply turning the sheets, the symmetry operations involved. Scales such as RA form a set in which the same choreutic shape is variously fitted to the body (e.g. exchanging left and right gives LA). Such mapping (cardboard planar models are also easily made for stringing circuits) helps translation to performance as well as understanding.

Again it is important to recall that Laban's account of space contains many 'non-crystalline' concepts. For example, he describes how directions are associated with varying degrees of control and stability (dimensions) versus mobility and freedom (diagonals). Most importantly, space is not a neutral homogenous volume of interest only as the backdrop to an array of cardinal points. Rather it is deformed by tension and nucleation so that equal distances are effectively different in different kinesphere zones (a 'rubber sheet geometry').

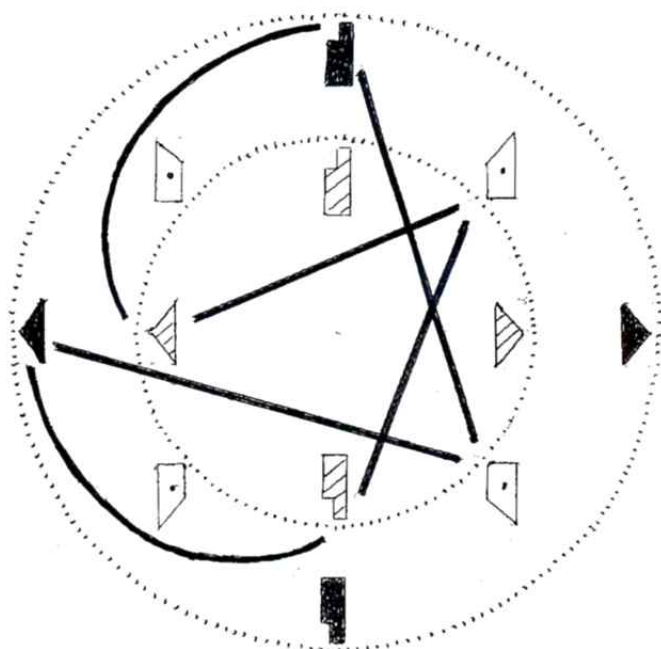
With training it is not too difficult both to observe and to experience such dynamic aspects. For the benefit of the less sensitive and the sceptical, they can also be demonstrated experimentally. A study of ergonomics provided an opportunity to devise a series of experiments to demonstrate such effects on perception and movement ('Proximal Zone Structure', MSc Birm.73) which are also important at functional interfaces.

All movements, not only choreutic circuits, can be visualised as trace forms in space. Such 'smoke trails' can be aesthetically pleasing in themselves and the flat proscenium view is adopted by the resemblance based Benesh notation. Laban notation, in contrast, has a formal basis (the booklets 'Perspectives on Notation', Laban 79). Essentially this

perception and cognition to the everyday need for a healthy balance in life - principles and relationships ('Movement and Mind', *Guild Magazine* 73.84) are having to be rediscovered by other approaches. Particularly since the wholesale reduction of creative movement in education (designation varied with emphasis, *Degree Studies in Dance BJPE* 84), it seems that there has never been a sufficient weight of expertise to engage effectively.

To begin, regarding choreutics not as some mystical revelation but as a reasoned system implies that it is capable of development ('Icosahedral Symmetry Operations', *Guild Magazine* 39.68). The purpose here is to identify, systematise and apply the geometrical and symmetry principles involved so as to extend the repertoire of choreutic forms. For practicality a means of mapping rings and scales was found which also made it easy to demonstrate the transformational operations involved. An alternative set of peripheral 12-rings, having constraints similar to the primary scales, was identified which had a spiraloid character (fig. 1). From these were extracted both mixed and transversal (e.g. steepled 6-ring, fig. 2) families of circuits with a variety of interesting performance characteristics.

The mapping device was later developed into a user friendly kit ('Visual Choreutics', *HFA* 73) for the study and teaching



2. Transversal

notation is digital (signs are discrete and discontinuous in themselves and their reference) rather than analogue (pictorial in an undifferentiated space).

As computers began to develop ('Computer Representations', *Dance Theatre J.* 3.83) the considerable potential of Laban notation for both qualitative and quantitative research became evident (and the same may be said of effort study – 'Notes on Effort', *Guild Magazine* 44.70). One might, for example, wish to study job demands on anatomical mobility, and for dancers an historical study of scores would presumably show how much the severity has increased.

It is also possible to accumulate configurations over time to build up an aggregate of movement. This gives a kind of architectural and non-temporal view of performance relevant to functional analysis, for example, in the study of environments or of rehabilitation. Aesthetically, there is a significant interest as a dance or meaningful part of it is represented spatially by a single composite image. Just as individuals have preferred postures and patterns of movement, perhaps a dance work can have a similar underpinning which embodies aspects of its expressive character.

This germ of an idea, with the addition of much else, contributed to a concept of works of art as rather like persons with whom we become acquainted and can develop an illuminating relationship ('Dance and the Quasi-Personal in Art', *PhD CNA 83* –aesthetics but also incorporating much technical development of 'movement study' material). Conversely, we tend to perceive our own lives in a somewhat aesthetic way, achieving a style, retelling experience so that meaning and sense emerge, making events seem less arbitrary and more part of an existential whole. This broad idea fuses with the specifics of performance in the concept of 'Expressive Behaviour Therapy' (*Guild Magazine* 2.96) which I am presently concerned with, thus carrying something of dance on from an abruptly ended career.

Conclusions

It would be dishonest to evade the question as to how useful choreutics might be. I hope I have sketched a strong general case for the appreciation of the space in which we act and express ourselves and this seems to me Laban's great achievement in this aspect of his work. To put the question narrowly, is choreutics of use in the training of dancers or the creation of dance works? In my book on dance and its making (*The Curving Air*, HFA 77) there are chapters on Design and on Dynamics (the salient concepts for me as a choreographer), and Movement Study was treated separately. My feeling is that Laban's space theory is most interesting in its non-crystalline features, and that the specific rings and scales are best appreciated as devices which can contribute to training, partly for body action and sensation, partly for a clear and systematic sense of spatiality. They have, I think, some relevance to dance analysis and to other fields such as therapy and symbolism for undoubtedly shapes and qualities carry meaning.

Dance that is 'pure, abstract' can deal triumphantly with the elements of movement as self-sufficient content, though inherently allusive and metaphorical in performance. Literal attempts at 'space and effort dances' might be given an esoteric significance but seem a misunderstanding aesthetically (and this sometimes lead 'educational dance' astray). Great choreographers clearly learn to transcend the

narrow idiosyncrasies of style and to master the spaces of gesture and staging in a general way. Laban's account dealt with fixed styles, conventions and language-like shapings simply as particulars within the inherent qualities of kinespheric space.

Here an entirely artistic approach would have shown how choreutics can inform in a general way the practical choreographic understanding of design, mostly visual but part kinaesthetic. This includes elements such as lines that penetrate, circumvent or parallel, active surfaces and volumes, separations and densities, and such processes as balancing, focusing and dispersing, reflecting, reversing and echoing, referring, transforming and reconstituting. This alternative might be more persuasive and valuable, certainly for dancers (though harder to convey succinctly on paper).

Looking at nature, the regular polyhedra are conspicuous by their absence: a better case, from DNA to galaxies, can be made for the spiral. In culture the issue is more balanced perhaps and for thought the polyhedra are useful constructs, though orthogonality by itself accounts for much of this in mathematics. Symmetry certainly has a profound appeal which fundamental physics may eventually justify, and it is not too difficult to see how this could arise – admiring the well formed perhaps developed through evolutionary sexual selection. Throughout nature much seems contingent, of barely statistical regularity or even chaotic: not surprising then our human search for explanation (however implausible) and order (however contrived) to fend off the unknown and arbitrary.

So what about the mystical? Undoubtedly there have been esoteric beliefs involving 'crystalline' regular forms, magical numbers and geometries. These beliefs are, of course, a legitimate field of study, and choreutics gains an interesting perspective. Laban was aware of this tradition and the temptation to go wholeheartedly along such a path must have been considerable. He was born into the heyday of spiritualism, of fraudulent mediums and earnest and eminent researchers such as Lodge and Crookes. His youth coincided with the Hellenism of Duncan's free dance, with Theosophy and The Golden Dawn, the psychic in art from Symbolism to Dada and Surrealism: mystics and magicians such as Ouspensky and Crowley would become prominent. There is always a ready public, now seemingly resurgent along with religious fundamentalism, for anything supernatural (with recent nonsense ranging from prophetic bible codes to holy images seen in flames: but the *Centenary Symposium* included only a single reference to meditation – Report, *Laban* 79).

The cost of mysticism would have been exclusion from the mainstream of progress in the arts and sciences and isolation in a closed community of belief. It is also hard to see how Laban's social and political concerns, particularly his practical contributions to well-being, endorse occult preoccupations. His definitive book *Choreutics* (initially 1966), peculiar though its subject may seem to be, is grounded in rational presentation and naturalistic argument.

It is this latter viewpoint which I believe is the better. I also think it is the only attitude towards Laban's theories that will allow choreutics to be more than an arcane curiosity and make continuing development and application possible.

Alan Salter

'Images' & 'Aspects' in Dance

(References to 'observation' feature fairly prominently in our Magazine - whether in movement analysis, dance, choreutics, effort, cosmic events or even - more recently - in computer technology. In keeping with this interest, our editor offers a few tentative reflections on the complex notions of 'seeing' and 'seeing-as' in dance and the arts.)

Aspects:

Rather like Andrew Lloyd Webber's *'Aspects of Love'* - with its romantic entanglements, where *'Love Changes Everything'*; so with 'aspects' of dance, we find ourselves in a complex world of 'seeing' and 'seeing-as' - where 'seeing-as' *changes everything!* In the words of Ludwig Wittgenstein, (arguably the greatest 20th Century philosopher), 'seeing' is a tangled concept and categorical distinctions have to be made between 'seeing' and 'seeing-as'⁽¹⁾. Nowhere would this seem more apposite than in the arts - where aspects and images are manifold.

Seeing:

'Seeing', by common consent, is associated with objectively perceived phenomena: we *see* a tree, a house, a vehicle, a rough sea, a starry sky, a human body moving. Our perception leads us to *believe* that these are *real* things and events. What may not be so apparent is that 'seeing' requires a conceptual framework to succeed - it is not merely a retinal sensation; '*seeing is an experience*', whereas '*a retinal reaction is only a physical state - a photochemical excitation...*'. It is said that '*there is more to seeing than meets the eyeball*'⁽²⁾ and that 'more to seeing' is a *fund of concepts* which underpins our ordinary perceptions.

To see a 'tree', as such, is to possess a *concept* of a tree - with all the associations we already have of trees; to see a 'starry sky' is to have some conception of sky, stars, space, distance, size, brightness. What is surprising, is that a *change of concept* can miraculously change what we see. Imagine returning to our base from a day's *safari* in the tropics when, in the half-light, we see a long curving object on our sleeping-bag. We immediately retreat thinking it to be a venomous snake - only to discover under torchlight that what we see is a cast-off leather belt. Our *seeing* - with the concept - has changed; fear has changed to relief - and amusement! In the words of Wittgenstein: '*we interpret it as we see it*'⁽³⁾.

Seeing-as:

But there is a related species of 'seeing' which also changes our responses - one which relies less on the *belief* of an object's reality than on our own *imaginative* participation; this is the experience of '*seeing-as*' - with its momentous implications for our encounters with the arts. 'Seeing-as' we would have to acknowledge goes far beyond what is given in perception; it requires a capacity not usually associated with factual seeing. But before we ask what precise implications this 'seeing-as' has for the arts, let us remind ourselves what Wittgenstein has to say when he refers to 'seeing-as' or seeing 'aspects'.



Take the 'aspects of a triangle', he says; these can be seen: - '*as a triangular hole, as a solid, as a geometrical drawing; as standing on its base, as hanging from its apex; as a mountain, a wedge, as an arrow or pointer, as an overturned object which is meant to stand on the shorter side of the right angle, as half a parallelogram, and as various other things*'. We 'see an object

according to an interpretation ... it is as if an image came into contact, and for a time remained in contact, with the visual impression'⁽⁴⁾. Now apart from the fascination of seeing so many aspects when literally faced with three connected lines on a piece of paper, Wittgenstein's notion of an *image coming into contact with the visual impression* has considerable significance for the observation of dance. Let us first take a few examples from the wider field of the arts.

'Hamlet, remember me':

When, unremarkably, we go to the theatre to see (say) the play *Hamlet*, we have little difficulty in distinguishing between our literal 'seeing' and 'seeing-as'. We literally *see* the proscenium-arch, the curtains, the heads of folk in front of us, the clusters of lanterns, the speakers, the painted scenery and canvas backdrops, the cyclorama, the dry ice, the elaborately dressed actors moving about, the *papier-mâché* soldiers' armour, the fabricated rooms, furniture, polystyrene gravestones, a skull, cardboard crowns and coronets and the like. But we know that we do not go to the theatre to see such mundane *material* objects; we go to the theatre to be *transported* into another world - a world of '*seeing-as*'. We *see* the stage *as*: the battlements of *Castle Elsinore* shrouded in mist; we *see* the actors *as* soldiers, officers - and Prince Hamlet and his friend Horatio on the turret; we *see* an apparition *as* the ghost of Hamlet's father. And as the drama unfolds, we *see* stage-sets *as* embellished regal state-rooms, statues, an outdoor scene in Denmark, a formal garden, a stream, a churchyard, a grave, grave-diggers, and oh yes! the Court Jester Yorick's skull! We see actors variously *as*: - a melancholy Hamlet, a demented Ophelia, a murderous King and Queen, a pompous Polonius and a distraught Laertes. '*Seeing as*' and its cognates '*hearing as*', '*feeling-as*', '*as-if*' (after Kant⁽⁵⁾), have taken over from the realities of ordinary life - actual physical space and time; we are in a different world of imaginal time, space and events! Without doubt, the role of the arts is to *trap the imagination* - and this it does in painting, architecture, literature, poetry, music and of course in the dance. We enter the world of *Hamlet* and experience it *from within*; we identify with its characters, we feel their emotions, their trials and tribulations, we empathise; but we know that without such '*as-if*' involvement the work of art would not come into being for us; we would be left high and dry in a mundane material world of everydayness - imaginative ecstasies would be denied us. Perhaps further examples would remind us of those '*seeing-as/hearing-as/feeling-as/as-if*' experiences in the arts - for each appears to possess what we might call: its own major 'aspect-modalities', its own virtualities, its own domain of '*seeing-as*'.

Aspect modalities in the arts:

Music, for example, provides us with a very powerful aspect-modality of *movement*: we hear harmonies *as* rising and falling, expanding and contracting, *as* having direction, momentum, propulsion, disintegration - where for the scientist, such movement does not exist - in reality! Melodies, harmonies and cadences provide powerful emotional *aspects* - for when we listen to most non-programmatic music we may experience (in imagination): triumph, despair, melancholy, excitement, serenity and turbulence. '*Hearing-as*' has taken us into an auditory realm quite different from the scientific realm of vibrations and sounds which *actually* greet our ears. Images of *movement* and *emotion* have come into contact with the music.

In painting, when contemplating a Cezanne interior, our kinaesthetic imagination is engaged: we find ourselves 'bumping about those rooms, circumnavigating with caution those menacingly angular tables, coming up to those persons that so massively occupy those chairs and fending (ourselves) off with (our) hands ...' (6); yet the painting is a mere flat canvas covered with oil paint smooches! A kinaesthetic image of *bodily orientation* has come into contact with the painting.



Canterbury Cathedral Spires

In architecture, 'the West front of Wells Cathedral ... seems not to be resting on the earth but floating ... weightless ...' (7); church spires appear *as-if* they were arrows aimed at the Almighty, carrying the whole church with them: all scientific absurdities, but nonetheless significant aesthetic aspects - doubtless calculated by the architects! Images of *weightlessness*, *trajectory* and *worship* have come into contact with the buildings.

In poetry, we are reminded that "*It is difficult not to experience John Donne's Holy Sonnet ('Thou Has Made Me') from within*", as if we were the speaker rather than an outside observer. The reader is so drawn into the world of the poem that at times it is *as-if* we inhabited the same body as the poet, experiencing and expressing emotion on his behalf, living it "*according to a certain imaginative mode*" (8). Our own persona has given way to a poetic persona - images of *identification* and *empathy* have come into contact with the words.

'Seeing-as' in dance:

So what of the dance? Does it too subscribe to such aspects and images? Undoubtedly, we have no difficulty in being transported into other worlds when we witness such narrative ballets and dances as: *Romeo and Juliet*, *Giselle*, *The Sleeping Beauty*, *Swan Lake*, *L'Après-midi d'un Faune*, *Apollo*, *Agon*, *Night Journey*, *The Prodigal Son*, *Ghost Dances*, *The Green Table*, *The Rite of Spring*; but what of the more abstract moments in those works - and indeed of those entirely non-narrative dances as a whole? Are we transported by such abstractions into a world of 'seeing-as', or are we so tied to the *realities* of steps, gestures, turns, travels, gatherings, scatterings, contractions, release, falls, trace-forms, points, polygons, scales, rings, girdles, efforts etc., that we fail to transcend these elements? Are there no images which come into contact with our visual impressions of the dance?

Professor Susanne Langer assures us that there are, for she distinguishes between the *materials* of dance and its *virtual realities* which are *created* for our aesthetic perception. Dancers, she says, create a '*dynamic image*'. 'Everything a dancer actually does serves to create ... a virtual entity. The physical realities are given: place, gravity, body, muscular strength, muscular control ... All these are actual. But in the dance' she says, they disappear; **'the more perfect the dance the less we see its actualities.** What we see, hear and feel are ... the moving forces of the dance' (9) (my bold)

Perhaps no-one captures the 'dynamic image' in dance so convincingly as does Edwin Denby when he talks of the

dancer's 'slow motion grace, that soaring rise and floating descent which looks weightless'. 'No one else in the world', he says, can 'fly' quite as perfectly as does Alicia Markova.



Pas de Quatre

'No one else is so serenely calm with nothing underneath her. In Pas de Quatre she sits collectedly in the air, as if she were at a genteel tea-party, a tea-party where everyone sat down on the air'.

But the sheer realities, Denby tells us, are quite, quite different:

'the leap itself is (an) incredibly difficult thing ... the propulsive strain of the leap must be taken up by the muscles around the waist, the back must be straight and perpendicular, as if it had no part in the effort ... the back muscles have to be kept under the strictest tension to keep the spine erect ... the shoulders have to be held rigidly down by main force, so they won't bob upward in the jump. The arms and neck, the hands and the head, have to look as comfortable and relaxed as if nothing were happening down below. Really there's as much going on down there as though the arms and head were picnicking on a volcano ...' (10)

Markova's ethereal 'lightness' is an image which comes into contact with the visual impression; the strict underpinning realities have given way to an overarching experience of *weightlessness* - yet another illustration of Wittgenstein's 'aspects', Langer's 'virtualities' and Kant's 'as-if'.

Multi-Aspects in the Dance:

Judith Mackrell - an impressive dance critic - reminds us that:

" ... The ... classical ballet can encompass a whole airy geometry of lines and curves. The scrunched-up rolls and thrusting angles of early modern dance can turn the body into hewn granite and beaten metal. The fleeting images in Cunningham's movement can make bodies look like birds, insects, animals or streaks of paint ..."

And Mackrell adds that dance can provide us with:

'... huge body sculptures ... a giant hermit crab emerging from its shell ... an exquisite flower ... a giant fungi ... This concentrated image-making takes to extreme the body's magical power to transform itself ...' But **'Viewers may vary between meaning-hungry souls who flush out drama from every movement and those who focus more analytically on style and technique. Most of us are usually doing both most of the time'** (11) (my bold).

This divergence and conflation of experience is evident in the writings of professional dance critics; they articulate their own *penchants* for or against image-making, 'seeing-as' and its virtualities.

Roger Copeland's imagery is prolific; he writes:

" ... Cunningham is a formalist, but it's hard to think of another choreographer whose works provide a more vivid sense of contemporary urban life. Granted, he never gives us 'stories' about the city featuring briefcase-wielding characters who dash about in the fast track or walk on the wild side. What he offers instead is the dense spatial and rhythmic texture of urban life ... sudden reversals of direction, and unpredictable entrances

and exits. The resulting images capture the unmistakable look and feel of busy people going about their business. In the world of Cunningham's dances, the driving impulse is to hurry up, then stop: race to the street corner, but stop at the traffic light. No need to commission back-drops painted with stop signs. What we see is the deep structure of urban life, not the photographic surface ... his dances ... are also about many things other than the beauty and complexity of their own architecture ...".⁽¹²⁾

Acocella, equally prolific – but profoundly reflective on the involvement of Twyla Tharp with Barryshnikov – writes:

"What she (and he) achieved was a kind of apotheosis of her disorderly order ... Plump-like pirouettes suddenly melting off sideways, grand battements so grand, so forceful, that they knocked the body off balance - not so much, however, that it didn't recover in an instant, and launch itself into some other feat of embattled perfection - and this moreover, while sliding and driving down the beat like an otter down a snowbank; it looked like a dream ... Her work was an idea of America: that you indeed could have freedom and order at the same time. It was also an idea about history: that you could question the past without losing it".⁽¹³⁾ (my bold)

Whilst this account brings us some delightful aesthetic description - choice metaphors and similes, it concludes with some global images and weighty philosophical ideas of 'freedom and order', 'history', the 'questioning the past', and not least - the 'idea of America'; it convincingly illustrates the pervasive nature of Wittgenstein's aspects and images which come into contact with visual impressions – both voluntary and involuntary – which may be 'dual aspects', 'multi-aspects', 'expressive aspects' or even the surprise 'dawning of an aspect'.

Let us suppose that x:

But if we think for one moment that images are the sole prerogative of dance critics, we would be sadly mistaken - for philosophers, scientists and mathematicians alike have employed them with astonishing success in their hypotheses, artificial constructs, devices, counterfeit ideas, contrivances, surrogates, schemas and models; such strategies allow them to proceed to complicated deductions - otherwise impossible. Was it not Plato's supposition that the universal macrocosm was personified in the microcosm of Man, that Kepler's 'harmony of the spheres' provided a key to the solar system, that Einstein's image of 'relativity' illuminated theoretical physics and that Sir Isaac Newton's image of 'gravitation' led to the three laws of motion?

Order or Chaos?

But to return to the dance: was it not Rudolf Laban's image of Plato's sacred solids that came into contact with his visual impression of human movement - launching a whole new conception of 'space harmony' – calculated to bring order to the 'chaos' which he found in man's movement? And conversely, did not William Forsythe's image of classical ballet and choreutics lead him to 'deconstruct' such harmonies and return us to a semblance of chaos - creating what he called 'an aesthetic of perfect disorder'? - where, according to Judith Mackrell:

'all parts of the body become manic with energy ... (by) wrenching classical positions apart at the joints, shoving them off balance and turning them upside down. Dancers didn't simply point a foot, they jabbed at it wildly into the floor; pirouettes didn't spin predictably but turned ferociously back on themselves. Big movements didn't ride on a string of little

steps but slammed one after the other through the body. The dance was angled, slanted, twisted and rarely still, and the stage as a whole could flip from a single dancer's broody twitching to a frenetic pitch of activity where many dancers competed simultaneously for the audience's attention"⁽¹⁴⁾

With Forsythe, the Apollonian image of 'harmony' of movement has given way to a Dionysian image of 'dissonance'! Seeing aspects appears to know no bounds! The spectator, (unless, in Wittgenstein's phrase he is 'aspect-blind'⁽¹⁵⁾), enters variously into the world of the work and inhabits the bodies of the dancers; in empathy he 'flies', 'floats', 'soars', 'defies gravity', is 'suspended in space', is 'unaffected by inertia', moves in 'slow motion' as if in a denser medium, sees dancers 'magnetised' by fellow dancers; the dynamic influence of the dancer is expanded far beyond the confines of his normal bodily frame; the space of the stage becomes alive with interacting forces, space tensions and powers far greater than the mere physical forces present – and such images and aspects come unsolicited with our visual impressions.

How relevant?

It will inevitably be asked just how relevant is such rampant imagery in our experience of dance and the arts? Undoubtedly there will be many purist - sceptics who resist and reject such imagery. But R K Elliott ('one of the most influential late twentieth-century aestheticians') would strenuously defend imaginal experiences in the arts. He would insist that there is no sound reason why imaginal experiences do not constitute proper responses to particular works - that 'imagination obeys not only a rule of relevance but a rule of decorum', and he would add that 'it may be that a work of art is precisely the kind of thing which calls for an imaginal and personal response'.⁽¹⁵⁾

Coda:

But perhaps Doris Humphrey, that doyenne of dance, should have the last word on relevant 'aspects' and 'images' which come into contact with our visual impressions of the dance - for she concludes that:

"... Four abstract themes, all moving harmoniously together like a fugue would convey the significance of democracy far better than would one woman dressed in red, white and blue, with stars in her hair ..."⁽¹⁶⁾

Gordon Curl

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The Sacredness in Movement and Dance

- Part 2 -

(Lani O'Hanlon, Director of *Dancing the Rainbow*, continues her exploration of ways in which conventional movement habits can be broken to reveal new and beneficial movement patterns; Lani acknowledges the inspiration she draws from a variety of sources - not least Rudolf Laban. Ed. Lani writes:

*"Our aim in *Dancing the Rainbow* is not to be beautiful or expert but truthful in our expression of ourselves through movement and voice. We allow the body to move from the inside out, leaning into fears and disabilities, stiffness and rigidity, into the bones, joints, flesh, muscles, sinews and fluids of the body. We explore our physical body as a map. The body expressing itself truthfully is the living sculpture of all that has shaped us."*

Dancing Ugly

*"And they start on the way fully alive and open,
without the mental fixation of obtaining a result.*

But we noticed that they were in the habit

Of fixing in their minds

The aim they wished to reach

A habit which they should give up altogether".

Raden Ayou Jodjana

If we give ourselves permission to dance ugly or what we think is ugly, we have a chance to break out of our habitual ways of moving and of focusing on the end result 'product'. In the same way a poet needs to break out of logical syntax in order to open the mind to new ways of seeing. Practicing a movement discipline we may find where we are comfortable and then stick there. So we are all the time looking for ways to break through and challenge ourselves. This takes courage because we do not know where that movement journey will take us.



Photo: Eileen Hyland

In our movement practice we begin by noticing the impulses that are arising from within, perhaps the shoulders are curving round and we are finding it hard to stand up straight that day, instead of using technique to correct this, the dance becomes an exploration of the curving shoulders until the body moves naturally to the next impulse. In order to do this, the dance leader needs to have established a certain level of trust and safety in the group. But what a relief when the bodies begin this work, you can see and feel it immediately, a great ease pervades the room as each person holds the thoughts still and allows the body to move from the inside out. After the initial exploration we bring more conscious attention to what we are doing and how we are doing it.

Eventually we create a movement piece from this exploration. Dancers are learning to acknowledge and contain (not suppress) any emotion arising within the physicality of the body. The body then finds a subtle and artistic way of expressing this inner life through movement. There is a naked honesty in this form of creative expression, the body is not hiding behind any technique, so you can witness where the body is still unconscious, where it is hurt or out of balance and how that body has coped with life by moving in certain ways. (Laban) (Feldenkrais)

The Dancing Healer

In many native traditions it is recognised that certain people within the tribe will be called upon to take on a particular role. One of these roles is the sacred or dancing healer. The training of a Sacred African Dancer is quite different from the training of an African Dancer. Often the person experiences physical, mental or emotional illness so that they find it impossible to function in the normal (habitual) way and seek out a person to help them heal. This person is their teacher and when they recognise each other, the training begins.

One of our dancers, John Lockley was called in this way. He was studying psychology in South Africa, looking for answers to the terrible physical, emotional and mental anguish he was undergoing at that time. Eventually he was led to his teacher and he says that it is fascinating to him that he did a psychology degree to find answers but it was an illiterate Xhosa woman who took his hand and helped him find the way. As soon as he began to dance a great peace came over him and even though he had knee injuries, he has gone on to become the first white Sanghoma (tribe of healers) and when he dances there is no mistaking the powerful presence and energy that emanates from his body. The dancing healer is purifying his own body, the body of the tribe and the land on which they are dancing.

The tribe support the dancing healer with simple rhythms that induce a trance state so that he can transcend his 'little self' and commune with a greater intelligence and vision. When I was dancing with native people, I learnt the steps of the dances from teachers who teach in a way that I call 'dancing from the feet up'. There is a clean, grounded and present moment awareness as they teach, each step a punctuation, each gesture fully conscious. For the 'Dancing Healer' the training is rigorous and goes on night and day, for it is taking place within one's own body and one can only show others 'how to get there' if one has been there oneself.

Many people who practice 'trance dancing' in the west are doing just that; they are trancing out, going into an emotional illusion and a dream, completely unaware, from the very start, of the movements they are making with their bodies. In order to embody spirit one must become embodied and fully present. This can happen in such a simple way, for example on the Laban community dance course we were asked to do the movements of an ordinary household task, I walked to my clothes line that was strung between two apple trees, with a meandering path through the long grass, I bend and pick up an item of clothes and then I stretch and reach and hang it, as I do this, I can hear the birds and see the buds or apples and the gnarled, moss covered branches of the tree. I never walk to my line again without being fully conscious of these movements, therefore I am more alive and present to the task.

Rhythm- A key to present moment awareness.

"When the entire mechanism of his body is working in a rhythm, the beat of the pulse, of the heart, of the head, the circulation of the blood, hunger and thirst - all show rhythm, and it is the breaking of that rhythm that is called disease."

Hazrat Inayat Khan.

In the base *chakra* we explore rhythm, instinct, fight, flight, freeze. The body parts are the base of the spine, the hands and feet, the skeletal system. The element associated with the base is, earth, and the sense: smell.

Rhythm is a whole universe of instinctive knowledge and ways of being. The Mystic Hazrat Inayat Khan said that in certain cultures when a person yawns another person claps! He also said that he could tell if a man was in rhythm by the way he had fastened his tie! Often people have trouble with rhythm, either holding true to it in dance or even drumming a simple rhythm. They find it hard not to speed it up or they go dead with it or just lose where it is supposed to come in. They can become impatient or angry or just lazily not bothered. If they can contain these feelings and gently stay with the process, these are the very people who become good rhythm makers.

When the mystics speak about being fully present, they do not mean a spaced-out dreaminess, but a vital presence that is now, now, now: alive, awake, the whole body vibrating energetically with a pulsating, life giving rhythm. Antoinette and I were inspired to teach rhythm in the body by watching country people walking, the farmer coming up through the field, the man who walks with horses. These people have a natural, earthy and rhythmic presence and as dancers we can learn from this. For example:

*"A neighbour showed me not to push too hard when using the spade or the saw; not to clench my jaw and put effort into it, but to lean on the spade, to use the weight of it, to let the tool do the work. I learned from watching them, to bring a rhythm and pace to the task, not to be hasty, to find my balance on the ground, to square up to the task in hand. I learned to settle into my body, let out the tension in my breath. I witnessed the little rituals of a good working man. The quiet huff and puff and small whistling sigh that is the yoga of alignment of breath and body. The ritual of attunement"*Antoinette

A Sacred Path

Working with *Dancing the Rainbow*, the *chakra* system and

Laban fundamentals, I have become fascinated by the cross overs and the effects of using different pathways, effort and breathing patterns while in the energy of a particular element or *chakra*. At the moment I am working with the transitions between each *chakra* and element. For example when I wake up in the morning I am in sacral energy, (2nd *chakra*) moon dreamy, water, inward moving. How do I move from that place into Solar Plexus, (3rd *chakra*) fire, active-sun outward moving? Will I stretch and yawn and move catlike to the bathroom, brush my teeth with great presence and awareness, prepare for the day ahead without thinking? Or will the thoughts come in outlining the day's tasks so that I crawl or jump out of bed and run around trying to catch up with my thoughts, completely unconscious of my body and the ways I am moving?

In this way, movement and the awareness of movement becomes a spiritual path, practice and of course a process. When we practice, we are not worrying about the effect of our dance or how well we are doing! In good times and bad times the practice keeps us safe and brings us through. As we practice we are always climbing on the backs of those who came before us. The Native Americans say we are walking on the remains of our ancestors. The principle of 'path' appears in several religions. Murshid Samuel Lewis says 'if one agrees with Kabir that God is everywhere, one can learn to walk so that the body is the real temple and every place is a holy shrine'. The Sufi practice is to 'Walk toward the One' to practice inhalation and exhalation, moving with rhythm. It is said that if you find a good teacher then it is good to walk behind them using their rhythm. And so I will end as I began by giving thanks to my beloved teachers and with special thanks to Mr. Laban who left us a treasured map and finally to the best teacher of all: The body.



Photo: Eileen Hyland

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Book Review

Dancing in Utopia/ Dartington Hall and its Dancers

by Lorraine Nicholas

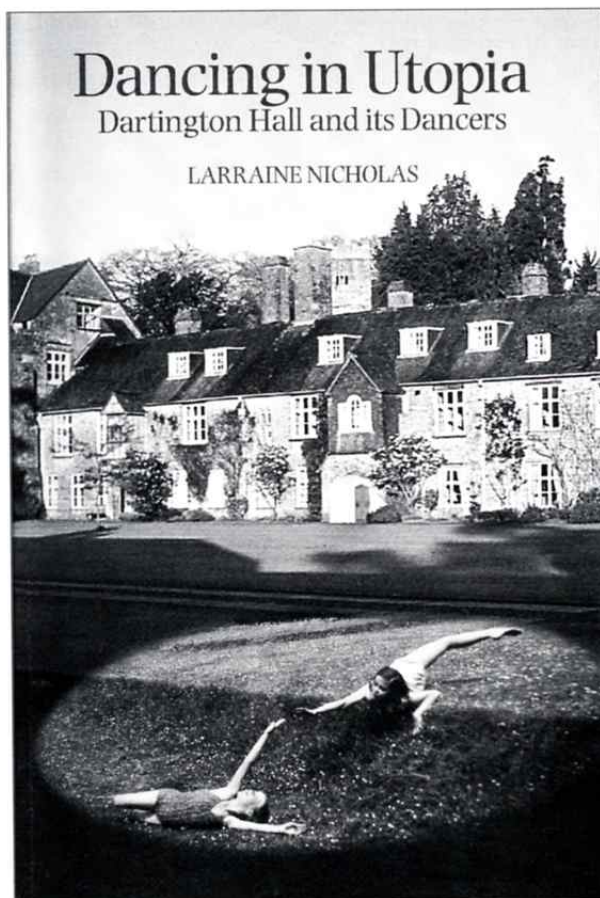
Published by Dance Books ISBN: 978 1 85237 1212

Lorraine Nicholas' writing on the history of Dartington's dance is fascinating. The combination of facts and details on developments and policies in Dartington and U.K., connected to the modern history, makes this book a wonderful read. The book describes the story and evolution of *Dartington Hall* as an arts and education centre, from the very beginning of 1925 till November 2006.

It starts with a description of the backgrounds of Dorothy and Leonard Elmhirst - what they planned on developing and where their ideas sprang from, how they connected and how they set to their work. This is set in times where there were many new developments and people were questioning if the 'new times' (industrialisation) was having an effect on society. The importance of arts and movement were studied and stressed. *Tagore* founded *Santiniketan* in India, *Henri Oedenkoven* founded *Monte Verita* in Switzerland, *Dalcroze* opened his *Hellerau School* in Germany - all new developments on education in the arts.

After this introduction, the book is roughly split up in three periods of dance development connected to a few key-figures: the beginning where Margaret Barr and Louise Soelberg were responsible for developing a dance-programme. Both worked creatively with students and there was a good connection with the community in and around Dartington Hall. There were also classes in the villages around the grounds. The work is followed by descriptions of the performances with a series of wonderful pictures.

The middle period: - *Kurt Jooss* arrives with his *Ballet Jooss*. Laban follows soon. In this period - the period before the 2nd World War - the amateur work in *Dartington* did not seem to develop. And there were changes in the funding of arts - going from personal patronages to institutional one-centred arts departments. In the war it was a time of recession in the arts at Dartington. Work with the local community was stressed again. Over time there were more American and worldly influences



in the dance department, with *Merce Cunningham* visiting and Indian dancers *Ritha Devi*, *Raja Reddy* and *Radha Reddy* performing.

The final period: - in 1965 the *Dartington Hall Arts Centre* becomes the *Dartington College of Arts*, where the curriculum developed springs from the initial ideas of 1941 - a teacher training and a local creative culture going hand-in-hand. *Imogen Holst's* small trainee-programme was the prototype, becoming the preparatory course in music. *Ruth Foster* developed a programme for a diploma in dance and drama education. The College was looking for practising artists who were also teachers. In 1971 *Colette King* became head of the theatre department. She was a driving force in producing a scheme that fully integrated all areas of theatre study arising from the practice of all the artists working there. At this time *Mary*

Fulkerson developed her dance programme. In 1987 *Katie Duck* took over Mary's position and needed to re-validate the degree in financially difficult times; the teachers and students of Dartington needed to make connections with other people and places. The postscript in the book, notes that in a few years time the *Dartington College of Arts* will leave the campus to expand the numbers of students and develop relationships with other higher education establishments specializing in the arts. Dartington is reinventing again.

The book is written as the history of *Dartington*, with an open ending. It makes *Dartington Hall* an exciting place where the arts developed in close relation to time - the past, the present and the future. It is good to read about all the developments and their worldly connections: Europe, Asia, Africa and America.

The book is a jewel for anybody interested in dance history, dance education, arts policies, crossover in arts, community work and social developments in the 20th century.

Irma Kort

Critical Debate – new series next issue!

'our Magazine should serve as a Forum for critical debate, especially on controversial subjects (such as how and to what extent Laban's theories require re-interpretation for today' Dr Betty Redfern – interviewed in *Movement and Dance* Vol 23 No 1 Spring 2004 p.9

In our Magazine we have, from time to time, benefited from the scholarly contributions of members, and others, who have been engaged in research, presentations, developments and interpretations of Laban's theories. What perhaps has been less prominent, compared with editions of the Magazine in the 60s/70s, is 'critical debate'. It is hoped, therefore, that the questions, quotations and answers in this series will lead to more critical discussions in the long-term interests of the development of Laban's work. We shall exploit some of the topics in the literature which are to be found in past issues of our Magazine as well other published material – including the internet.

Among the questions which have already been raised include: (please supply more!):

- 1) What made Laban so angry?
- 2) Do the predominantly 'gestural' *hand-led* trace-forms of Laban's movement scales overshadow the importance of 'postural' shapes in the dancer's expression – expression where peripheral gestures are less in evidence? (ref: Warren

Lamb's distinction between 'posture' and 'gesture').

3) Laban states: "... our feeling does not comprehend living movement within geometrical plasticity ..." *Choreutics* (1966:88). How far, therefore, can a 'geometrical' framework for dance training be compatible with, and sympathetic to, a dancer's expression?

4) On the question of music and space harmony, Laban states: " *between the harmonic components of music and those of dance there is not only an outward resemblance, but a structural congruity, which although hidden at first, can be investigated and verified, point by point*", *Choreutics* (1966) pp.122-123 (see also Dr Carol-Lynne Moore's *Laban Lecture 2007 Movement & Dance* Vol 26 No 2 Summer 2007). What convincing detailed theoretical evidence can be cited, 'point by point', as to the 'structural congruity' of music and dance in respect of their 'harmonic components' (scales, chords, cadences, intervals, inversions, modulations, trace-forms, inclinations, deflections, rings, volutes and steeples) – particularly bearing in mind the considerable difference between the Pythagorean-based *acoustical* phenomenon of discord and concord (on which Laban's analogy is based) and the *musical* phenomenon of dissonance and consonance which underpins our Western tradition of music? (see Scruton, R. *The Aesthetics of Music* (1997) Oxford pp.63-79). (Musicians please respond!). Ed.

East of England Excellence Hub

Summer School in Dance

(Maggie Killingbeck reports on a 'stunning' Summer School at the University of Bedfordshire) Ed.

In July the *University of Bedfordshire* ran a summer school for gifted and talented dance students. The summer school was part of the provision of the *East of England's Excellence Hub*; a regional partnership consisting of *Cambridge University*, *UEA*, *University of Bedfordshire* and *Anglia Ruskin University* to promote enhanced learning opportunities for gifted and talented young people 14 -19.

The *Excellence Hub's* remit is to provide a high quality non-residential learning experience. Despite the fact that participants were required to travel daily students were recruited from across the East of England, from Bedfordshire, Cambridgeshire, Milton Keynes, Hertfordshire, Norfolk and Suffolk!

The gifted and talented abilities of the participants varied: some were very clearly exceptional performers, others were very imaginative compositionally and others were extremely articulate in their appreciation of dance performance/composition. Given this variation in dance abilities, a range of activities was offered throughout the week enabling all to realise their potential.

Each day began with a class, the content of which combined *release technique* with *contact improvisation*. The summer school participants grew, in confidence, in their understanding of the nature of the stylistic features of the different techniques and in their ability to 'dance' the taught material.

This was followed by a session entitled 'movement studies' which attempted to extend participants' familiarity with the medium in order to enhance their knowledge, skills and understanding of dance performance, composition and

appreciation. The sessions explored Laban analysis of movement, understanding of which was required in order to fulfil practical tasks of increasing complexity/sophistication and analysis of professional works. It was most encouraging that, in their evaluations of the Summer School, almost all participants commented upon how valuable they had found the 'movement studies' sessions. They recognised that their more secure and detailed knowledge, skills and understanding were likely to have a positive impact upon their *GCSE/A Level dance* examination results.

After a short lunch break the summer school participants worked on a challenging choreography project concerned with minimalist structuring in the style of the early *Judson Church* practitioners. To *Steve Reich's New York Counterpoint* they danced with understanding of the choreographic process of accumulating material. The whole culminated in a performance in the University theatre that was described by members of the audience as stunning. Given that these young people had worked on the choreography project for total of approximately ten hours during the week their movement memory, spatial awareness, timing, composure and sensitivity to each other was outstanding. This was remarked upon by Claire Sommerville the *Regional Youth Dance Coordinator for the East*.

Next year the *University of Bedfordshire* intends to offer another Summer School for dance, hopefully with the option of accommodation.

Maggie Killingbeck

Dance in Places

– Cambridge Saturday October 6th

(Dr Margaret Whitehead reports on a 'magical' day at Cambridge) Ed.

The event was advertised as "A Day of Community Dance Across the Generations". It was taught by Michael Platt and looked at Laban's basic spatial ideas, focussing particularly on pairs and group work.

About forty people gathered at *Hills Road Sixth Form College*, Cambridge for a day of Dance in early October. Some were Guild members, some were AS G.C.E. Dance students from the college and others were from the local University of the Third Age class. Most of us were local but others had travelled some distance – one even from Northern Ireland. And what a stimulating day we all had! The movement work was led by Michael Platt who has the rare gift of creating drama from the simplest of movements. Such was Michael's leadership and guidance that we were all at our ease. The more experienced were given plenty of opportunity to develop ideas, while those with less experience always had a motif to use.

The theme of the day was pair relationships, and these we explored before putting many of the ideas together into one presentation. As a result of Michael's direction I think we danced with every other person in the group at some time during the day – so no wonder that we soon developed a real sense of togetherness. We took each other's weight; we were led by a partner as if by magnetism between one body part and another. We played with the six dimensions

in different relationships to a partner. We looked at photographs of pairs of dancers and improvised around these shapes. We studied photographs of individual dancers and worked to incorporate a partner into these. At all times we were encouraged to use different levels, different degrees of tension and different dynamics. We repeatedly watched each other, so sharing approaches and ideas. The end result was a miracle of expressiveness developed from the exploration of pure movement ideas. Level, direction, shape, effort, focus on the whole body and on body parts, travelling and movements that stayed in the same place – all were woven in to the rich experience of Laban's basic movement ideas. Thank you Michael, we moved, we danced, we expressed ourselves, we formed relationships through movement, we lost ourselves in the dance. The expressiveness of Laban's principles came to life before our eyes. Such is the magic of Michael's teaching that we did not realise how hard we had worked and how much we had achieved until suddenly it was time to go home.

Warmest thanks are due to Maddy Tongue and Hazel Francomb and colleagues for organising the event. We look forward to the next Guild gathering in Cambridge.

Margaret Whitehead
(participant)

Hills Road AS Dance Students' Comments on the Cambridge Course

"I really enjoyed it. Over the past couple of years I've become more immersed in dance, but during the workshop was the first time that I'd felt so connected with dance."

It was interesting working with people of a different generation, but I would have loved to have found out about their dancing through out their lives, their experiences and dance styles".

Rose

"What a fantastic day. The mix of generation created such a pleasant atmosphere. The smiling faces reflected the pure enjoyment of the day from each and every person there. Surprisingly there were no divisions of age or ability and everyone joined together as one group to make the day as good as it was".

Jess

"The day was very enjoyable and it was really good to have the opportunity to work with people of different ages. It was really different to any thing I have done before and it was a great experience. Michael Platt was a really good teacher and was really interesting to work with; he linked the day together really well".

Holly

Other participant's comments:

"Thank you very much for organising the wonderful day of dance last Saturday. I went with some trepidation as I'd heard that many of the participants were Hills Road A Level Dance students, and wondered how an old fogey like me would get on. When I arrived I was very relieved to meet your lovely mature dance class members who were very welcoming and friendly. The 2 generations worked so well together, thanks very much to Michael Platt's skilled handling. It was especially wonderful to be able to work with a young (or mature!) partner using only body language – no verbal communication required. I really enjoyed myself, in spite of bruised ribs and cracked radius from a recent fall, and want you to know how much I appreciated the event which ran so smoothly. I would be very interested in another such day in the future. Cambridge is a good venue for me as Andy's sister lives there. The Laban Guild approach to movement has been especially helpful to me in my role as teacher of movement to adults with learning difficulties and disabilities, who respond well to structured improvisation".

Jenny

News from your Council Correspondent

The Guild is contributing to the 2008 Celebrations by offering materials, expertise and financial assistance in:

- Mounting the exhibition in Manchester at the Zion Arts Centre, June 23rd - 27th
- Supporting Phoenix Dancers at the Community Dance Event at Dartington, July 6th 10th
- Offering bursaries for Guild members to attend the Community Dance Event at Dartington in July and for the 30th Laban International Course (LInC) at the University of Brighton, Eastbourne Campus, August 3rd - 10th

The Guild is showing a continued commitment to those members who wish to continue their studies by supporting further CPD Courses, following the success of the Course in Further Laban Studies held in Monks Eleigh last year.

Other Council work has focused on revising our business plan and budget and establishing regional clusters.

Still without a permanent Editor we extend our sincere thanks to Pam Anderton and now Gordon Curl for taking on the Editorship of our magazine on an interim basis.

We are presently organising the AGM to be held at the University of Bedfordshire on April 12th 2008. The day will feature a Laban Lecture Demonstration from members of the Phoenix Project (the new professional level course in Laban Studies) showing how members have applied this training to such areas as education, theatre work, dance therapy and work with professional musicians. Workshops will be lead by members of the Phoenix Project – giving you our members an opportunity to continue your training.

Jenny Haycocks

Report from the Courses Officer

2008 looks as if it will be another busy year for the Training Committee.

Following a major revision of our course for Dance Leaders, we are planning to run the next course in Belfast, starting in May 2008. This is now a 150 hour part time course comprising 12 week ends over a period of 15 – 18 months. This course offers participants a frame work for leading creative dance sessions, based on Laban Analysis, which they can then apply to their own areas of professional expertise or personal development.

We are also piloting the first of a proposed series of 3 week end CPD courses, of 30 hours each. This one, based on the

choreographic section of the previous "Stage 2" course, will aim to improve participants' choreographic skills, again through the application of Laban Analysis. The course will take place in Suffolk in the early summer, and will be led by Anna Carlisle. It is open to anyone with a basic practical understanding of Laban Analysis.

Further details may be found in our Diary of Events. We are always pleased to welcome help with our work. Anyone interested in joining the training committee should contact :

Ann Ward

Courses Officer of the Laban Guild Email: awardglenkeen@bigfoot.com

Laban International Courses

30th SUMMER SCHOOL

August 2 - August 10 2008

University of Brighton Eastbourne campus East Sussex

Come to celebrate 30 glorious years of dancing at L.in.C and bring down the curtain on a joyous era of following Rudolf Laban's model of community, harmony and health.

Sam and Susi are moving out of the driving seat. They want newcomers and old friends to come and celebrate with them what has been achieved during their journeying. Make this a 'bring a friend' year – before it is too late!

L.in.C must and will continue. Laban's vision and teachings are important and need to reach as wide a public as possible.

Costs:

Tuition fee: £350 early bird £300
some bursaries will be available

Bed and Evening meal: £265 for those on the whole Course

Amenities: £57

Refreshments (optional): £24

www.laban-courses.co.uk



Diary of Events

DANCE LEADERS TRAINING SCHEME

starting in Belfast May 2008: 150 hour part time course offering skills which you can apply to your own area of professional expertise or personal development; for full details, contact the courses officer

Ann Ward, awardglenkeen@bigfoot.com

Sat Apr 2008 Laban Guild AGM

University of Bedfordshire (see enclosures)

contact: Bobbie Miller email: b.j.millar@btinternet.com

LABAN INTERNATIONAL COURSES

LinC

Sun Aug 3 – Sun Aug 10 - Summer School

Grand Finale – 'CARNIVAL' (see advertisement p.24)

University of Brighton Eastbourne Campus

Contact: susi@thorntonclan.co.uk

Laban Anniversary Events (see enclosures)

Mon 23 - Fri 27 June Zion Arts Centre Manchester contact: jordanl@manchester.gov.uk

Sun 6 - Thu 10 July Dartington Hall Devon (see enclosures) contact Lara Lloyd email: l.lloyd@dartington.org

Fri 24 - Sun 26 October LABAN Creekside London contact: vpd@corners.demon.co.uk

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Phone: 01483763214

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Laban Guild 2008

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Theatre Dance Listings:

Transitions Dance Company Performances:

Wed 30 Apr, Thu/Fri 1/2 May 7.30pm

Bonnie Bird Theatre LABAN Creekside SE8 3DZ

Tel: 020 8691 8600

Sadler's Wells: Tickets: 0844 412 4300

Wed 13 – Fri 22 Feb, Pina Bausch Tanztheater Wuppertal:

Café Muller, Le Sacre du Printemps 7.30pm

Wed 2 – Sat 5 April, Nederlands Dance Theatre 1

Tar and Feathers (Jiri Kilian) *Wings of Wax* (Jiri Kilian) 7.30pm

- (Touring Schedule Contact: (31) 70 8800 102)

Thu 10 – Sat 12 Apr, Random Dance

Entity Wayne McGregor 7.30pm

(Touring Schedule contact: 0207 278 6015)

Wed 16 – Sat 19 Cloudgate Theatre of Dance Taiwan

Moon Water – Lin Hwai-min 7.30pm

Tue 22 – Sat 26 Northern Ballet Theatre

Hamlet 7.30pm

(Touring Schedule contact: 0113 274 5355)

Mon 28 – Tues 29 Phoenix Dance Theatre

The Moor's Pavanne – Jose Limon; *Chaconne* –

Jose Limon; *The Glass Managerie* – Javier De Frutos;

Passeillo – Javier De Frutos 7.30pm

(Touring Schedule contact: 0113 242 3486)

Wed 7 – Sat 10 The Ballet Boyz Greatest Hits Maliphant's

Broken Fall, Wheeldon's *Mesmerimics* and Craig Revel

Horwood's *Yuma vs Nonino* 7.30pm

Tues 20 – Sat 24 Rambert Dance Company Carnival of Ani-

imals – Siobhan Davies; *New Work* – Doug Varone; *Anatomica*

7.30pm (Touring Schedule contact: 0208 630 0600)

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Gordon Curl

Copse End, Conyngham Lane, Bridge, Canterbury, Kent CT4 5JX

Phone: 01227 830421

Email: gfcurl@globalnet.co.uk

Editorial Advisers:

Anna Carlisle MBE

Geraldine Stephenson

Janet Whettam

Courses Officer:

Ann Ward

7 Coates Close, Heybridge Maldon, Essex CM9 4PB

Email: awardglenkeen@bigfoot.com

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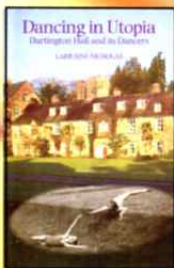
Janice Anderson

7 Surridge, High Leigh, Nr Knutsford, Cheshire WWA16 6PU

Email: Janice_anderson@btinternet.com

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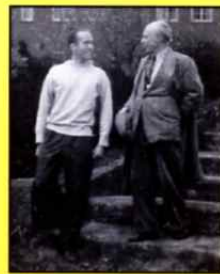
- from Dartington 1938 to Trinity Laban 2008



The Courtyard Dartington Hall
(Photo by kind permission of
Dance Books)



Rudolf Laban in his workshop
at Dartington Hall in 1938



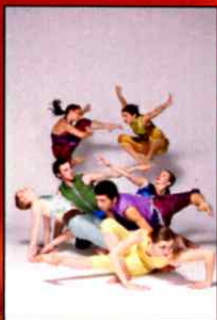
William Elmhirst donates
Art of Movement Studio
at Addlestone in 1954



LABAN Library & Archive Photo: Ralph Cox



The coloured corridors of LABAN Photos: Mark Whitfield



Transitions
Dance Company



Photo: Tim Crocker