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Dartington

Celebrations

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Editorial

Without doubt, the Dartington 6-10 July celebrations were a huge success and we are grateful to those who, at very short notice, have provided us with their impressions.

Originally inspired by Valerie Preston-Dunlop, brokered by Gavin Henderson (Artistic Adviser to the Dartington Hall Trust and Principal of *The Central School of Speech and Drama)* and sponsored by William Elmhirst and the *Dorothy Whitney Elmhirst Trust,* the *Laban Guild* and *Trinity Laban,* the Course was first advertised as a 'Community Dance Course'. However, in view of other Community Dance Courses to be held in the Summer, it was decided to widen the scope of the Dartington celebrations to include lectures, symposia as well as opportunities for local pupils and teachers (the latter under the tutelage of Michael Platt).

We have to thank Lara Lloyd Producer at Dartington Hall and her staff and William Elmhirst (a Guild Patron) for having achieved what Emilyn Claid describes as 'an abundant choice of events, workshops and seminars'.

Another outstanding production by *The Suffolk Youth Theatre* is reported in our pages, together with further induction into 'Laban's Scales and Rings' by Sally Archbutt as well as insights into the lives of two new Council Members: Darrell Aldridge and Darren Royston and the experiences of Mel Horwood at Middlesex University.

Alan Salter and Maggie Killingbeck demonstrate further, the sheer breadth of application of Laban's ideas in Psychotherapy and internet-orientated Education.

Critical debate continues and we are indebted to Jeffrey Longstaff and Betty Redfern. But perhaps of immediate significance for the Guild's future is the Guild Council's Chair Maggie Killingbeck's AGM Report of 'The Way Forward'; - the future is bright!

We look forward to further contributions from *Motus Humanus* in our November Magazine

Gordon Curl

DARTINGTON CELEBRATIONS 2008:
Then and Now

Impressions by Emilyn Claid

(Professor Emilyn Claid PhD MA ARAD will be known to many of our members; she is a choreographer and independent dance artist whose book 'Yes? No! Maybe … Seductive Ambiguity in Dance', has recently been published by Routledge. Emilyn attended 'Then and Now' Laban celebrations at Dartington (where she was Professor of Choreography) and has written her impressions of many, if not all, of the sessions; we are privileged to have her permission to reproduce an early draft of those impressions.) Ed.

Marking the 70th anniversary of Laban's arrival at Dartington in 1938, and the 50th anniversary of his death, Laban: 'Then & Now', is a four-day exploration of his influence and legacy, through a diverse programme of workshops, lectures, exhibition, performance and film (programme text).

> *I have just been so happy to be here. You don't get many chances to dance at my age. And it was wonderful.* *Pat Barker*

Dartington peels back its history, reveals its memories of the time when Rudolf Laban lived and worked on the Estate. During Then & Now a force is released, Dartington's walls resound with the whirring of dimensional scales, sacred geometry, crystal formations and space effort movement systems. Memories from the past are manifested as practice in the present.

'Then & Now' brings together Laban practitioners from around the world. People of different ages, backgrounds and cultures are here; people who use Laban for teaching, choreography, therapy, and as a holistic sacred movement practice. Young men, older women, new age followers and young professional graduates, gather at Dartington to celebrate Laban's life and work. Participants arrive from New York, Sweden, Germany, Brazil, Netherlands, Ireland, Lancashire, Norway, and Belgium. These people are drawn together to share knowledge of Laban's sacred geometry, his spatial planes and choreutic meditations.

This is an emotional re-union, a re-turn to his life and work.

> *The week has been absolutely amazing on so many levels. It is always fantastic to be in a community of Laban practitioners because they engage the world on so many interesting levels. Working with these people in this setting, really mobilises the magic of the place.* *Frederick Curry*

The well-planned programme offers participants an abundant choice of events, workshops and seminars. In Studio 1 Regina Miranda works every day with a group of twenty-one performers. Applying the Bartinieff movement fundamentals as the basis of her practice she explored the notion of 'borders', through improvisation. The group explores the spaces where differences meet - territories, languages and conflicts. The final day culminates in a passionately performed improvised event.

Studio 6 is the original studio where Rudolf Laban, Kurt Joos and Anton Chekhov walked and breathed. Here Rosie Lee creates choreography. 'This is a site specific piece, made for this studio… The studio has inspired us, given us food for thought' (Rosie). The magic of the piece emanates from the use of space – travelling across the vast expanse, fast movement and stillness, emphasising perpetual and fleeting moments of past, present and future. Bodies, old and young, dancing together, draw attention to the timelessness of our journeys through life.

The seminars take place in Studio 3. A table is covered with a red tablecloth and placed in the centre of the studio, with a screen behind. Chairs are laid out formally in rows facing the table, which resembles an altar, lit from above, radiating a red glow around the room. This is a fitting setting for seminars on Harmony and Sacred Geometry, creating an awesome atmosphere, emphasising the Platonic and Pythagorean elements of Laban's work. Betty Redfern gives a seminar on Laban's ideas of Harmony, stimulating debate as to the meaning of the term. Gordon Curl reverently delivers a power-point presentation on Sacred Geometry. Is this tongue and cheek? No – these are seriously held beliefs in the circles of energy emanating outwards, creating something spiritually greater than us. Larraine Nicholas talks about her book *Dancing in Utopia* (2007), tracking the history of dance at Dartington. Warren Lamb speaks of F.C. Lawrence who recognised the potential of Laban's work in the wider field of industry, establishing Movement Study as a

discipline in its own right.

There is a vicarious connection to what was actually done here by Laban, Lisa Ullmann and Kurt Jooss. It has been really validating and I feel empowered to go back to New York with renewed vigour to deal with this work. Thank you to Laban and to the Elmhirsts. *Frederick Curry*

In the Great Hall, with its dark wood panelling, high vaulted ceiling and austere Elizabethan grandeur, Michael Platt works with young people as part of a programme for schools. Michael works with a gentle yet meticulously articulate approach. He smoothly interweaves Laban's space effort principles with mythical narrative. He creates choreographed movement stories that stimulate the creative talents of these young people. Michael also works with teachers, sharing his knowledge of teaching dance in schools. He demonstrates with organic ease how Laban's principles of body, space, relationship and dynamics can be applied as the basis for encouraging children to dance.

Transitions, the graduate Company from Laban (London), performs *Die Grunen Clowns. Green Clowns* was one of Laban's early dance theatre works (1928). Laban choreographed the piece from improvisational structures, using the choreutic principles. Following these structures, the dance is reconstructed for contemporary performers. The simplicity of Laban's choreographic designs and movement sequences enable us to observe the different qualities of each performer - personality, humour and physical expression. Dressed in green baggy tunics and wearing white masks the performers transport us back to early black and white photographs in Laban's archive and the past becomes present.

Every morning Anna Carlisle begins the day with a movement workshop. Anna enlivens Laban's geometry of the three planes and the dimensional cross through expansive movement phrases that unfold from the internal body into space.

It was the first time I got a feeling for the A scale. Before when I was doing it I always got the symbols from the wall. I was constantly looking at the symbols and I couldn't get into my body because I was outside looking in - what's now, what's now - and my body didn't learn it. And now I have it and that is really fantastic. *Damiela Schlemm*

Every day ends with Valerie Preston Dunlop and Anna Carlisle leading the whole group in choreutic meditations. Approximately fifty people in Studio 6, moving silently in unison, embodying a movement score. Fifty people executing the same spatial moves - differently. Each person is alone and yet part of a community, marking out a space as the 'land of silence and the land of adventure' (Valerie). This is a moving spectacle.

Every event is well attended. Participants are fully occupied from morning till night.

I have read so much about Dartington in the past; it is fantastic to be here. The teaching has been awesome; it has been packed full. When I go on a course I want to be worked hard because I can go home and rest – this is packed full, so great. Jenny Haycocks

Underlying the creative environment is a flexible yet organised structure. The conference has taken months to compose and is made possible by dedicated Dartington Arts staff in collaboration with Valerie Preston Dunlop, Anna Carlisle, Gordon Curl, William Elmhirst and Dartington College. Lara and Mez are the Dartington Arts super-human producers, always at hand, ready to help, with humour and endless supply of energy. The event runs smoothly. Meals, accommodation, travel arrangements, bursaries, workshops and performances slide into place. The inevitable hard work and stresses are rarely apparent. Lara and Mez are there at the beginning, welcoming and directing. They are there throughout, attending to delegates needs. And they are there after everybody leaves, heaving screens and boxes from one space to another, doing unseen chores, while the spaces sigh with the echoes of voices now gone.

I come to an event that has actually embraced me, and I have felt honoured and respected, not only amongst the participants, but I can see it amongst the group of people who have organised it. There is a great deal of honour in people's experience and what they bring. Seeing everybody last night, from Valerie and Anna to the young people dancing and how they were experiencing it - I can see this thing stretching back and stretching forward. Then & Now is completely right, completely right.
Dave

I visit the different spaces, to write what I see and hear. I observe how different practitioners choose to bring Laban's work into present time. I note the variety of approaches and directions for the work: choreutics, movement analysis, dance theatre, Bartinieff fundamentals, somatic bodywork, choreography and dance education. I am reminded how contemporary dance movement phrases, familiar to my body for many years, have their roots in Laban's analysis of spatial dimensions. For Laban, this design connects the cosmos to the earth. I recognise how Laban initiated the development of the thinking dancer – a dancer who analyses her/his movement, able to name each movement in a linguistic system of space and effort. With the emergence of Laban's thinking dancer, comes the beginnings of practice-based research in dance.

And what will happen to the Laban legacy when the older disciples are no longer with us? Laban's legacy has seeped into every crease and crevice of Western contemporary dance, in education, therapy and theatrical performance. Laban's ideas remain a force to be reckoned with!

Despite the rain, the constant rain, despite the nostalgic longing that emanates through these five days, the atmosphere is one of love, play, generosity and looking forward. Practitioners, who hold Laban close to their hearts, each in her/his different way, share knowledge with each other and rejoice in each other's different pathways. Watching Rosie's work, I see an older woman dancing, hovering, poised for flight. I see her arms outstretched, her face upturned to the sky and her smile tells all.

Emilyn Claid

Laban: Then and Now

After studying on a One Year Programme at Laban, London, I came to the rural paradise of the Dartington Estate to discover a different approach to Laban's influence and legacy. I was struck by the inspiring surroundings and the inclusive body/mind approach to Laban's principles. I took the workshop option so didn't have the chance to attend the symposia but I watched lecture demonstrations in the evening.

The workshop conducted by Rosemary Lee put in practice Laban's belief in the values of individuals' own choices of movement. It focused on creating co-authored choreography and bringing out the dancer's individuality in a very relaxed atmosphere.

I enjoyed the contrast between Rosemary's creative workshop and the "Living architecture" classes and choreutic meditation: we had the opportunity to experience Laban's ideas on the dynamic body in space with one foot on theory and the other on practice. Having studied choreutics this year, I was also very keen on Anna Carlisle's and Dr Valerie Preston-Dunlop's lecture demonstration on space harmony.

Nothing was missing from this course, which successfully demonstrated practical scholarship and invited people from all walks of life to share their passion for dance in a true "Labanesque" way.

Isabelle Dambricourt

Dartington Experience

What a lovely experience I had along with many others taking part in the 5 day Laban Course at Dartington Hall, Devon.

I trained in classical ballet many years ago and it was hard at first not to apply the discipline of ballet to the Laban movement I was beginning to learn about and thoroughly enjoy. Other members of the course were extremely knowledgable and enthusiastic about Rudolph Laban and his legacy and I knew I was on a great learning curve. I now feel more aware of my own space and inner guide lines moving me into positions I would not normally feel comfortable in. The beauty about the movement is that anybody can do it and feel wonderful in their own interpretation of the basic technique. It is the synergy of mind, body and spirit.

If only Laban dance technique could reach more people - especially in the school environment and youth groups, I am sure it would be a wonderful way to unite people and channel aggression through movement.

My few days in the beautiful, relaxing atmosphere at Dartington Hall with the very caring staff involved with the running of the course will stay with me for a very long time.

Tricia Beckett

Reflections on Laban: Then and now.

I came to the course full of anticipation and excitement of my time, my space and my body. After 25 years of teaching contemporary dance technique, it was time to reconnect with Laban's work, theories, forms and spirituality for myself. I first met his work whilst at Primary School in Kent. I took CSE modern educational dance at secondary school and went on to train at LCDS with Jane Dudley and was fortunate enough to work with Hanya Holm and experience the movement concepts of Mary Wigman. I later qualified as a DMT therapist at the University of Hertfordshire. I am currently teaching GCSE and A level dance. I elected to move the whole day with Anna, Rosemary and Valerie. They guided me with their knowledge and kindness, encouraging me as I launched myself into the space. I discovered the icosahedrons inside and reconnected with dynamic energies, weight, time and flow. Rosemary enabled the group to look at the past in safety. We reached the other side of the vast room and its river of creativity. My feet ached, my back and shoulder hurt until the lactic acid released from my muscles and the pain was replaced with joy and communication within a great sense of community. I will move forward with many new skills I can develop within a dance in education programme. It was very reaffirming that movement and dance is for everyone and Laban's key principles move beyond the realms of dance technique. I have met so many marvellous people, crossed paths with names and faces that have been part of my dance experience for the past 40 years.

Christine P. Blewer

Dartington Delegate!

Darrell Aldridge, a Guild delegate at the Dartington Hall celebration 'Then and Now', reports on his experiences.

(Darrell graduated from LABAN in 2004 with a BA (Hons) in Dance Theatre. He is currently studying at LIMS (Laban Institute of Movement Studies) New York where he is training to become a CMA (Certified Movement Analyst). Since graduating he has worked extensively with the National Theatre teaching and developing Laban-based movement for actors, co-writing a resource book "A Practical Guide to Working with New-Media and Live Performance" www.teamworks1.org. As a dancer Darrell toured nationally with **State Of Emergency** *"Mission re-position" and with Irie! Dance Company on site-specific performances. Darrell has also worked as a Dance artist/teacher with Bedfordshire Youth Dance Company, East London Dance, Nottingham and Oxford community projects - all using Laban methods.)* Ed.

Having only landed back from *LIMS (Laban Institute of Movement Studies)* New York the night before the conference with jet lag, I was still very much energized about coming to the place where Laban found refuge as a weak man from the Nazi regime in 1938. When I arrived there was only 30 minutes to walk the grounds. My first feelings were how are we going to fill this open space? There were so many endless options of pathways, streams leading to other pathways. It became very obvious where Laban took his inspiration. This new world must have had its own place and meaning for him.

Which leads me to mention the excellent organisation by Lara Lloyd of Dartington Hall and her staff, the initial inspiration by Valerie Preston-Dunlop and the extended programme input by members of the Laban Guild and William Elmhirst (who also gave huge financial support to the whole venture).

As I was given a bursary to go to the Dartington conference by the *Laban Guild* and wanted to accomplish one ambition: To build stronger relationships between the *Laban Guild (UK)* and *LIMS (USA).* I have always felt that the two organisations have been separated by an external mindset. I have been lucky to be a part of both organisations, having just become a co-opted council member of the *Laban Guild* and also having spent the last month at *LIMS* finishing off my third module in *Laban Movement Analysis.*

While we were waiting for everyone to arrive, my teachers from *LIMS,* Karen Bradley and Martha Eddy among others, were taking part in a Movement Choir. I was invited straight away to share this movement experience, and it felt magnificent to be a part of each other in this beautiful new environment. We ended moving the *A Scale* in a new space with total expansion. I worked with the first six directions Right-Side-High, Back-Low and Left-Side-Middle, then Right-Low, Back-High and Right-Side-Middle. This being free, and one with the elements and nature, went back to my roots of my Laban training, harmony with the world we live in.

There were two options within the conference information: A choreographic experience with Rosemary Lee and a Bartenieff inspired movement improvisation workshop with Regina Miranda. If you had the energy, running parallel to the movement workshop options, and illustrating the wonderful breadth of the course, there were symposia, which included: Dr Betty Redfern on Laban's Concept of 'Harmony'; I found this talk incredibly motivating; it showed Laban's interest and desire for harmony and finding the organisation of the chaos with our harmonic form. How this birth, death and re-birth are a constant cycle of life and for me it is the merger of Harmony and Chaos that makes life a lot more animated.

Dr Larraine Nicholas talked about her new book: *Dancing in Utopia: Dartington Hall Dancers.* Larraine's talk really set the scene of Laban's arrival at Dartington Hall; her view was a refined and focussed study of the micro year of 1938.

Gordon Curl, Vice President of the Laban Guild, illustrated 'The Legacy of Sacred Geometry' - Laban's debt to Platonic Cosmology. This presentation was very informative again; it brought another great layer to my process of Movement Analysis - looking not just at the Effort of someone's movement but the crystallisation of movement and how Effort permeates the space.

Warren Lamb talked about the importance of F.C Lawrence in Laban Effort in Industry work. His lecture on the importance of F.C Lawrence to Laban's work on Effort and Industry was very enlightening. I was always under the impression that Laban was the main contributor to the development of the Effort research framework, but found out that without Lawrence's work ethic Laban was just not physically strong enough to continue this work. This symposium was the highlight of my conference; I was lucky enough to have Warren sign my book and I was also fortunate to ask him a question, what was his vision for the future? He replied, 'I hope that every child will learn movement separate from Dance and Physical Education. I also hope one day that we see and view an illiterate mover the same way we view an illiterate reader'. This for me was a profound statement, and I intend to take Lamb's vision with me and imprint this into my own legacy and see if somehow we can make his vision true reality.

Alongside the Symposium option I was fortunate enough to work with the amazing Regina Miranda. Regina who was the recent Director of LIMS taught a series of Bartenieff inspired workshops, which lead to a final improvisation sharing. We explored and went deep within our bodies and knowledge into how we gain and change from other people. We worked a lot on the floor with skin and touch. Every day we would build on each new experience, i.e. feeling open and free to make or break our own boundaries and boarders. We were asked how we could change pathways, rhythms, and body-parts in the space. How we can connect and disconnect from the group, but still be a part of space.

After one of the creative sessions I made a great observation, that every person had at least one hand touching themselves, which really goes with Laban's philosophy of self and other. I made this observation from recording as many positions as I could, which can be seen with the following illustrations:

If you look closely at the drawings you can see people either having Far reach with their proximal joints in space, open to space and the environment or bringing their body in to Near reach that close the space and environment around them. The concept of touch is a great reassurance for the body, we have a sense of home base, where we are now and where do we want to change or go to?

Running along side Regina's classes was the class of the current President of the *Laban Guild* - Anna Carlisle. I did not know which class to take, I felt allegiance to both, but what a relief when I did, it felt like the end of the notion that Laban in the UK is different to Laban USA. It was delightful to experience Anna's class because it was so similar to Regina's class but then again completely different. The striking image that we are all drinking from the same reservoir really stood out for me. We worked on the same idea of Far and Near reach Space. I really responded to the beautiful concept of my own personal space (me), your own personal space (me to you) and our own space together (me and you). How do we open and enclose ourselves to each other and/or the environment and make our own imprint in Space, Time and Weight?

I knew this conference was the start of a cross-continental Laban connection. By the end of the conference I saw the connections becoming reality. I saw Anna and Regina leaving to have a discussion of how the two organisations can work together. What was interesting to me was how quickly it all came together. I spoke to Regina about this and she stated it has been a 10-year ambition to build closer connections to all the Laban community, especially the UK and the USA. Then within a five-day conference it all happens with so much energy and speed it was like they had no other option but to come together in a new way forward. I really felt the presence of Laban himself there with us.

I cannot leave without talking about the immense knowledge and enthusiasm of Valerie Preston-Dunlop. I have spoken a lot about Laban 'Now' but there was also Laban 'Then' and Valerie is a part of both; not only was Valerie in the movement workshops and symposiums but also in the pub at the end of the day immersing herself in deep conversation and story-telling.

To bring this all to a conclusion I have to go back to my main ambition with the conference. That was to build bridges and create new partnerships on both sides of the Atlantic. I may not have started the connection myself but I did feel honoured to be a part of the new Laban legacy. I felt a new connection with the next generation of Laban philosophers and how we can imprint our own legacies. Having Choreological studies, linked with the Bartenieff method and Warren Lamb's MPA (Movement Pattern Analysis) can really push Laban and his legacy forward, and our potential for more than the boundaries we are given.

Darrell Aldridge

'Madness, Secrets and Passion!'

(The Editor highlights moments in yet another superlative production by Suffolk Youth Theatre at The New Wolsey Theatre Ipswich in May 2008)

The programme notes of this spectacular production remind us that 'Jane Eyre is one of Victorian literature's rebellious heroines (and) one of the most famous British novels'. Written by Charlotte Bronte in 1847, it portrays the important theme of 'Jane's efforts to assert her own identity within a male-dominated society … Through Jane, Charlotte Bronte exposes Victorian stereotypes about women, articulating what was for her time a radical feminist philosophy.' 'Jane Eyre's ambiguous social position – a penniless yet learned orphan from a good family – leads her to criticise discrimination based on class. Although she is educated, well-mannered, and relatively sophisticated, she is still a governess, a paid servant of low social standing, and therefore powerless'.

How could such an 'upstairs-downstairs' period play as this possibly engage a whole company of thirty or more energetic, talented, young Thespians - a play so focussed on a young girl falling in love with a married man, albeit a man married to a mad woman?

On the face of it, the niceties and obscenities of Victorian 'Jane Eyre' would seem the last choice for the involvement of a large ebullient youthful company. But not so for Michael Platt, Director of the SYT – whose reputation for rich, rousing spectacles of choreographed drama, is now legendary.

The secret lies, I suspect, in Michael's inspired and consummate skill in superimposing upon - and interweaving with - the cleverly adapted dialogue and a chorus with extraordinary abilities in acting, choral speaking, percussive sounds, choral singing, dance, mime, property-handling and physical theatre. The stage becomes alive from start to finish with amazing interacting forces – with powerful visual and aural effects. The classical Greek dramatists, Aeschylus, Sophocles, Euripedes and Aristophanes, would have been proud to have seen the revival of their choral tradition so wonderfully demonstrated by the SYT! For was it not the role of the Greek Chorus to: comment, moralise, express the fears, aspirations, warnings, celebrate in spoken words, music, dance and exaggerated gestures – the deepest themes of the play?

Spot-lit and agonising on her knees centre-stage, a ten-year-old orphan Jane Eyre (Martha Loader) sets the scene in Gateshead Hall for this highly-charged choreographed drama. A powerfully expressive moving chorus accompanies the action with potentious music and nerve-catching unison speech and vocalisations. The overall emotional impact is stunning!

Nothing is left to chance in the interaction of speakers and chorus; the interplay of postures, gestures and supple movement is meticulously choreographed – from the taunting abuse of Jane by her Aunt Mrs Reed (Natalia Mednick) and Cousin John Reed (Tim Gamston) - to the chorus's incarceration of Jane in the Red Room, *('No! No! Not the Red Room! Please')* – marvellously created by a stage-filling sheet of blood-red lycra, sculpted underneath by grotesque and gruesome images. The chorus,

both in speech and movement, echo the intimate fears, anger and despair of the persecuted Jane. But she is no submissive victim, her high-spirits and sense of injustice make her an imperious and rebellious prisoner.

The carefully conjured transitions between scenes is magical – from the plaintive farewell song of Bessie (Lucy Maclean) at Gateshead Hall, we are subtly transported into a uniformed class at Lowood School; pupils in pure white smocks - 'docile, undernourished, and cold … recite the *Ten Commandments'* in strict obedient unison:

Thou shalt not take the name of the Lord thy God in vain.
Thou shalt remember the Sabbath day, to keep it holy,
Six days shalt thou labour, and do all thy work, but the seventh day is
the Sabbath of The Lord thy God …'

Larger than life schoolmaster Mr Brocklehurst (Ed Crothwaite) - is he on stilts? - is aggressive and abusive and towers over the little children, picking upon Jane, accusing her of being a liar; she is humiliated, but her supportive chorus-circle console her in her misery.

Typhus strikes the Lowood Orphan Asylum; the school is transformed into a hospital - children are hurried to their sick beds. Helen – Jane's friend - (Emilia Pewtryszyn) dies in Jane's arms to the accompaniment of a nostalgic obituary against the background of chanting music (by Pat Whymark); the chorus breaks into a full breathtaking close-harmony - whilst sepulchral white sheets are held aloft in a cemetery of headstones! Jane sings to a climax: *'…Heaven is a home and rest will not fail me; God is a friend to the poor orphan child'.*

On her arrival at Thornfield - a fine old Hall, a safe haven – Jane (Rose Lucas) senses a change of life when she is welcomed by Miss Fairfax (Rhian Claydon). Grace Poole (Jazmin Peach) shows Jane to her room where she kneels to pray surrounded by her ever-present (her conscience?) chorus – echoing her deepest thoughts and aspirations in empathic movement and words.

'Let gratitude swell your heart
And courage give you strength for your future path'.

But 'a chill and vault-like air pervades the stairs and the gallery … a forbidden presence watches … A voice that will be heard'. It is the madwoman Bertha (Nancy Smith), escaped from the attic – screaming hysterically! Miss Fairfax grapples with her - consoling Jane. Stage-lighting, costumes and set - all conspire to make this a masterpiece of physical theatre!

The temperature soars at Mr Rochester's (Aaron Seaman) arrival - accompanied by a unison chorus of accentuated speech, a stamping of feet (horses hooves?), a drumming and humming, hand-clapping – all climaxing to a spot-lit image of a galloping horse and rider, miraculously entering upstage! There are also delightful scenes and repartee between Rochester and Jane:
Rochester: *I have roamed half the globe and seen much of life. Does that not allow me to be a little commanding?*
Jane*: I don't think so, sir …Your claim to superiority depends upon the use you have made of your experience. I am, however, paid to receive your orders.*
The chorus discretely advises Jane:

Be natural with him
Smile, Speak freely. Laugh …

But the cries of the madwoman Bertha, who dances whilst Rochester sleeps are in sharp contrast:: 'I will sting? I will taste bitter?'; the chorus rumbles in rage and resentment – pummelling the floor, rolling to surround Rochester – they become a fire which engulfs him (Bertha's revenge). A bowl of water drenches Rochester in a dramatic climactic tableaux.

The whole company swirls to join Rochester and 'socialite' Blanche (Kirsty Topping-Green) in a genteel dance - accompanied by a live fiddler. Formal lines and circles, *pas de deux, polkas, gallops* - all beautifully executed and accompanied by delightful rhythmical singing.

Bertha becomes aware of the growing intimacy between Rochester and Jane; she explodes from the attic screaming 'like an animal in pain'. The chorus sharpen their knives - accompanied by a background of cutting music; a fight ensues on top of the staircase, but Rochester attempts to explain away the commotion. Act 1 concludes with Rochester on his knees pleading with Jane to marry him - to which she accedes. These young principals hold the audience in thrall - whilst the chorus blesses their embrace with choir-like harmonies.

A spectacular part-dream, part-real sequence announces Act 2. Jane, regaled in a white wedding dress, is visited by her past memories - invoked by a taunting dark chorus: her miserable childhood, her plain looks, her abuse, her lower-class servant status and now in sharp contrast, her passion for Rochester who reciprocates with : 'I love you as my own flesh', 'Accept me as your husband'!

But the dream is shattered by mad Bertha who rips off Jane's veil, tearing it in two. Whilst the chorus aggressively chant Bertha's curses…'bitterest, bitterest grudges ..' 'a curse …A grudge … A lie … A fraud … and drab … A bawd …'. The nightmare is enacted by the chorus with a huge white bed sheet – stretched on two sides – the tension symbolic of her state of mind. She awakes from her dream in her own bed.

Rochester and his bride make for the church, accompanied by the joyful la la la of the *Lohengrin Wedding March;* the columnised chorus form a kneeling guard of honour. Briggs (Ed Love), the lawyer, brings the ceremony to a halt – Rochester is already

married! And to the house they all go to see the mad woman who howls and writhes - unmasked!

Jane's chorus conscience advises her to leave this wretched situation. *'Leave Thornfield at once!* 'Rochester asks her forgiveness but Jane pulls away …*'I must begin a new existence among strangers'!*

And yet another incredible dream sequence captures our imagination. Bertha is transformed into her former beauty - the toast of a Spanish town. Rochester, dazzled, sweeps her off her feet accompanied by a chanting, drumming and a gyrating chorus. Brenda flirts with the menfolk but Rochester detects her madness and thrusts her aside – the honeymoon is over!

Back to reality, the chorus agonise in long chains – separating Rochester from Jane as he moves up the staircase. This is a fantastic piece of choreography with vocalisings, and frozen moments of anger, fear and desperation.

Jane spends nights out of doors, ill, hungry - until she is found by Saint John Rivers, the village clergyman (Andrew Williamson) who asks her in; the chorus become the walls of the cottage and the quiet chanting of *The Lord's my Shepherd* seals the mood of this sanctified household. A trio of St John's two sisters Mary (Emilia Petryszyn), Diana (Roisie Davies) and Jane (Maria Louis) join hands in a circle singing their psalm with conviction:

My soul he doth restore again
And me to walk doth make
Within the [paths of righteousness
E'en for his own name's sake

The bible-clutching St John appoints Jane as a teacher to his new school - but her mind wanders off to Rochester whose voice she continually hears: they meet and embrace in a trance. St John asks her to go with him to India and be his wife but Jane recoils at the very thought. *"I scorn your idea of love. And scorn you when you offer it".*

Back at Thornfield an image of Bertha appears at the top of the stairs - she decends. The chorus emerge from the confines of the pillars and slowly unravel shawls in red, orange, yellow; this is the great fire! Flailing red and orange shawls – circling bodies - frenzied leaping movements and drumming – a conflagration on a grand scale – a *tour de force!* Bertha ascends to the battlements ecstatic – arms spread-eagled she gazes in triumph at her deed and then leaps into the flames. Rochester climbs to her rescue in vain and is buried in the burnt-out shell of the house - taken from the ruins as if dead - alive but burnt and stone blind!

All move towards the farmhouse; a huge white sheet is unfurled across the stage where the sightless Rochester and Jane meet as the chorus sings in the background; the couple grasp each other and embrace whilst the chorus surround and entwine them humming in harmony and breaking into full song!

The audience rose in admiration at this incredible production under the direction of Michael Platt and his team: Composer and Musical Director - Pat Whymark, Production Manager - Jos Leeder, Costumes - Helen Leeder and colleagues, Lighting Designer - Will Evans, Costume and Set Design - Michael Platt, Stage Manager - Ed Yetton. Few would emerge from The New Wolsey Theatre Ipswich without wondering how this spellbinding performance could possibly have come about!

Gordon Curl

Movement in Psychotherapy

(Dr Alan Salter provides an insight into his psychotherapy practice.) Ed.

Movement is, of course, intrinsic to life and its perpetuation. Whether whole or part, active or passive, movement characterises biological types, human cultures and individual personalities. The old fashioned physician's recommendation to "Go away for a holiday" recognised that we are enmeshed with our environment, and it is always worth considering that perhaps the problem is in the system not the self. Our innumerable opportunities for movement experience on our four, two or three legs range from being held to holding, leaping to lying, working to wandering, always interweaving physicality and meaning. Within education it is a reasonable claim that creative dance offers much of benefit, especially given the present dreadfully inactive and isolated lifestyle of many of our children.

The tradition of psychotherapy is overwhelmingly verbal, from the free association and interpretations of psychoanalysis to the unconditional listening of person-centred counselling or the pursuit of verbalised thought in cognitive therapy. But the purpose of this article is to sketch in a simple way (not too far from everyday experience) how movement can feature in a general psychotherapy practice dealing with individuals. I often work in terms of expressive behaviour and sometimes find it helpful to imagine a small movement extended choreographically. Anecdotes should always be taken sceptically so please visualise the phrase 'I think that perhaps ...' regularly hopping about what follows. When in life we judge others it is wise to focus on deeds -"Actions speak louder than words" seems fair - but we can also learn much from the manner of the doing.

Early practitioners from the rhetoricians to Delsarte developed accounts of expressive gesture and we see in the long history of military drill, religious liturgy and social dance, how movement is impressed upon performers to produce psychological effects. In recent years there has been much progress in the identification of unwitting signs, from the popularisation of 'body language' to the highly detailed study of lie telling for example. Darwin was far ahead of his time in the study of expression but a biological awareness is also found in Laban's 'Mastery of Movement'.

My own psychotherapeutic perspective is rather broad and eclectic, the range including unconscious processes, behavioural techniques and suggestion along with a bag of tricks to be used sparingly. In the creative therapies of drama and art, symbol production can be strikingly clear and guileless. We often reveal most when in transition or distracted, so I observe entrances and exits particularly. A feeling that has been suppressed during a session (sometimes aka 'what I failed to spot') may become evident in the way of leaving - the 'doorstep gift' of an odd remark ("It's hard to open isn't it"), a flick of the head or a droop (perhaps I held back from providing for a need). Initial appearance is sometimes an overstretched attempt at compensation: severe black and loose exposure have been recent examples soon contradicted by other evidence.

The chief polarity within sessions is that of engagement versus distancing as the various issues and understandings arise. This process is often clear enough in such elements as postural withdrawal or openness and in flow variation. I influence it through movement by matching and leading or by contrast if appropriate. The training of counsellors usually includes guidance on their own deportment, such as 'frog' for 'forward - relaxed - open - gazing'. But such formulae are at best exclusions of the thoroughly inappropriate (screwed up - restless - remote - self-concerned, or whatever) and should be applied minimally. If a series of snapshots were taken during a well-formed therapy session they would be clear signs of the varying pace and intensity of the work.

The good session models a structure, a dramatic organisation, which can be viewed aesthetically. If 'unconditional positive regard' is a generally prudent attitude, I believe that the structure of 'good form' is equally valuable. Arguably, there is on the larger scale of lives a reciprocity with art works as between individuality personal and aesthetic.

Promoting self-awareness which gives control is often part of therapy. Imagine someone swift to uncontrolled fury. The mastery of an appropriate effort sequence might help: asked to show me how he felt with anger, a man's demonstration led to constructing a sequence roughly along the lines of: accelerating dabs, slash, binding flow, wring, press, glide. More subtlety comes with qualities that are simultaneous or more finely tuned to the dynamic repertoire. With someone instantly triggered by a thought or family signal ("That look") the dynamics of breath (crudely, 'UH! PHeeewwww-w-w') might be key.

Some patients are too aware of internal process, particularly those whose perceptual processing is sometimes described as kinaesthetic rather than visual or auditory. Panic attacks may rapidly feedback heart rate, breathing and tingling with alarming thoughts. Attention redirected to emphatic voluntary action (such as hand rubbing, vigorous becoming gentle) may provide the escape. A recent patient showed extreme hypervigilance, an elderly woman whose history of abdominal pains and disorders had left her virtually bedridden. It might be said that she lived in the involuntary muscles rather than in deliberate action. Movement helped in two ways, partly in a hypnotic metaphor (flowing passage through a self-regulating 'conservation area' of streams and channels) and partly by reinstating focus on purposeful doing (we began with 'copy me' hand games and a few minutes of knitting, plant pruning etc).

Persistent or intrusive images of damaging experience (a harsh parent, a denigrating colleague, a traumatic incident) have to be made less powerful, as through becoming pale, weak or absurd, and revisualising them with well chosen movement characteristics and dynamics is often effective. Movement is often worked with in imagination, for example in rehearsing the practicalities of sports skills, emergency responses or a public appearance. A basic 'stop smoking' scenario I sometimes use hypnotically includes a journey through a half-sunken chimneyed building where pollution is held back to emerge in an opposite and better place (one patient provided the delightful end of being greeted by her mother and soaring to look down on the distasteful smoke). Occasionally it is useful to hear mentally a rhythm or music to accompany actual movement, for example someone with a walking problem or a sport player addressing a ball (watch some golfers and rugby kickers for movement devices which range from rather arbitrary 'anchoring' associations to well designed body states and transitions).

Phobic or compulsive patients may usefully practise in imagination (both seeing and feeling) going toward feared objects or away from ritual triggers. This is often tied to training in relaxation, the principle being that this counters agitated thoughts and habitual motor responses. Actual movement towards or away can be verbally labelled (according to character I might think of 'reach right royally' or 'leave lilting lightly') so as to distract from or otherwise make easier the initial accomplishment in its context.

Rigid movement patterns have their own momentum and figure in many undesirable behaviours - hair pulling, eating habits and much else have thorough rehearsal. Even small gestures and eye movements can become tied-in components. A distinctive gesture linked to self-blaming thoughts was transformed and eventually thrown away happily by a development of the habitual gesture. An eye movement sequence coupled to obsessive thought may be disrupted by redirected looking (for example I often use sustained mutual gaze). Several therapies recognise an A-B-C chain (such as 'antecedent - behaviour or belief - consequence') and the therapeutic decision is about where to interrupt this.

The connection between thought and movement can be obvious or subtle. A young woman came with a problem of recurrent jealousy part due to a poor view of herself (donated by family) part to a mistrust of men (ditto). Even after much progress she found it hard to progress in a plausible partnership, fearing that it might be lost. Simply holding hands with her boyfriend in public - "Yes it's okay for now" was the formula acceptable to her honesty - helped to give the relationship a fair test.

I frequently use 'movement prescriptions' as part of more general psychotherapy. Again, in some cases not much more is required than common sense. A person with a dreary (in all senses) job needs an enlivening activity, an insomniac very likely has a disordered pattern of energy and rest which requires the diurnal rhythm to be carefully and firmly reconstructed. Such 'reasonable and obvious' tasks can appeal particularly to those less verbally deft. Those alert to well-being often find their own happy balances - our potential diversity needs realisation if it is not to be stunted by social and economic pigeonholing. More interesting prescriptions are those with some inherent meaning which also link with and extend habitual movement boundaries. For example, rebalancing a patient with chronic mild depression led to discovering a sequence as if unrolling a 'story of life' scroll with increasing lift and hope and then looking beyond it expansively to the future. A mini version of this became an anchor performed to give heart when needed. Another highly intelligent patient went through curative work for problems of early origin but then, perhaps because the variety of life had been very limited, was left with the "Who am I?" question. A rare identity memory or peak experience - based on a yoga 'salute to the sun' with a friend at the seaside - gave a cue for a sequence (a kind of scooping up, then opening to this side then that, finishing with symmetrical emphasis) that became a marker for existential exploration.

One device I have found is 'Quite Exciting', which helps particularly with those too shy or constrained. The daily 'homework' is some small new thing, anything really, that for them counts as Q.E. Responses vary enormously - wearing earrings, jumping into the swimming pool, telling someone a joke, singing to music in the car, watching Q.I., mastering a tap routine, changing newspapers, walking a different route. I gradually encourage fuller expression, and all change facilitates the central therapeutic change even if the patient is unaware of the strategy pursued. Allowing initiative and a final shift of power is important. Similarly the best interpretations are those which I do not seem to have prompted.

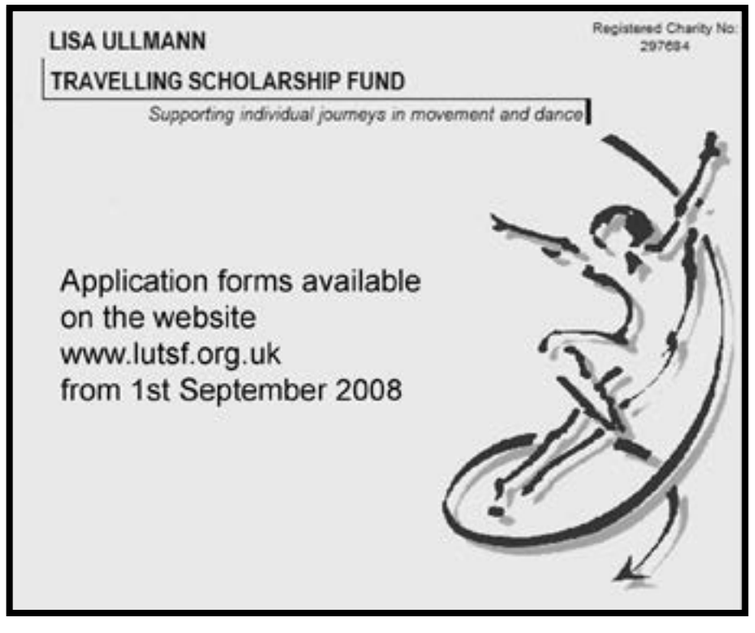
Sometimes difficulties are partly resolvable without apparent psychology - a confidence problem dealt with through acquiring more vigorous speech, by referral to a cosmetics adviser or by pleasure in a new activity. Even reorganising seating at home or work might help by unsticking the system of relationship to new possibilities, and much can be done in family work through group 'sculptures' and movement processes. Habit structures in space and time can fossilise and sustain problems even when largely denuded of dynamic source.

As work proceeds, movement, speech and appearance provide relatively objective signs of progress; and this is so even if it has not been appropriate within therapy to refer to movement or other expressive activity. Monitoring change and if possible establishing some initial rating by which to recognise progress are important parts of the work. So too is ending with understanding and with resources to make recurrence less likely.

The task is to give improvement, hope and better future possibilities to the individual, and the means I adopt vary greatly. I believe both that therapy can truly be 'multi-aspect' provided there are clear organising principles, and that these include aesthetic considerations. A general practice inevitably lacks the tidy control of a fixed method for a limited type of case. This article too is untidy, lacks theory and analysis, and may seem unduly casual to those professional through its wish to provide an easy access. But hopefully the non-therapist reader with a knowledge of movement will find some spark of curiosity, even an inclination to initiate a modest personal change if not a new career.

Notes:
1) Accreditation. Since drafting this article I have become aware that the *Dance Movement Therapy Association* (which I do not belong to) is claiming as protected titles not only the obvious Dance Therapist but also Movement Psychotherapist. Any Guild members who are practitioners in these fields should be aware of difficulties ahead without a protected title.
2) Articles. Relevant pieces by myself in this publication and its precursor include: 'Movement and Mind', 73.84; 'Dance Therapy and the Quasi-Personal in Art', 80.91; 'Laban Among Counsellors', 12.1.93; 'Movement as Expressive Behaviour Therapy', 15.2.96; 'The Body Ideological', 25.1.06.
3) Contact. Any comments to kl.humanfactors@virgin.net please.

Alan Salter



The Laban Scales and Rings

- a practical aspect of dance technique and training in the art of movement

Part 2

Icosahedral "6 Rings" and "3 Rings", transversal and peripheral, their diagonal axes and relationship to the standard icosahedral scales.

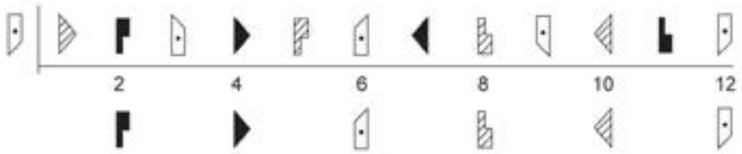
Many different types of trace form shapes are produced by movements of the body and its parts in the kinespheric space surrounding it. Traceform circuits that may be felt and seen as harmonious because they embody different types of balance in their movement structure and relationships, are called movement "rings" and "scales". These may be classified in various different ways, e.g.

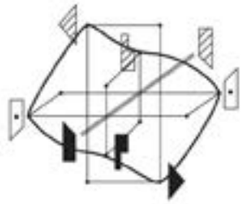
a) By the type of kinespheric links of which they are composed, one ("pure") or "mixed".
b) By the number of links of which they are formed.
c) By the shape of the trace forms their movements produce, e.g. curved, angular, twisted, planar, plastic, etc.
d) By their orientation in terms of spatial zones and axes.
e) By the types of movement their performance can produce.

THE ICOSAHEDRAL "6 RINGS"

One can discover the location of these "6 Rings" numerically by using the surface locations of any of the standard 12 link scales ("A" and "B" and "Primary") in the following way:-
If one uses every 2nd location of any of these twelve link circuits and joins them up, it results in two six links circuit each with a different character, one peripheral and one transversal. For example, if we take the right "A" Scale and use one set of every 2nd locations:

Result – A ring of six peripheral links called an **Equator Ring** or **Scale** or **"Girdle".**





If we use the other set of every second locations:

Result – A ring of six transversal links called an Axis **Ring, Scale,** or **"Cluster".**

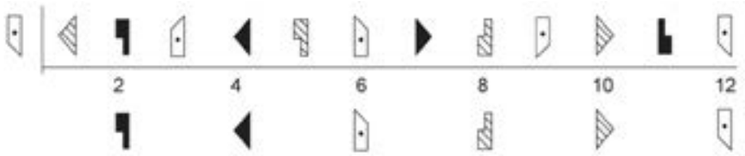
The Equator Ring surrounds the Right "A" Scale Axis (the "Missing Diagonal").

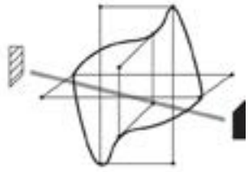
The Axis Ring is formed by six transversal steeples lying on the same diagonal slant as the R. "A" Scale

Axis, thus is also surrounded by the Equator Ring.

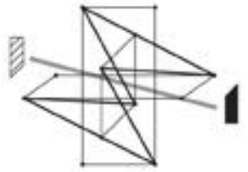
If one follows the same procedure with the left "A" Scale and the Right and Left "B" Scales, the result is similar, but in each case the axis is different, being the axis of the particular scale.

Left "A" Scale



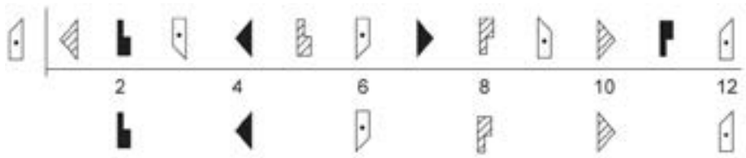


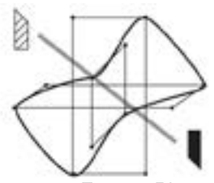
Equator Ring



Axis Ring

= **Diagonal Axis of Left "A" Scale**



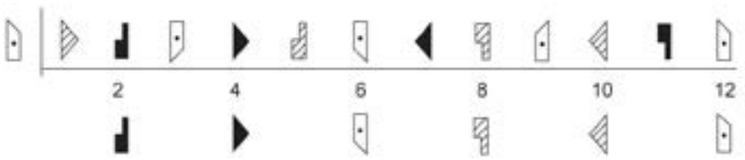


Equator Ring

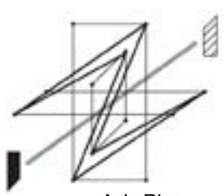
Axis Ring

= **Diagonal Axis of R "B" Scale**

Right "B" Scale



Equator Ring



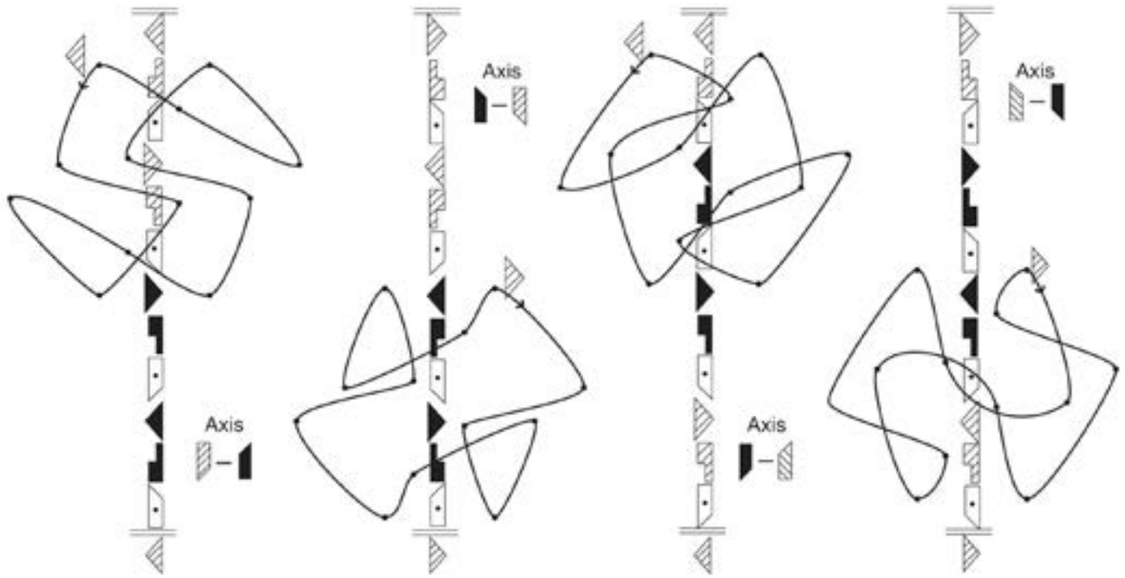
Axis Ring

= **Diagonal Axis of Left "B"**

Left "B" Scale

If one takes each of the four Primary Scales and uses every 2nd location of their peripheral paths, it also results each time in two 6 Rings, one peripheral Equator Ring and one transversal Axis Ring.

The Four Primary Scales and their trace forms

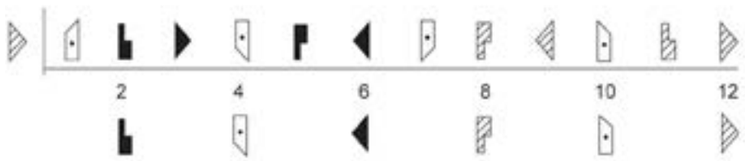


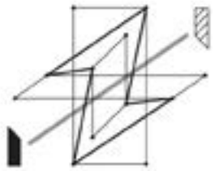
Left Side — **2nd Primary**

Right Side — **1st Primary Scale**

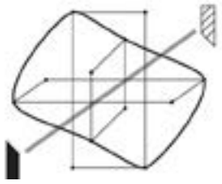
Left Side — **4th Primary**

Right Side — **3rd Primary**





Result: Axis Ring



Result: Equator Ring

The result of using every 2nd location of the 1st Primary Scale

Each diagonal axis serves one Inner and one Outer Standard Scale. The pairs of scales with the same axis were numbered by Laban 1st – 4th.
2nd Inner L "A" 1st Inner R "A" 4th Inner L "B" 3rd Inner R "B"
This numbering also enables the particular peripheral scale one is talking about to be identified. (**NB.** These numbers must not confused with those given to the diagonals in the performance of the Diagonal Scale.)

"6 ring" forms may be seen in the gesture paths of opening turns, turning jumps and arabesques of ballet, figure skating and gymnastics. Usually the axis is dimensional.

'Equator jumps' in my experience of Laban based professional training, were usually off-balance round a diagonal axis.

ICOSAHEDRAL "3 RINGS

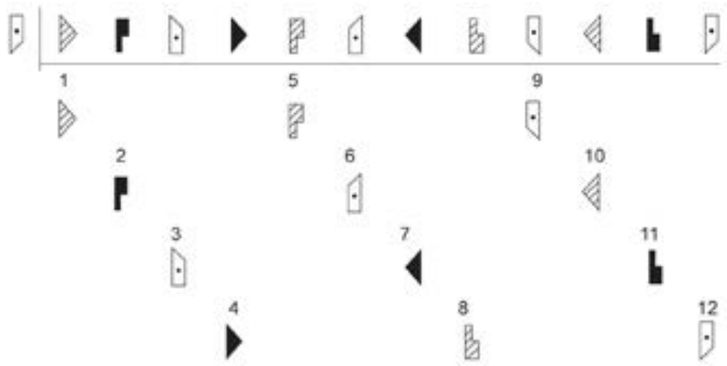
These rings are also of two different types. Each ring consists of three movements, either transversal or peripheral, linked to form unit. Each "3 Ring" includes one 'flat', one 'steep' and one 'flowing' inclination. Each of these three inclinations lies on a different diagonal. The fourth diagonal forms the axis of the ring. There are four "3 Rings", two transversal and two peripheral, round each diagonal axis.
How may these sixteen rings be located in the kinesphere? In different ways:

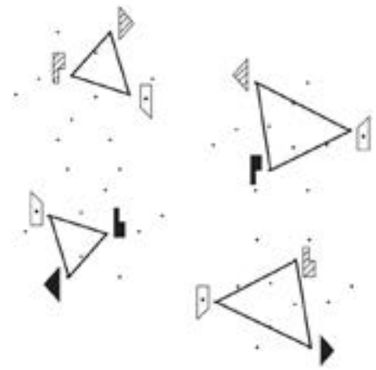
i) In the same way as the "6 Rings", they may be found numerically, but by using every 4th surface location of any of the standard scales,

ii) The transversal "3 Rings" can be identified by taking each separate volute of the transversal standard scales (R & L "A" & "B") and linking the end back to the beginning location by what is termed a 'vol-link'.

iii) Peripheral "3 Rings" can be found by using the opposite surface locations of the Axis Rings and performing them as two peripheral units called 'polar triangles'.

Examples follow:

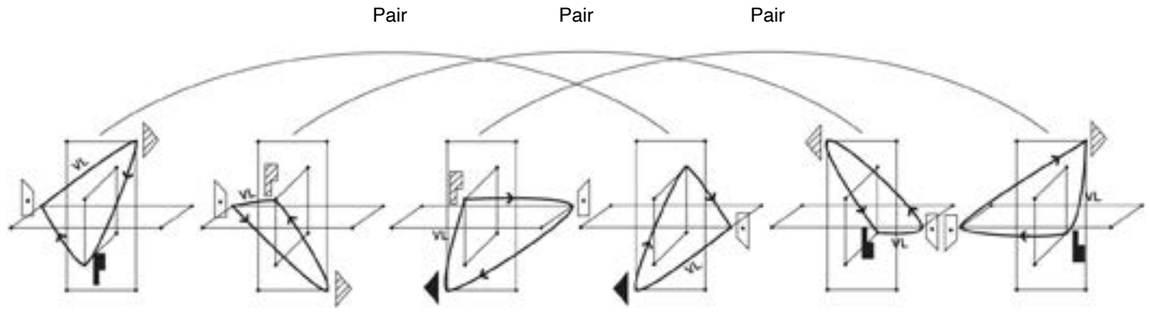




i) **"3 Rings" arrived at by linking every 4th surface locations of the R "A" Scale**

Result. Four "3 Rings" around diagonal. Two inner, transversal, two 'polar'.

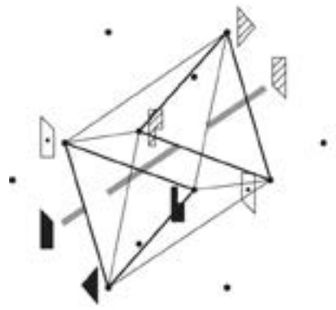
ii) **"3 Rings" arrived at by taking each volute of an Inner Standard Scale (the R. "A" and linking the end back to the beginning by a 'vol-link'.**



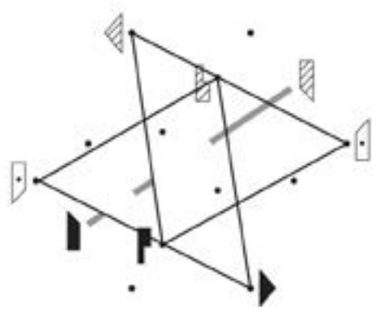
The six volutes of the R "A" Scale showing the 'vol-links' (VL)

Which transform them into three pairs of transversal "3 Rings, each pair parallel and opposite and surrounding a different diagonal.

iii) A pair of polar “3 Rings” formed by using the opposite surface locations or the six steeples forming the Axis Ring (“Cluster”) of the R “A” Scale



Outer (‘polar’) “3 Rings” showing relation to R “A” Axis Scale



Inner (transversal) “3 Rings” showing R “A” diagonal axis

There are four “3 Rings” round each diagonal.

Transversal “3 RINGS” can be thought of basically as triangular movement shapes involving three changes of diagonal direction. Used singly they provide a simple and varied means of providing technical exercises and themes for improvisation or composition. The three different directions each involves may be thought about in different ways, e.g. by incorporating three different types of action in a movement phrase, or dynamically in terms of different rhythms and expressive possibilities. They provide an alternative to always working with simple dynamic and spatial oppositions. Peripheral “3 Rings” suggest to me precision, restraint, refinement, sophistication, and use of the extremities. Transversal “3 Rings”, involving much larger, more radical changes, using the body centre and bends, stretches, twists, turns and leaning of the trunk, provide more stimulation and excitement.

Part III of my account of the Laban Scales and Rings will concentrate on the “5 Rings”.

> “The girdle of a cubocthedron is flat and lies in a plane. The girdle of an icosahedron is slightly bent and the connections of the diametrically opposite signal-points produce a wave-like shape around the centre in which they intersect. The energy needed for such an unfolding into a third dimension, through bulging and contracting, is characteristic of the organic world.” Laban (*Choreutics* p. 109)

Sally Archbutt

June 2008

Further reading

Bagley, G. ‘Movement Origins in Evolution Part 1’. LAMG Magazine Summer 2006

Laban, R. *Choreutics*. Macdonald & Evans. London 1966

Preston-Dunlop, V. ‘ Laban’s Choreutic Practice’. LAMG Diamond Jubilee Souvenir Programme 2006

Eportfolio Pilot Project

(Maggie Killingbeck explores electronic technology as a powerful teaching and learning tool.) Ed.

Introduction.

This article details the strengths and weaknesses of a pilot project designed to support students in their efforts to choreograph dances on their peers. The project came about quite organically. For a number of years as module leader of a dance choreography course I had wrestled with finding a balance between providing sufficient support for students and allowing them a degree of autonomy, and, achieving this without overburdening students or staff. Whilst I have not entirely resolved these problems, the introduction of a customised eportfolio appears to be offering the possibility of a solution.

Context

On the BA PE QTS course students are required to choreograph a dance on fellow students using conventional dance choreographic practice. [Currently the NCPE, GCSE and A Level dance curricula/specifications are underpinned by conventional dance choreography]. It should be noted that typically PE students have very little dance knowledge, skills or understanding prior to their commencement of the course; hence the need to develop additional support materials. Prior to experimenting with an eportfolio affiliated approach students used a choreography booklet that I had created in which they recorded their progress through the choreographic process; supplementing the written word with movie extracts submitted on a DVD. The booklet and DVD were handed in at given points for formative feedback. Whilst generally well received by the students the process was time consuming and had an ‘amateur’ feel. Having attended an eportfolio workshop it appeared that this electronic facility offered the possibility of accommodating all of the choreography support materials [booklet, movie clips, feedback] in the same area and expediting feedback. Additionally, it offered the possibility of audio submissions and/or feedback and longer term, the possibility of annotating materials submitted as movie files.

Preparation and training

Initially, preparation and training were the most urgent issues. I worked with the University elearning specialist to visualise the form and content of the project. We decided to divide the choreography booklet into three mini eportfolio each of which would be made available for staff to access and feedback on, at times specified at the commencement of the module. In addition, in order to provide further support for the students and increase the value of the eportfolio materials, we streamed excerpts from professional dance works to exemplify specific choreographic concepts and supplement the reading suggestions. [I sought advice from copyright personnel, and wrote to selected professional choreographers requesting permission to use snippets of their work in this way].

Staff training was undertaken. The team included a ‘Visiting Lecturer’ for whom access to the University website was needed and support from a distance. Student training was organised. It was agreed that all staff would introduce the project to their students and explain what was required. Recognising that students were likely to have wide ranging ICT skills, it was decided that a series of drop in sessions would be made available at times when students were known to be free in order that they could set up their eportfolio, make it available to staff and ensure that they were comfortable with what was in essence a relatively simple technological development!

The plan in action

The commencement of this project was not the impressive introduction that I had hoped it might be. The practical spaces did not contain the required technology to access the website and despite relocating, access to the streamed video clips proved problematic.* The opening presentation therefore did little more than alert the students to the fact that they would be required to submit their work to a designated website for formative assessment, that support sessions were available [dates, times and locations were given] and that once set up, the site would give them access to substantial support with dance choreography [of which they were urged to make maximum use]. Whilst I and my colleagues recognised the urgent need for the students to make use of the available support sessions, many of the students failed to recognise this need for themselves. As a result we resorted to using electronic announcements to supply increasingly detailed instructions with growing frequency. By the time of the first formative assessment most student difficulties had been resolved and with the elearning specialist available in an ‘on call’ capacity all staff gave feedback to the students on their initial planning for their choreography.

The next challenge for the team arose when students were required to upload movie material to the website.

A movie maker support session had been put in place with

supporting notes on the website. The turnout for the movie maker session was extremely disappointing [that said it was on a Friday afternoon]. Not surprisingly a number of students struggled to upload their movie material. However, to be fair, the difficulty was less the students forgetting to save their movie as well as their powerpoint presentation, but more to do with the size of the movie files. Sixty six students uploading their dance movie, albeit 45 seconds worth, caused a problem that was sufficient for the elearning specialist to have to create additional storage space . In most instances this solved the problem along with prompting the students to download the appropriate software. In a handful of cases students were allowed to submit their movie as a DVD!

These were the major issues that characterised the project in action. Apart from these difficulties students uploaded their work, staff accessed it and gave individual feedback mostly within 3/4 days.

Findings

The findings from this project reflect both student and staff perspectives and the overall quality of the final choreography. As you might imagine from the above I had not anticipated an overly enthusiastic response to the project from the students. I was surprised and delighted that whilst acknowledging the difficulties they recognised the potential value of such an approach. The positive comments related to the harmonious integration of self directed study and lectures; students felt that the eportfolio provided a spine that embraced both lectures and independent

study; in so doing they felt that it offered helpful coherence. The possibility of prompt feedback was a very well received feature. The eportfolio shell was seen to be helpful in terms of providing an accessible guide to the process of conventional dance choreography. Related comments referred to increased confidence in relation to tutoring, assessing, analysing and evaluating dance choreography; a number cited the eportfolio in helping them to achieve the learning outcomes for the module. Students were appreciative also of the speed at which they could submit work and the fact that they did not have to come into the University in order to hand it in. Positive feedback made reference to the way in which the eportfolio had been set up; the three mini eportflio each with supporting movie excerpts and suggestions for reading was said to be easy to understand and as such very effective. Moreover students commented that this had been an enjoyable feature of the approach. The fact that the eportfolio provided a means by which students could track their progress was mentioned also. Students felt that the eportfolio was a good idea [when it worked], and that, despite the difficulties, it should be repeated since it had great potential to enhance learning and was 'a good modern effective way of doing assignments'.

Negative comments related largely to technical issues.

The 'My stuff' folder was considered to be confusing; it was felt that email would be simpler. Time consuming difficulties in implementing the technology particularly when uploading video [described as a 'nightmare' in one instance] was an issue for a number of students; they felt that lecture time should have been given to setting up the eportfolio and that more help should have been available! A number of students noted that there had not been sufficient space to upload the final two minute movie clip. Further negative responses pointed out that not all students have internet access at home and therefore have to travel in any way. Some noted that computers had to be compatible with Microsoft Vista and/or have the appropriate software in order to view the videos. A further negative comment identified the limited availability of cameras as another issue for this project.

Not unreasonably staff felt a degree of anxiety with regard to operating the eportfolio, technology with which they had only recently become familiar, alongside their taught sessions. Access to the internet, teething troubles related to accessing the video snippets and the poor attendance at the support sessions added to this initial concern and fuelled doubts about the success of the project. The first formative assessment point proved stressful insofar as staff were required to access the students' eportfolio in order to upload comment within a period of three/four days. Hence, when, as it became clear, students had not given staff access to their eportfolio, the project appeared to heading towards abandonment. Fortunately, through the support of the elearning specialist who resolved many of the technological problems as they arose, the project did not flounder at this first hurdle. The second formative assessment point required the students to upload video snippets. This gave rise to a further set of problems, both for students uploading the movie files and staff gaining access. In this instance problems appeared to be associated with saving the movie in a powerpoint presentation but forgetting to save the movie file and/or saving the file in a format that both sending and receiving computers could decipher; again the elearning specialist resolved the difficulties. Having solved all of the problems that had arisen with the project thus far, it was the size of the movie files that proved challenging in the final formative assessment. The negative elements for staff therefore were difficulties with the technology combined with quick turn around expectations. Additionally the Visiting Lecturer teaching on this module experienced compatibility issues with her home computer and [unlike paper based responses] was not able to squeeze into pockets of time that fitted around her other commitments, opportunities to remark on her group's work. Throughout the project students were not disadvantaged; where appropriate they were given an additional one/two days to upload work or where the difficulties proved insoluble students were allowed to hand in DVDs.

The positives for staff in relation to this eportfolio project include parity of student experience. All students on the same course have exactly the same support and expectations regardless of who their tutor happens to be. This is reassuring for staff as well as students especially when one member of staff is a Visiting Lecturer. Cross marking also is a relatively straightforward procedure; all that is required is each member of the teaching team and a computer. Moreover assuming that it is possible to give external examiners access to identified students' eportfolio this could ease preparation for external examiners visits. Tutorial support for student choreography is central to the development of knowledge, skills and understanding of the choreographic process. The possibility of hassle free uploading of movie files and swift feedback facilitated by and stored in, an eportfolio is particularly well suited to dance choreography. Moreover the approach appears to suit today's students; a member of the teaching team commented as follows, 'the whole process keeps students on task and 'reflecting' upon the work that they are creating. My group were committed and fully engaged with the project'. [A requirement to review their eportfolio would enable students to chart their progress].

Final thoughts

Whilst this project has not been without its challenges I am utterly convinced that it has the potential to become a very powerful teaching and learning tool in the context of developing knowledge, skills and understanding of conventional dance choreography. I am aware of the need to refine the eportfolio process. It needs to be simpler and more easily managed by students and staff**. The elearning specialist has mentioned the possibility of using Course Genie; this is something I shall certainly investigate. In addition I would like to incorporate the use of audio files. Due to a limited supply of headphones this was not possible this year. It does however offer the possibility of a more time efficient tutorial support system for students. In the longer term the possibility of annotating movie would be extremely beneficial.

As regard the quality of the choreography resulting from this process. There were a number of choreographies that were extremely strong and demonstrated sound application of the choreographic concepts with which the students had been working throughout all aspects of the module [lectures and eportfolio]. It has to be said however that they did not appear to be any better/ worse than previous years. What was interesting however was that there appeared to be as many males as females addressing the demands of the eportfolio with rigour and commitment. This year many males achieved high grades for coursework and this did appear to be different from previous years and is perhaps the subject of another piece of small scale research.

It will not surprise readers to note that Laban's analysis was at the heart of the project. From exploring their initial ideas to evaluating the finished product students were required to engage with: what, where, how and with whom/what. I have great hopes that they will continue to work in this way when teaching dance in schools.

*This was because RealPlayer had not been installed in all computer terminals. However accessing the video clips became an ongoing problem even where RealPlayer had been installed. Problems involved RealPlayer's 'file association' and thus ability to play files simply by clicking on a web link which either was not set up correctly or conflicted with other University setting. This had a tendency to happen every time a revised disk 'image' was installed on the University computers and, unfortunately for this project, updates and revisions were distributed to all student PCs on a regular basis. In addition computer speed had an impact on the extent to which students could access the movie snippets of professional exemplars.

**In his review of the project the elearning specialist noted that in many cases a shift to using the MyStuff system was a large conceptual leap for many of the students. He commented, however that once shown the procedures required the students' skills improved quickly. This point does highlight a key issue for the development of any portfolio system: students need to undertake the task skilled appropriately.

Maggie Killingbeck

The Editor Questions Darren Royston on his Career - Part 1

(Darren Royston is a new member of the Guild Council)

Q1) What aspects of your education inspired you to take up a career in theatre?

I was a student at Queen's College, Cambridge, graduating with a BA (Hons) in English literature in 1994. The course enabled me to study the history and development of drama and literature, including Renaissance Studies and Shakespeare in Performance. My first dissertation considered how Shakespeare incorporated Renaissance dance forms into his plays, and my second examined the use of parody in Gilbert & Sullivan's operetta, Patience, which lampooned Oscar Wilde and the Aesthetic Movement of the Nineteenth Century.

Q2) And what about practical involvement in theatre whilst at Cambridge?

It was while at Cambridge that I first began to be involved in the production side of theatre. In my first year, I directed The Maids (Jean Genet) with an all-male cast, and used my experience in dance to choreograph Babes in Arms and Fiddler on the Roof with Sacha Baron Cohen (Ali G) as Tevye. As an actor, I played Romeo in Romeo and Juliet, Benedick in Much Ado About Nothing, Spenser in Edward II, and toured to the Edinburgh Festival with a Cambridge Footlights show (Robin Hood 2) and La Cage aux Folles. In my second year, I directed and choreographed Grease, which was extended due to its sell-out success!

Also, I was responsible for musical staging SEXPO 93 – a charity variety show produced by Matthew Mitchell at the Cambridge Corn Exchange with Stephen Fry and 200 University students, and choreographed the University Fashion Show in aid of Barnados with Yasmin le Bon and directed by Claudia Winkleman. During the summer, I choreographed Ghetto (Joseph Sobol) directed by Laura Harvey that toured Ireland, and directed Hay Fever (Noel Coward) for the Cambridge Festival and Dafni (a revival of a Scarlatti opera) for Cambridge and Munich Early Opera. In my final year I established a Performance Art group, Big Bang, comprising students interested in dance and movement, and I worked as the choreographer on productions of Cabaret, Blues in the Night, and the Cambridge Footlights National Summer Tour. I was director/choreographer of Patience (Gilbert & Sullivan) at the Corn Exchange. The enormous venue and large cast of sixty performers made the event a visual spectacle, and my production began in the authentic Victorian style of 1881 before being overturned to the hippified 1970s with the arrival of the new "fashionable poet" in Act II. In the summer, I directed an open-air production of Much Ado About Nothing and directed, choreographed and played Timothy in the musical comedy Salad Days .

The Virtuous Wife: a 17th century intermezzi danced to the music of Purcell, with Darren Royston & Francesca Roche (foreground), and Fran Billington (background).

Love´s Proper Exercise: A masque of St Valentine, performed at St John´s, Smith Square, February 2008. The dancers perform an Elizabethan pavane: a processional arrival dance. From front to back: Elizabeth Blaber & Hendrick January, Francesca Roche & James White, Fran Billington & Darren Royston.

Q3) Where did you do your professional training for dance and theatre?
I began my training in dance and theatre at The Katrina Hughes School of Dance and Theatre in Yorkshire. As a member of the performing company, The Katrina Hughes Dancers, I toured Austria, Germany, USA and the former USSR. Following courses with the National Youth Theatre of Great Britain, with tutors including James Simmonds, Patricia Doyle and Imogen Clare, I performed in Lionel Bart's BLITZ! at the Playhouse, London, working with director Edward Wilson and choreographer David Toguri, and subsequently with David Toguri in cabaret at the Grosvenor House Hotel performing with Barry Humphries and Elton John.

In 1994 I began studying the M.A. in Dance Studies course at the Laban Centre for Movement and Dance in London (LABAN). The course enabled me to develop my choreographic experience, to study Visual Design (Lighting/Set/Costume), and to consider theories of movement relevant for the actor and singer. I was involved in performances at the Laban Centre and at the Place Theatre, and choreographed the world premiere of Elgar's opera, The Spanish Lady, in November 1994.

Q4) From your experience at LABAN would you say that its undergraduate and graduate courses prioritise Laban's theories – in particular Choreutics and Eukinetics?
The connection to Rudolf Laban´s approach to movement and dance cannot be denied. Rudolf Laban himself applied his movement analysis to such diverse fields of research and practice, including the development of modern dance and theatre training for the actor, and influenced so many practitioners. It was fantastic to be studying in an institution that carried his name, with a direct route back to his teaching, and I was privileged to have access to the library, the archives and see the legacy in photos and presentations. I attended lectures and classes from specialists who had trained with Laban and had developed his work (such as Dr. Marion North, Dr. Valerie Preston-Dunlop, Dr. Ana Sanchez-Colberg, Dr. Anita Donaldson). These sessions exposed how principles identified by Laban could be developed in other areas, and applied to other theories of theatre, dance and performance art. In my specialist options of Choreological Studies and Dance History, I had an opportunity to focus on both Choreutics and Eukinetics, and undertook dance analysis using these as a framework, which formed the main part of my Masters dissertation, while also considering current semiotic theory as applied to theatre and choreography. I was also fortunate to be able to attend some of the undergraduate programmes on Laban studies, including notation with Jean Jarrell, which I have found invaluable as a tool and as a way of approaching the idea of recording and reconstructing movement.

Q5) Now that you are becoming familiar with the work of the Laban Guild and its Constitutional aims (an organisation which Laban named), what role do you think it might play in the future?
I am intrigued by the title of our organisation and the fact that it brings two words together: that of "Laban" and that of "Guild." The fact that we can now identify the value of Laban´s work in so many areas requires us to celebrate the diversity of application and interpretation, but also, belonging to a Guild should help practitioners associate with a shared approach. The word "guild" always makes me think of the medieval idea of a guild; an association of craftsmen in a particular trade. We have all discovered the value of studying the art of movement as a way to improve our trade in our own professional area. Some elements of movement always appear rather mystical, and the idea of crystals, grids, symbols, scales, spheres, motions factors, and the like, must appear as a secret language to the uninitiated, but I think the Guild should be an organisation where we can all share our interpretations and continue to learn from each other. The Guild should help practitioners connect back to the source of their own approach, and ask people to question how they can develop the work in the future. Terminology can unfortunately root the approach to a certain period in time, so we will always need new voices and new ways of presenting the material. I believe that the value of a Guild now is to allow those of us working with movement and dance to explore the benefits of upholding the same concepts. For example, in my work as a choreographer in professional theatre, it is the efficiency I uphold as valuable in the Laban approach, which is made possible by understanding immediately what elements of movement are being used to communicate the intention. However, I benefited from undertaking the workshops with Warren Lamb at the Motus Humanus event last year because I was required to re-consider my own psychological interpretations of the four motion factors in a different framework of "action profiling." Similarly, while undertaking workshops from the Phoenix practitioners at the A.G.M., I could experience the material as a participant, rather than in my normal role as a teacher. These new experiences have fed into my own approach, and help me feel supported when I am working in a field where none of the other individuals have the same knowledge (such as collaborating with composers, directors, actors or designers who have not yet come into contact with the Laban approach.) In the future, this must be the value of the Guild - both to record and support those who wish to acknowledge how the Laban approach has benefited their work, but also to find ways for Laban´s ideas to be exposed to more practitioners, students, teachers, and groups, so that they can offer their own responses to working in this systematic and comprehensive way.

Q6) In 2006, you were appointed Artistic Director of NONSUCH History & Dance. Tell us about this organization and any interests you may have in research?
NONSUCH HISTORY AND DANCE has a repertoire which spans all historical periods, from the 12th to the 20th Century, including the Renaissance, the Baroque, the Regency and Victorian Balls, and Ragtime! The company has developed educational projects and performance, with a supply of dancers and actors trained to perform in all historical styles. With the company I choreograph and teach dances from all periods of history, and supply professional dancers and performers for demonstrations, advertising, theatre performances and film/TV appearances.

I am interested in Dance Research and have continued my research into the theories of Rudolf Laban, teaching the Laban Approach on the MA Text and Performance course (RADA/ King´s College London), and using my practical experience of the Laban-based exercises to teach movement to singers and actors. I have also researched the development of dance through history, including dances from the courts of Europe (Medieval, Renaissance, Baroque, Nineteenth Century, Ragtime & 1920's) with Nonsuch History & Dance, and at the English Folk Song & Dance Society. I am a Council Member for the European Association of Dance Historians, organising conferences on dance history throughout Europe, with a major event planned for 2010 in Seville, Spain. With the Early Dance Circle, I coordinated the Early Dance at Big Dance events, and will host the Silver Jubilee Festival in Harrogate, North Yorkshire, on 18th October 2008.

The Story of the Earl of Essex: with Elizabeth Blaber and Hendrick January.

Critical Debate

(Members continue their critical debate on key questions related to Laban's theory and practice. Among our contributors in this issue are: ***(JL)*** *Dr Jeffrey Longstaff – renown for his writings and work as Research Tutor at TRINITY LABAN (where he taught 'music for dancers' to BA students);* ***(BR)*** *Dr Betty Redfern (who is acknowledged in 'Choreutics' for her 'invaluable help with the rendering of Laban's original text into its present form' and well known for her long established knowledge of Laban's work and publications in the Aesthetics of Dance;* ***(GC)*** *The Editor.)*

Laban states in his book Choreutics (1966) pp122/123 that: " ... Between harmonic components of music and those of dance there is not only an outward resemblance, but a structural congruity ..." Question: Can this claim be substantiated - if so in what detail?

(JL) Laban (1966, pp. 115-121) proposes an abundance of analogies between music and choreutics which can be useful to introduce broad ideas and generate sequences for creative use, however, they reveal little about choreutics as "the practical study of the various forms of (more or less) harmonised movement" (p. viii). A critical review indicates that Laban generated a range of broad associations between music and choreutics but the details of their harmonic systems do not exactly fit. Musical tones range across a dimension of increasing/decreasing wave-length, whereas choreutic directions range across 3 different dimensions simultaneously. Thus, while related in principle, the details of their harmonic laws also differ. Choreutic harmony needs to be deciphered in its own terms, rather than trying to force a congruity with music.

The first analogy involves unfolding an octahedral 12-ring into a planar 12-sided polygon (dodecagon) and an icosahedral 36-ring into a planar 36-sided polygon (pp. 116-118). Out of the "enormous" number of possible forms (p. 115) it is not mentioned why these two forms are selected, and the 36-ring is not even discussed. The 12-ring (12 edges of the octahedron) is described as being "unfolded harmonically ... fundamental scales are displayed" (p. 116) but no definition is given for "harmony" (is this synonymous with symmetry?) and no rationale for why this should produce "fundamental scales".

The proposal for "structural congruity" (pp. 116-117) appears to be based on the numbers 7 and 12 which are found in musical 7-tone major scale (diatonic scale) and the 12-tone chromatic scale and these numbers also appear in certain choreutic scales. The proposal that "It is the task of future choreutic research to investigate these amazing relationships" (p. 117) apparently refers to using numerology in both music and choreutics as a basis for a "congruity" between these two mediums.

Laban then derives the number 12 with a different method, beginning with "seven fundamental cross-sections of space ... the three dimensions of an octahedron and the four diagonal cross-sections of a cube" and pointing out that "Music uses seven fundamental notes" (p. 118), thus making dimensional and diagonal lines analogous with the musical 7-tone major scale. The 7 is then transformed to 12: "If we arrange the seven cross-sections ... of space in such a manner that each of the three dimensions is brought nearer to each of the four diagonal cross-sections, we then have twelve cross-sections which are tempered, and therefore have uniform distances between them (diameters)" (p. 118).

While the previous proposal made the 12 tones of music

analogous to 12 edges of the octahedron, this subsequent proposal makes them analogous to 12 diametral points. Having two different choreutic analogies with the same thing in music makes it obvious that these are broad similarities and not details of actual one-to-one congruity.

The analysis here is also not consistent since the 7 "cross-sections of space" are lines, however when these are "brought nearer" to each other, they become 12 points (there are 6 diameter lines, each with 2 points), however this switch from lines to points is not mentioned. Further, the geometric analysis is not quite accurate since a diameter is equidistant to 2 diagonals (not nearer to 1 as stated).

In other places diameters are described as being half-way between two diagonals (p. 16) or are derived when each dimension is "split" into 2 since "the dimensions are not felt by the body as lines but as planes" (Ullmann, in Choreutics pp. 139-141) but these more geometrically accurate and organically logical analyses are not mentioned here.

Laban (1966) simplifies his spatial analyses by using the cube (3 horizontal planes in cubic proportions) as the principal scaffolding and virtually apologises for this saying "The conception of the cube as a basis is not a compromise", assuring us that "this variation [between the cube and the icosahedron] is not vitally important" (p. 101). However, many characteristics crucial for deciphering details of choreutic harmony theory are not present in a cubic scaffolding.

If this analysis where "each of the three dimensions is brought nearer to each of the four diagonal[s]" (p. 118) is reconsidered without simplifying to diametral points, it can be seen that this is identical to the theory of deflections where each dimension is deflected by each diagonal (or vice versa) yielding 12 inclinations. Laban apparently simplifies the difficult concept of inclinations into diametral points since these are typically end-points of inclinational lines.

An addition to previous comparisons, the musical 12-tone chromatic scale is also made analogous to the choreutic 12-part primary scale and the musical 7-tone major scale ("diatonic scale") is made analogous to a choreutic "diaformic scale" of 7 peripheral lines (pp. 119-120). These multiple analogies to the same thing make it clear these are broad comparisons rather than exact congruity. Further, the 7 lines of the obscure "diaformic scale" are not connected and so cannot be performed in 7-parts (additional links must be added) reinforcing an appearance of Laban as manufacturing scales in attempts to fit the numerology.

Another comparison is made with the musical 7-tone major scale (and its unequal 3 + 4 division of whole tones and semi-tones) making it analogous to "surface-line circuits of seven links in the icosahedron which have a similar unequal division" (p. 120). These are "peripheral 7-rings" (Preston-Dunlop, 1984, pp. 84-108) with 2 narrow angles dividing the sequence into 3 lines, then 4 lines, thus also making musical intervals analogous to angles between lines in choreutics.

The analogies continue with "Plastic models of seven-linked movable chains ... [which] correspond exactly to the sequences of the circle of fifths ... the order of our musical tones" and the "borders of certain super-zones ... have the same formal rhythm showing identical harmonic relations" (pp. 120-121). Apparently the same choreutic form is given two different musical analogies. The seven-link chain is made analogous to the musical circle of 5ths (a series of tones, each separated by an interval of 7 semi-tones), and the choreutic form with "the same formal rhythm" (previously identified as a peripheral 7-ring, p. 25) here is made analogous with the circle of 5ths (p. 121), but just previously made analogous to a musical major scale (p. 120). Again, these multiple analogies appear to be broad comparisons, rather than detailed congruities.

Of the abundant musical analogies proposed, the only one to have received much attention is the association of the 12 diametral points with the musical 12-tone chromatic scale. Typically each point is given a number and operations used to derive other scales (taking every other point, or every 3rd, or every 4th etc.). This numerical game can be beneficial for generating scales and creative sequences but it reveals little about the theory of space harmony. Accepting this as a basis for a "structural congruity" does a disservice to the richness of choreutics. While the chromatic scale is the basis to Western musical theory, the diametral points are just one aspect of choreutics which also includes many other fundamental features.

Summary:
Laban generated an abundance of analogies between music and choreutics but when considering the details these show themselves to be general similarities rather than one-to-one correspondences. The analogy of musical harmony can be beneficial in describing a general approach to space harmony and some musical analogies can be applied to choreutics to generate scales or new creative sequences. However, mediums of music and choreutics are different and so details of their harmonic systems are also different. Deciphering choreutic harmony needs to be independent rather than attempting to fit into pre-existing structures of music.

GC: I would like to add a point that Laban in his book *Choreutics,* constantly refers to his scales of movement as 'natural sequences in space', as: - 'natural scales in the kinesphere' - 'natural scales in the dynamosphere' - 'the natural and harmonious tracks for our movement (in) the icosahedron' - 'natural standard scales', etc, etc,; but one thing is certain by comparison, is that musical scales in the Western diatonic tradition are not 'natural' in the this sense - nor can we assume that what is 'natural' in any case is a necessary condition for the arts - which exemplify imaginative creative principles far removed from the 'natural'. Betty, you have views on this very issue.

BR*: Today we take for granted the possibility of modulating from one key to another – indeed, of composing in any of the forty-eight keys of the diatonic scales. But these possibilities have been available to composers only since approximately the beginning of the seventeenth century, when what is known as Equal Temperament was adopted.

Equal temperament involves an adjustment in the tuning, or tempering, of intervals between tones, so that all the semi-tones of a chromatic scale – all twelve of them – are equally far apart. Chromatic and diatonic scales are not *natural* scales. They do not consist of exact mathematical relationships, as in the case of earlier systems of tuning, including the Pythagorean, which proceeds by a succession of perfect fifths.

On the contrary, a quite arbitrary set of tonal relationships was agreed on and became universally accepted by musicians in the Western Classical tradition, who consequently gained a great deal of freedom and inspiration.

Laban was therefore mistaken in supposing that musical scales *are* natural scales, and in claiming that 'there is not only an outward resemblance' between what he calls 'the harmonic life of music and dance', but a 'structural congruity'. This he attempts to show by comparing musical scales with the scales of movement he worked out based on particular pathways, or 'trace forms', within the kinesphere.

In his book *Choreutics* (not published until 1966, but written in manuscript form during the years he was at Dartington), he speaks of the series of twelve notes in music, i.e. the chromatic scale, being "slighted moderated" in order to make the distance between the semi-tones equal (p.11).

'Slight' this moderation or tempering may be, but it is distinctly different from systems of tuning according to the ratio between sound frequencies.

As not infrequently happens, Laban slides here between naturalistic descriptions and explanations and artistic experience – in the case of music, to confuse acoustics, the science of sound, with the tones we actually hear.

To repeat the point: the system of equal temperament originated as a matter of agreement, of compromise, on the part of practising musicians. It was not worked out by reference to the physics of sound and mathematical calculations.

Our experience of music depends, of course, on sound frequencies, but it is not these physical facts that we are aware of when we listen to music any more than we are aware of the light waves governing colour perception when we look at a painting.

However, the lack of correlation between Laban's movement scales and musical scales does not invalidate the usefulness of his movement scales, which are better regarded as having an independent status.
*(*This contribution formed part of Dr Redfern's paper at the Dartington Course 'Then & Now'.)*

GC: And your conclusions Jeffrey?

JL: I would just say that since choreutics and music are different mediums, any analysis of 'harmony' should be separate for each of these mediums. There are certainly analogies between the two, but consideration eg. if the choreutic scales are "natural", or not, needs to be analysed purely in the medium of body movement without particular consideration of music. That is, I consider the questions of 'music harmony' and 'choreutic harmony' to be totally separate questions.

GC: Acknowledging, then, the fundamental distinction to be made between musical and choreutic harmony, we shall in our next issue, nevertheless, attempt to seek out possible advantages in maintaining an interest (if any) in musical and choreutic harmony analogies. We hope to enlist a contribution from Dr Carol-Lynne Moore whose Laban Lecture on the Theory of Movement Harmony in our Summer 2007 issue will be remembered.

Recollections

(Mel Horwood describes her experiences as an MA student at Trent Park, Middlesex University) Ed.

I have recently completed a Master's Degree in Choreography at *Middlesex University.* It has been a wonderful journey which led me on a pathway that has finally returned me to the field of community dance. My introduction to dance in the Community was through a Laban Guild Stage 1 Community Dance Leaders course hosted by Scilla Dyke in Ipswich in the early 1980's. and tutored by Anna Carlisle and Jan Nichol. Having worked as a professional dancer and become a mother of three children, my career took me through the role of an adult education tutor, a freelance community dance practitioner, a school teacher and a College Lecturer. I find myself approaching 60 feeling excited about the possibilities and potential of working once more in community dance.

The course enabled me to reflect on my practise over the past years, on the vast range of dance vocabularies that I have been exposed to in my lifetime and glimpse an even greater range of movement languages that exist in the world. My fellow students from Korea, Japan, India and Indonesia brought references from their own languages of dance which enriched our sessions and were treated with the respect and value that they deserve by our professor, Chris Bannerman.

I found it exciting and challenging to explore how different art forms can co-exist and create dialogue in the creative process. The advent of home computer software has made it possible for me to start to learn to create and edit my own film material which I can use to develop my choreographic ideas. I believe that film and dance form an effective way to generate performance work and that Community dance can embrace technology to become an expanding art form.

Having completed four modules of the course I began my final project which I called *Recollections*. I worked with a cross generational group of women from the local rural community in Suffolk. It emerged that the dancers had a wealth of skills to contribute to the work which proved to be so enriching to my whole experience. The piece was based on the theme of 'Memories' using the multi -media of dance, film, recorded sound and live music.

I used a process of 'Assembly by Collage' in order to work in a flexible rehearsal environment. Different venues and rehearsal times were arranged to suit the various commitments and transport possibilities of the participants living in a rural part of Suffolk. The use of email was an inherent part of the rehearsal which I used as an alternative approach to location based rehearsals, driving the work and sustaining a sense of the group creativity. The participants finally all met together a few days before the performance at the chosen venue which was a large domed building, built to hold a treasured collection and set on the cliff at Sizewell.

My intention was for the audience to engage with the notion of memories before they saw the performance. As they entered the building the 'foyer' served as an installation. The walls were covered with memory pockets containing objects, photographs and words contributed by the participants. This installation brought about a response from the audience who wrote on more than forty cards which they added to the memory pockets. The dancers then led the audience into the performance space in which there were two full film screens beginning to fill with the image of the ruined arch of Cove Hithe Church.

Recollections was concerned with each person's memories and to this I added the memory of the creating of the work itself, which had taken us to the beach at Cove Hithe and to the ruins of St Andrews Church. Both places created wonderful spaces in which to work and opportunities for making film material that could connect to our collective memories both of movement

Trent Park Mansion Middlesex University

sensations and of past experiences. The dancers moved in front of the screens creating a relationship between the film and the choreographic material.

Although there was a sense of play in the work, it was important to acknowledge the darker memories. One of the dancers sang a Portuguese song of longing 'Saudade' which was followed by a duet about loss danced to the sounds of live 'Cello playing. Afterwards the audience enjoyed cups of tea and rather old fashioned cakes. It felt a good way to end share the end of an event for both performers and audience.

The part-time course, held at *Trent Park* campus in Middlesex, gave me opportunities to meet a fantastic range of arts practitioners and gain insight into their working methods. Despite the long journey from north Suffolk to University I feel that it was the right time for me to take on the challenges offered by the Master's Degree in terms of research, of academic writing and of making choreography. It was so good to be in a stimulating environment of young undergraduate students as well as mature practitioners involved with the *International ResCen Centre (Centre for Research into Creation in the Performing Arts)*. I was also inspired nearer home by the frequent conversations that I had with Pamela Harling-Challis who has so much knowledge and enthusiasm for exploring the field of technology and dance. The Master's Degree has provided me with the opportunity to reflect and re-evaluate my own experiences in dance. My developing skills and interest in film technology have given me another tool for choreographic development. I am now looking forward to embarking on new journeys.

Mel Horwood

Community Dance in the 21st Century
Challenges and Opportunities

A conference hosted by the Foundation for Community Dance and De Montfort University on 10 May 2008.
(Ann Ward, Courses Officer, reports as the delegate representing the Laban Guild).

This was the second biennial conference organised by the Foundation for Community Dance and was open to all members of the FCD. It was certainly a stimulating and challenging day.

The conference opened with a keynote speech from Donald Hutera, asking, amongst other things how we could create an environment in which community dance could be considered a valid art form, rather than something worthy, but generally second rate. To engage in community dance can be a life changing experience, but that doesn't mean ignoring aesthetic appreciation or not trying to raise standards of performance and teaching. Dance can benefit everyone, from improving the mental and physical health of the individual to helping to build harmonious societies.

Ken Bartlett reflected on the great variety of work he had seen over the previous eighteen months and asked how we could build an appropriate model for the teaching of community dance based on best practice. He had been disquieted by some of the work passing for community dance, seeing classes where there was little negotiation or flexibility, little response to the group as individuals, classes mostly based on instruction, a sloppy gratitude for anything presented by the group with no attempt to make them more conscious of their movement or to improve the quality of their dance. Ken wondered whether accepting a wider range of practice had not blurred the definition of community dance.

So what should be the guiding principles of community dance pedagogy?

- Participation in the creative process should be at the heart of community dance.
- It should be inclusive, social and enjoyable, respecting difference and seeing people as individuals.
- It should celebrate what people CAN do, not demonstrate what they CANNOT, while widening their experience.
- Although the class may be catering for people with very different abilities, it should still look like a DANCE class, developing skills and aesthetic awareness.
- Different styles and forms of dance are welcome but need to be explored and given meaning – what does it feel like rather than what does it look like.
- All participants are dancers who need to be nurtured and developed and presented with opportunities to explore dance, not just provide a pool for the selection and training of the particularly talented.

Needless to say, this was a welcome affirmation of all the values the Laban Guild aims to build into its courses.

The next presentation was by Ruth Pethybridge, reflecting on community dance values in a capitalist society – not something, I admit, I had ever thought about. But it was fascinating! It looked at the obsession of funding bodies with product over process, at the problems for practitioners who have to satisfy funding bodies in order to get work and fulfil agendas, but also the possibilities for the empowerment of people taking part in large scale projects. Discussion centred on to what extent the practitioner could, or should, cater to specific dance communities or create communities of dancers. Ruth's research was based in part on the reactions of those taking part in the community dance project "Where Land Meets Sea", in which Anna Carlisle was on of the leaders and which was reported in a previous issue of the magazine.

Helen Kindred's paper – 'Extending good practice or diluting the dance?' – questioned whether training non-professional dancers to teach dance in specific contexts would compromise the delivery of quality experiences to participants. This engendered a lively discussion as several speakers from the floor had come to teaching dance in their workplace through alternative routes; but the general feeling seemed to be that this was quite acceptable, as long as certain parameters were maintained – one of the purposes of establishing a Professional Framework for Community Dance.

Sara Houston and Pauline Johnson's paper "You were wonderful darling!", examined reflection as a tool for community dance practitioners, managers and administrators. Yet another facet to be considered! They noted that however much people may pay lip service to this, it is all too easy to neglect reflecting on practice in a meaningful way in the light of external pressures such as finding time and not to look as if failing and satisfying the demands of funders. But you often learn more from things that go wrong than things that go right, and reflection should be embedded in practice. What was particularly interesting was the suggestion that there were many equally valid ways of doing this other than the "tick box" approach, such as moving to a different environment for discussions, private contemplation, keeping a log or, perhaps most successfully, talking informally to colleagues – sharing concerns and good practice.

After stimulating group discussions around some of the issues raised, we had a final presentation, from *The Creative Leadership Enquiry Group:* Diane Amans, Sue Akroyd, Jacqueline McCormick and Ruth Spencer, asking what we are passing on in terms of the pedagogy of effective dance leadership and how we are doing this. So many community dance practitioners are doing excellent work but cannot easily explain what they do or how they do it. The aim of the *Creative Leadership Enquiry* is to deconstruct the work of successful practitioners and reveal the leadership skills and knowledge embedded in their work and practice.

Those attending were left with a stimulating and challenging list of questions eg.

- Does sticking to a recipe for success safeguard quality or stifle initiative?
- Do we need a list of ingredients rather than a recipe?
- Is it acceptable to experiment and risk failure?
- Who should be deciding where we go and how we get there?
- How do we celebrate individuality yet apply rigour to our teaching?
- How do we move forward in the light of changing circumstances and changing practice?

As the Training Committee of the Laban Guild nears the completion of its revision of our own Dance Leaders Course, involving long hours spent on the computer devising new administrative systems to ensure that we comply with current demands for evaluation and transparency, I found this a truly inspiring day; not least because it re-affirmed all the core values espoused by the Laban Guild - giving purpose to our efforts, but because it also provided much food for thought and future development. And I met some wonderful people!

The Laban Guild is a Development Partner of the *Foundation for Community Dance*, working on the next stage of the development of a Professional Framework for Community Dance. All the presentations, together with further information on this, can be found on the Foundation for Community Dance website, www.communitydance.org.uk

Ann Ward
Courses Officer for the Laban Guild

CPD MODULE IN CHOREOGRAPHY
A 30 hour course over the weekends of
September 6/7, October 11/12, November 8/9
Time: Sat: 1.30pm – 6.30pm, Sun: 10.00am – 3.30pm

at Monks Eleigh in Suffolk
(easy access from A12 or by train from L'Pool St)

Director: Anna Carlisle

This 30 hour CPD course is open to anyone with
a basic practical understanding of Laban Analysis

for full details, please contact the courses officer
Ann Ward, awardglenkeen@bigfoot.com

Laban: The Way Forward?

(Maggie Killingbeck reports on the views of members expressed at the last AGM.) Ed.

At the end of this year's Guild AGM and Conference Maggie Killingbeck [Chair] asked members, in groups, to reflect upon the nature of the day and their own experience of Laban's work, and to suggest a way forward for the Guild that was appropriate in the current climate. Given an increasing stress on the need for physical activity, and a greater recognition of the value of the arts/ opportunities for creativity, Guild members were asked to consider how the Guild might contribute to contemporary developments. Enthusiastic discussions took place in four mixed groups before a member from each group summarised the significant features of their group's views. The following is a further summary of the views shared on the day plus some additional comment.

The Phoenix Practitioners, it was felt, had made Laban's work look 'up to date'. The *Phoenix Project* presentation using professionally trained dancers was said to have established a good flagship for Laban's work. In order to open up the work to a wider group of people it was suggested that the Guild organise an event for invited guests [free of charge]. In addition given the success of the Phoenix Project it was felt that it should be repeated. The Guild was urged to apply for funding for future projects. Having been through the Phoenix Programme the Guild should arrange for practitioners to take the work into schools, HEI and LInC.

Now would appear to be an optimum moment for applying for funding for another Phoenix Project. Members may be aware that the Government has awarded £5.5 million to support the development of dance throughout the nation. Council will consult Anna Carlisle as President and founder of the Phoenix Project with a view to considering a way forward with regard to this and to the possibility of organising a free event. Members of the Phoenix project are working in schools and they have been invited to contribute to LInC.

There was a concern to find ways to engage more young people. There was a suggestion that there should be a Junior branch of the Guild. A film of the day or documentary of the work of Laban, it was felt, might help to persuade Higher Education Institutions [HEI] to use Laban's principles with young people in teacher training and on dance degrees. This was seen to be particularly useful for primary education.

In response to this I can confirm that the Laban lecture was filmed and that the material captured on the day has been converted to a DVD. Council in conjunction with Anna Carlisle will be considering the best way forward with regard to this resource. In addition Anna Carlisle and I are currently undertaking a research project investigating the value of Laban's work for dance specialists teaching dance in secondary education. We will be sharing the results of this research project at the International Conference at LABAN in October. It may be that activities of this nature will begin to influence teacher training establishments.

A shorter version of LInC, it was felt, should be promoted and marketing and publicity [in professional journals, movement/ dance associations, abroad] should highlight the integrative aspect of LInC courses ie their suitability for a wide range of practitioners, particularly teachers, community workers and dance therapists.

I can confirm that Council will be meeting with the organisers of LInC to explore a way forward with regard to a Summer School. Members' views as identified above will inform the discussions. In addition the applicability of Laban's analysis to a range of professions is being recognised in current training developments. Also there is a possibility that next year's AGM and Conference will be held at RADA where the relevance of Laban's work for the theatre will be a focus.

The importance of Laban's work for creativity and sharing was emphasised. Learning and sharing the process as individuals and/or in small groups were seen to be significant features of the work. Sharing/learning from each other/networking was felt to be part of the way forward.

Future developments planned for the website may include the introduction of an area within which sharing and networking are possible.

Further comments regarding the way forward for the Guild involved the production of interactive and accessible resources, the need to nurture the uniqueness of "recreative dance" and a concern that experienced leaders maintain high level demonstrations. It was felt also that the Guild needed to target dance centres/groups where an enthusiasm for dance was already in existence.

It is relevant to note that the magazine did not feature in discussions about the way forward. In my opinion, this was because the magazine is, in effect, indicating the way forward for the Guild ie high quality content embracing a vast range of interests. In order to ensure that this continues to be the case, the way forward has to include the recruitment of appropriate personnel to support the editor, not to mention other facets of the Guild's work.

Council would like to thank members for their contributions to the identification of a way forward for the Laban Guild for Movement and Dance. Council will endeavour to identify appropriate priorities designed to retain the unique features of Laban's work whilst engaging with the contemporary movement and dance context. Given the size of the Guild and its voluntary personnel it will be necessary to be pragmatic about what can be achieved. However there is every reason to be optimistic.

[Maggie Killingbeck would like to thank Bobbie Millar and Darren Royston for their contribution to this report]

Maggie Killingbeck

laban based dance classes

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

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

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

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

Diary of Events

Aug. 20 – 23. Summertime Dance in Belfast.

A four day Laban based course for anyone who enjoys dance, including special options for your professional or personal development.
For full details, contact:
Ann Ward - email: awardglenkeen@bigfoot.com

THE LABAN GUILD DANCE LEADERS COURSE

The next part time Laban Guild Dance Leaders Course for Professional or Personal Development will commence in Belfast in September 2008 and finish in November 2009.

The 12 week ends of tuition by highly experienced tutors will lead to a National Governing Body Award, assuring those who successfully complete the course of eligibility for insurance.

The course is mainly practical, and the movement skills learned through the study of Laban Analysis and its application to preparing and presenting sessions and dance making, can be applied in a wide range of settings such as dance in education, in drama training and the theatre, community dance and dance and movement in health or social care settings.

For further details, please apply to:
Ann Ward, Courses Officer for the Laban Guild:
awardglenkeen@bigfoot.com

Laban Theatre Creekside - AUTUMN 08

Friday 19 September 1930hrs
London Bubble
Tickets £12 / £8 (concessions)

Thursday 9 October 1930hrs
MIKS
Tickets £12 / £8 (concessions)

Friday 14 November 1400hrs + 1930hrs
Saturday 15 November 1930hrs
Random Dance Company
Entity
Tickets £15 / £10 (concessions)

Two new works from the Royal Ballet's first Resident Choreographer in 16 years Wayne McGregor. Fresh from his success at La Scala Milan, Paris Opera Ballet and Glastonbury and world-renowned for his fierce, frantic and yet tenderly unpredictable choreography, WAYNE MCGREGORIRANDOM DANCE return to Laban with ENTITY. Hyper-limber dancers move to the propulsive beats of a specially-commissioned electronic score by Coldplay and Massive Attack collaborator Jon Hopkins, alongside music for strings from award-winning composer Joby Talbot (The Divine Comedy, Chroma).

Friday 19 + Saturday 20 November 1930hrs
Henri Oguike Dance Company
Tickets £12 / £8 (concessions)

Thursday 4 + Friday 5 December 1930hrs
BA3 Student Performances
Tickets £12 / £8 (concessions)

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CREEKSIDE, LONDON
SE8 3DZ
BOX OFFICE 020 8469 9500

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Suffolk Youth Theatre's 'Jane Eyre'