

Movement, Dance & Drama

*SYT's
"The Country Wife"*

*directed by
Michael Platt
and Pat Wymark*



**New Dance Leaders Course
starting this month (back cover)**

Front Cover Credit
The Country Wife performed by
 Suffolk Youth Theatre
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Editorial	3
Dr Clare Lidbury	
From the Chair	3
Maggie Killingbeck	
Laban for Accessing Teenage Drama	4
Lucy E Barber	
The Country Wife	6
Ed Crosthwaite	
Motus Humanus Advanced Seminar 2010	
Rudolf Laban: New Facets of his Life and Work	9
Alison Henderson	
A Tale of Two Talents: Laban and Theatre Pedagogy	11
Carol-Lynne Moore	
The Laban Guild AGM and Conference 2011	13
Sadie Hunt	
Laban Movement Choir Project	14
Susi Thornton	
Laban Movement Choir	15
Sue Crick	
Kildare Course Feedback	16
Collette Donoghue	
News from Ireland: Foundation Course in Portlaois	17
Michelle Cahill	
Report from the Courses Officer	18
Ann Ward	
Events Diary	19
compiled by Sadie Hunt	

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This edition features two items from Motus Humanus, the American organisation "dedicated to furthering the study of human movement in the tradition of movement theorist Rudolf Laban" (www.motushumanus.org). One is a report by Alison Henderson of what seems a fascinating advanced seminar, "Rudolf Laban: New Facets of His Life and Work", while the other, by Carol-Lynne Moore, explores how the Swedish dancer Yat Malmgren and the American director Paul Baker developed revolutionary approaches to actor training by drawing upon the work of Rudolf Laban. Interesting then that there are also two articles on using Laban's work in drama with young people in this country - Ed Crosthwaite, a member of the young cast, discusses how Laban-based preparatory workshops with Walli Meier, Honorary Patron of Suffolk Youth Theatre, influences the rehearsal process and the development of character, while Lucy Barber outlines how she uses Laban's ideas in her teaching of drama to 15-18 years olds.

There are also reports of some of the many courses organised by the Guild exploring Laban's work - this includes long term training courses, such as that reported by Michelle Cahill, and one-day practical workshops as described by Sue Crick. Forthcoming courses are advertised here and on the website www.labanguild.org which gives further details.

September sees the start of the new academic year which probably generates excitement and anxiety in equal measure for all of us who work in education at whatever level. However Christmas will soon be upon us and I urge all of you to get your copy for the next edition of Movement, Dance and Drama to me by the beginning of December. Articles on any aspect of Laban's work and its applications are welcome - details of format, referencing system and how to submit articles will be on the website soon.

'Physical Literacy'

by Dr Margaret Whitehead

Dr Margaret Whitehead, long term Guild member, has had her edited book *Physical Literacy throughout the Lifecourse* published by Routledge, March 2010 (£24.99). It is available in hardback or an inspection copy is accessible as an ebook (visit the publisher's website on how to access the book this way). If anyone is interested in reviewing this or any other recent publications please let me know.

Clare Lidbury

From the Chair

Maggie Killingbeck

Guild Updates - September 2010

Magazine

Members will be aware that a new team (Clare Lidbury, Dorothy Ledgard and Tamsin Stanley) have taken responsibility for the magazine following the prolonged interim status of Gordon Curl. I am delighted to report that the transition has been smooth and the first magazine under the new editorial team has been favourably received. It has been particularly encouraging to see the membership rallying to support the team in these early stages. I am aware, on this occasion, of significant enthusiasm from those members with an interest in the value of Laban's work for drama practitioners. Thanks should be extended also to Pam Anderton for her expertise in assembling the contributions, and to the distribution team.

Events

To support Sadie Hunt with the planning and management of the AGM and Selina Martin with Laban in Places, Council have recruited an intern. Philippa Baird is a student at the University of Wolverhampton. She will gain insight and information about Laban's work to inform her dissertation whilst Council has gained a proactive enthusiast eager to support the promotion of Laban events.

Philippa's arrival is particularly opportune since the April workshop with Viv Bridson had to be cancelled due to a

lack of support. Viv has very kindly agreed to lead the workshop again; however, Council is concerned that Laban Guild workshops/events should not have to be cancelled. To this end we are considering introducing a points system. Workshop attendees would receive a point for each hour of attendance at a Laban Guild workshop/event. (Forthcoming events include *Drama in the Classroom - using the Laban approach*, on the 6th November at RADA; *Extracting dance material from dramatic scenarios* with Michael Platt on the 29th January 2010 at the University of Bedfordshire and a practical one day workshop exploring the Laban principles and choreological perspectives used by Ali Curtis-Jones to recreate *Night 2010*, on the 7th May, the AGM on the 19th March, and a rescheduling of Viv's *Dynamics in Dance* workshop.) After accumulating a given number of points, eg 20, a member would be eligible to attend their next Laban Guild workshop/event free (excluding the AGM). Council also are considering developing incentives to encourage group bookings - for example the offer of reduced rates in relation to the size of the group.

Council would be interested in members' responses to these approaches to increasing attendance and other ideas would be welcomed.

Also under the events banner Council is delighted that the

Summer School is to go ahead this year at the University of Bedfordshire. Members of the Phoenix Project will be teaching on the Summer School – and thanks go to Cathy Washbrooke for leading on this. Reports from the Summer School will be in the next Guild magazine.

Mention of the Summer School brings to mind the Movement Choir initiative spearheaded by Susi Thornton. Please read her article about these developments and get involved! Indeed, inspired by this initiative, Sadie Hunt and I are working with schools in Bedfordshire to develop a Movement Choir event with 72 school-aged pupils for a Christmas celebration in December. A report of this will also be in the magazine.

Following our very successful AGM at the University of Roehampton this year, Sadie has been organising the 2011 AGM. Please read Sadie's account of what is planned and put the date in your diary immediately. A significant feature of this year's event will be a youth strand which, it is hoped, will recruit up to 25 youngsters. The young people will work on a piece throughout the day which they will share with AGM delegates in a performance at the end of the day.

It is appropriate also to draw attention to the contribution in these pages of one of the Kildare participants in the Creative Dance Leaders Course. Clearly the new course has started successfully. Another course is planned for Essex although a small number of additional recruits are required in order for this second course to go ahead. Members should get in touch with Ann Ward if they are interested in applying for this course. Perhaps due to the influence of the Big Dance increasing numbers of individuals of all ages and abilities are being encouraged to dance, and with creativity in dance appearing to have become fashionable again the Creative Dance Leaders Course is an opportunity not to be missed for suitably qualified individuals.

Recruitment

It is hoped that the youth strand at the AGM and the Creative Dance Leaders Course will increase membership of the Laban Guild. In an attempt to

supplement this, members will be interested to learn of the "Dragons' Den" initiative. Please read the enclosed flyer and get in touch. Council look forward to hearing from members with regard to exciting ideas to recruit members.

Change of name

Council have discussed the President's suggestion regarding a change of name and members' views have been sought also. Indeed Council have found members' views extremely persuasive, particularly with regard to their concern for the history and significance of the term Guild. At this point in time therefore, Council feel inclined to retain the term "Guild" and possibly return to a concern for 'the art of movement'. Further discussion is planned before Council share their final thoughts and invite members to express their opinions at the AGM.

And finally

In recognition of her outstanding contribution to Laban's work, Council have invited Vera Maletic to become an honorary member of the Guild and felt sure that the membership would support this decision. Vera has offered to write about her work in a future magazine.

Council would like to thank members for their contributions towards the Dance Education Project (Phoenix 2). In order to supplement members' donations, the Research and Development team have written three funding bids for £10,000 in an attempt to ensure that the project goes ahead. To date we have received one reply to say that we were unsuccessful and two replies acknowledging our applications. Needless to say we are hopeful that one of the two will be persuaded by our arguments and support the project fully. Council will keep the membership informed regarding this development.

From reading the above, I am sure that members will agree that the Guild is fortunate to have such enthusiastic Council members genuinely committed to the value of Laban's work. Please attend Guild events, share your thoughts/ideas with Council and offer your support.

Maggie Killingbeck

Laban for Accessing Teenage Drama

Lucy E Barber

Laban has revolutionised my drama teaching. Since experiencing his ideas and exercises through the MA work at RADA, Laban's vocabulary has appeared in nearly all my drama lessons. I owe a great debt to the work of Darren Royston, Darren Aldridge and Bridget Panet and their colleagues from the Laban Guild who held workshops with us, from which many of the exercises that I do with my students originated. What is so fascinating is that the exercises learnt with adult post-graduate students can equally successfully be applied to school age students. And although I now teach young people aged 15-18 I have used Laban successfully with younger students and know that others do too.

Even though it is tempting to think of young people as more physically free, able and daring I have found when students reach teenage years this is less true. Primary school children may have fewer inhibitions about creating physical theatre and take joy in using the floor and walls and each other's bodies to create drama. However, some teenagers can be reticent. I have found a suspicion of anything that might be embarrassing, especially in co-ed classes, and movement work often falls into this dangerous territory! Maybe this is why teenagers' acting can sometimes be wooden, in great contrast to the free, flexible, experimental speech and movement patterns they exhibit in their social lives. Laban's vocabulary has given me access to students' true physicality in a way

that continues to surprise me. For example, if I asked a student to rant and rage around the room in an angry and erratic way it might cause confusion and a limp response. However if I ask everyone to try and be a 'Mr Slash' on a 'Scale 10' they will all happily slash and rage around the room at will (safely hopefully!). Then I can stop them, ask two students to play a short scene where a parking attendant is 'Mr. Slash' (on a scale 8) say, and another is 'Miss Glide' (on a scale 5) who has parked illegally. They get it. It is a simple and highly effective vocabulary which also allows group improvisations to lead to individual ones, which also makes students more comfortable and reduces embarrassment.

Laban's ideas appear in my lessons in broadly three ways: 1) warm ups where we stretch into the different corners of the icosahedron. I find students really enjoy the meditative opening/closing, forward/backward rhythm to this and it can help lead to a calm beginning to the lesson. 2) walking exercises around the space using the efforts of direct/indirect, flexible/inflexible, to light/strong. Students suggest combinations of these pairs and we try and capture these qualities in movement. This sometimes leads on to character/animal or situation work. As students are moving around the room in certain efforts I might ask them "Who or what would move in a light, direct and quick way?" They will shout out suggestions. It can also be very amusing! We might stop and improvise a very quick scene between two of the suggested characters. I also use a 1 – 10 scale, sometimes randomly using playing cards or sometimes prescribed. Ten being the most extreme form of the effort and one the least. I found this useful as a kind of 'volume control' or 'effort motivator' for the students when they come and try to play more naturalistic scenes and use text. It is much easier for me to say, for example when studying Sophocles *Antigone* with 'AS' level students, "Let's play Creon as a thrust, and take it up to a level 10" rather than attempt to access Creon's inner motivation for his anger.



This might come later, but in Greek tragedy in particular I've found the physical manifestation of the feelings, through a Laban vocabulary, a very useful way in to the text.

I have also used Laban's ideas in work ranging from scenes from Shakespeare's *Romeo and Juliet* to Dennis Kelly's *DNA* and found it can bring a life to characters in an effective, flexible and immediate way. It

is easier for a student to try and play a bit more 'wring' than 'press' quickly in a scene than to rethink her character's motivation instantly, which she might do later.

I still have much to learn about Laban but I find it a wonderful tool for accessing all sorts of different drama work from students. I fear my use of the vocabulary may sometimes be less than orthodox in terms of Laban's original intentions but I hope that he would approve of us playing and experimenting with it in our creativity.

Lucy Barber trained as a teacher after graduating from Cambridge University. She recently gained her MA at King's College/RADA in 'Text & Performance' where she learnt about Laban. She has taught for five years and currently teaches GCSE and 'A' level Drama and English at Fine Arts College, Hampstead.

To find out more about Laban in the classroom join a workshop at RADA on 6th November led by Brigid Panet, assisted by Lucy Barber. Contact: Selina Martin (selina_martin@lodgepark.org.uk)



'The Country Wife'

Suffolk Youth Theatre, The New Wolsey Theatre
Ed Crosthwaite



After several months of rehearsals, we had reached the stage where our lines were (mostly) learnt and we could concentrate on creating our characters in more depth. It was at this stage that the director, Michael Pratt, drafted in the Honorary Patron of Suffolk Youth Theatre, Walli Meier. Walli has for a number of years come along to a few rehearsals to give us an outside opinion of our work so far. Having been in Suffolk Youth Theatre for quite a few years, I was prepared for one of the most intense sessions during the rehearsal period – some of the new cast members were about to find out!

A lot of the work Walli did with us on this first occasion was about 'feeling' your body; knowing exactly where every part of you is, what it is doing and why it is doing it, especially the parts of the body which often do things involuntarily or out of habit. For example, one of the most common 'afflictions' amongst the girls was standing and walking with one hip popped out to the side, much like a catwalk model or couldn't-care-less teenager. With the upright, aristocratic ladies, this needed to be drummed out of them, with Walli emphasising the need to stand tall without arching the back, extending the neck and feeling light and airy, thus curing the desire to descend into a slouch with all the body weight on one side. However, with one of the more bolshie maids, this stance was encouraged to show off her confrontational personality

and earthy stance.

Another thing Walli picked out stems partly from the cast being too polite. When on stage, everyone is very aware of both over-acting and blocking out other people, meaning we didn't always use our arms to their full extent. Walli emphasised the need for us to use our arms properly; small gestures close to your body make your character look weak and unsure, fine when you are a weak and unsure character but not when you are a loud-mouthed businessman, a domineering husband or an extravagant fop.

A second important lesson we learnt from Walli is that characters can be grouped broadly into two categories which have a huge impact on how you play them. Is your character predominantly an introvert or an extrovert? Are you an open or closed person? This was explored in a range of exercises – for example standing with your arms and legs in various positions which either open the body up to or close it off from the outside world, or leaning forwards or backwards when you move or stand.

The most exhausting part of this section of the workshop actually involved sitting down. Walli sat us in groups with an object between us and asked the group to try to draw that object in to them with their eyes and their

focus, then push it away again. After a few minutes of doing this we were all surprised to find ourselves quite out of breath (though some people were concentrating so hard they may have neglected to breathe normally). Facial expressions are some of an actor's greatest tools and the eyes are a key part of this as they can convey a plethora of emotions, so practice at getting all this right can help any actor no end in creating a solid and believable character.

Next came the task of putting all this together when moving and acting. Walking around the space with Walli looking at individuals, pointing out areas for correction and improvement, we tried to 'inhabit' our characters, perfecting our stance, posture, walk, gait, movements and actions.

On another occasion, Walli returned to work more with individuals, concentrating on small parts of scenes and helping us improve our diction, the inflection we put into our lines and, possibly most importantly, the speed with which we say them. I feel that the time I spent with Walli really improved my performance and the strength of my character, especially with respect to helping me feel more natural and comfortable in my role. My character, Mr Harcourt, was one of only a few people in the play who are very much in love with someone and this for me was one of the hardest things to convey. I did a lot of work with Walli on how to express this love through my actions. The first thing she noticed when watching me was that I stand very symmetrically which, though often giving you a sense of solidity and strength (both as a character and with regards to general stagecraft),



can make you a little boring for an audience to watch. I was asked to stand more asymmetrically, with one hand on a hip instead of both and one knee slightly bent with the other straightened - two simple things which helped me to achieve this and a basis upon which I could add small gestures and mannerisms. It also naturally caused my whole body to lean forward slightly and this gave the impression that I was being drawn towards the object of my affections.

Walli also suggested I use my arms and head more as I often kept them quite rigid. Softening them up helped convey the feeling that I was in love, especially by using an arm to reach out to the girl in question (called Alithea) or by tilting my head to one side. Walli also asked me to imagine that the girl playing Alithea was emitting a light which I was being drawn towards whenever I moved. This emphasised the feeling of my body being tilted slightly forward with some kind of invisible magnetic field pulling us together.

All this preparation was of great help to the whole cast during the two 'moves' we undertook. Firstly from our rehearsal space to the hall in the building where we rehearse, which allows us more space and the opportunity to get used to working in a different environment, and secondly to the theatre. Having a strong appreciation of our characters, our positioning and our surroundings meant that we could transfer from one space to another without letting it affect our performance. Of course, performing in a theatre is completely different from performing in a studio and it instantly felt to us that our performances individually, and as a whole, grew to fill the new space.

Before each show, our director took us through a warm-up sequence to prepare us physically, vocally and mentally for going on stage. Much like a lot of our previous workshop-based exercises and the sessions with Walli this warm-up was all about "waking up" our bodies so they were ready to perform. This included the visualisation of a column of light rising through the body, as well stretches and breathing exercises. An example was curving the spine over in a deep bend, then slowly uncurling and straightening up to standing, feeling the spine uncurl one vertebra at a time. This preparatory session also included a vocal warm-up, using words from the text with simple actions and gestures to ready our voices and prepare them for the work they were about to do.

All of our performances went extremely well, including the two shows on Saturday 1st May (we haven't done a matinee and evening performance on the same day for many years). It was quite clear that the entire cast achieved something they can be proud of and each person came away with different experiences which have helped them as people and as actors. It is always satisfying to be part of a show which comes together so smoothly and incorporates many different teaching methods. And now *The Country Wife* has finished, it's time to look forward to next year!

Ed Crosthwaite (20) is a member of Suffolk Youth Theatre.

Photos by Mike Kwasniak



Motus Humanus Advanced Seminar 2010 Rudolf Laban: New Facets of his Life and Work

Alison Henderson

Motus Humanus and the Dance/Movement Therapy and Counseling Department of Columbia College Chicago engaged a panel of expert scholars to share new avenues of Laban's work and theory and to take a deeper look into Laban's life and process. At the advanced seminar, "Rudolf Laban: New Facets of His Life and Work", forty-two participants were given the rare chance to share in the life-long knowledge of Dr Vera Maletic, Dr Evelyn Dörr, Dr Jeffrey Scott Longstaff and Dr Carol-Lynne Moore. Beyond lectures, the seminar combined theory and practice during movement sessions where participants embodied the ideas and principles previously discussed and created collaborative choreography. Motus Humanus will publish the informative lectures and discussions in an upcoming monograph.

The seminar began with a lecture, "The Historical Development of Laban's Movement Ideas and Practices" by Dr Vera Maletic, Professor Emeritus in the department of Dance at The Ohio State University and author of multiple publications including, *Body-Space-Expression: The Development of Rudolf Laban's Movement and Dance Concepts*. Dr Maletic discussed Laban's view that Analysis and Synthesis co-exist and cannot be separated. She combined an examination of Laban's biography with his publications to trace his development of ideas. To illustrate the coexistence of Analysis and Synthesis, Maletic shared photos from the Rudolf Laban Archive and quotes from Laban's publications, *Die Welt des Tanzers*, *Choreographie*, *Gymnastik und Tanz*, *Choreutics/The Language of Movement* and *The Mastery of Movement*.

Of particular interest to Dr Maletic is the significance of the founding of the Choreographic Institute Laban in 1926 where it appears Laban's movement goals solidify. In a brochure from the Institute, Laban publicly lays forth his mission of dance and movement to encompass more than training and choreography. He equates movement with scientific study. Listeners were reminded of Laban's mission for movement analysts written in this brochure, "We have to create an art form corresponding to our time that uses the language of movement as a means of expression".

Laban's life continued to be examined by biographer, Dr Evelyn Dörr in her lecture, "Dance is Life," where she shared from her research of Laban's personal correspondence. Particularly illuminating were the years 1912-1919 when Laban checked himself into sanatoriums to heal from mental crisis and depression erupting in part by his struggle with financial difficulties. Letters written during holistic treatment reveal Laban's search for harmony and balance in his life as well as the connection of his personal life to the universe and nature. The search for harmony and his connection to nature/universe are reflected in Laban's movement theory and the dance theater pieces he created like "Hymn of the

Dream of Earth" and his dance film script "Dance is Life." Inner impulse and its outward physical manifestation are recognized along with themes of nature and moving from darkness to light.

Dr Dörr discussed Laban's desire to shape complete human beings through dance education and the creation of his dance schools. Ironically, even at times in his career when Laban was outwardly famous, many of his letters reveal a loneliness and misery due to his financial poverty and worry over his schools surviving economic depression. Letters also mark the dissent and division among Laban followers.

The lecture concluded by touching on Laban's great dream of a 1200-dancer movement choir for the 1936 Olympic Games, a dream shattered by Goebbels who, as the Third Reich's Minister of Propaganda, canceled the performance after viewing a rehearsal. Dörr commented, "Laban was a victim of his own ideals".

Turning more to the scientific than the personal, Dr Jeffrey Scott Longstaff, a long-time choreutic scholar and translator of Laban's 1926 German book, *Choreographie*, shared his research and hypotheses on schema and prototypes. Longstaff's subjective organization experiment offered support for the choreutic hypothesis that dimensions tended to function as prototypes in movement memory. He asked the question, "Is subjective organization occurring?"

Spatial cognition science has proven that memory is biased toward the 90° dimensions first and to 45° diagonals second. Perceptions are organized as "regular" or "simple" as much as can be allowed. Our minds store memories in relation to prototype experiences already stored in the mind to increase memory storage capacity. Dr Longstaff uses this spatial cognition science to link choreutics and effort at their basic prototypes. Because pure dimensions do not structurally exist in the body, it is deflections from them that occur in movement. Yet the mind will remember and gravitate toward the pure dimensions as most prototypical, with tertiary deflections as the least prototypical.

In his experiment, Dr Longstaff concluded that yes, subjective organization does indeed occur when subjects memorize movement. Furthermore, he found a movement's form is a significantly better predictor of remembering a movement than the movement's orientation in space. Data illuminated that smaller movements were recalled first and, if both movements were small, the spatially higher movement was recalled first. If both movements were high and small, one-dimensional movements were recalled first with three-dimensional movements recalled last.

The final lecture was given by Dr Carol-Lynne Moore, a Laban writer, lecturer, researcher and consultant with multiple publications, most recently *The Harmonic Structure of Movement, Music and Dance According to Rudolf Laban*. In her lecture titled "Symmetry and Beyond: Laban's Secret Theoretical Tools", Dr Moore shared her examinations of the many sketches and drawings in the Rudolf Laban Archive and her belief that there is more to Laban's prototype scales than first meets the eye.

Dr Moore explained reflection, rotation, translation, glide and retrograde symmetry operations which are inherent in patterns in Art Nouveau from Laban's visual art career in the early 1900s. Laban used these same symmetry operations to facilitate space harmony because "The dancer moves not only from place to place, but from mood to mood" (Laban, unpublished paper). Symmetry allows for full three-dimensional access to all zones of the kinesphere (space) as well as to ensure a balanced range of dynamic expression (effort).

Taking the theory one step further, Dr Moore discerned that the sensory records of a particular gesture appear to be topological (certain parts unchanged when transformed), and she reasons Laban may have been experimenting transferring a string of actions from one scale to other forms. For example, Dr Moore demonstrated how Laban's 9-link knot could be topologically moved from the icosahedron to the cube. The order of the actions does not change, allowing the knot to be more easily viewed and comprehended on the cube because it is a simpler structure and is based on a simpler scale. In the knot around press, the order of effort actions (moods) is press—float—glide—press—slash—wring—press—dab—punch—press. The same topological process can create knots around each corner of the cube. While not a well-known or often explored bit of theory, it has significance because, for Laban, the knot was a manifestation of a person being stuck in a mood they can not escape from unless they stop or the knot is cut.

Following the four lectures was a lively discussion moderated by Nana Shineflug where scholars asked questions of each other. Debate over who Laban was as a man came to the forefront. Generally, biographies and oral tradition have painted the picture of a man surrounded by followers to fulfill both his research wishes and sexual desires. However, the letters and sketches may suggest Laban also needed to escape from others and was rather lonely in his fame.

On the second day, participants were treated to workshops where some of the theories put forth in the lectures were made physical. Dr Carol-Lynne Moore led "Adventures with Topology and Symmetry" which combined the schema and topology discussion by Dr Jeffrey Longstaff with her own symmetry and topology manipulations. The group began by using topological maneuvers with simple to complex schema to learn and transform the defense scale into the A scale. The defense scale is based on simple dimensions (up, down, close, open, back, front), which are easy to learn and remember. The A scale takes directions from the defense scale and moves them to the planes—a more complicated schema. Finally, the A-scale

uses reflection symmetry (most complex schema) to complete the entire scale. Participants agreed that this is a simpler and revolutionary way to teach and learn complex scales because it emphasizes a simple overall pattern rather than forcing the brain to memorize point to point.

Next, the group was divided to create short choreographed sequences. One group created duets and trios using the symmetry of the Right A Scale. Another group created trios and quartets using symmetry operations and a written motif. The last group created studies based on homeomorphic 6-rings which shared the float-punch diagonal. The basic direction six-ring pattern of up—back—open—down—forward—crossed—up...was choreographed as if placed in the octahedron, the cube and the icosahedron.

Dr Vera Maletic led a workshop "Exploring Mixed Two Rings". Laban created this less frequently used Choreutic form under the name "Four-Ring". Participants moved the Two Rings, which are taken from "the first six swings of the A-scale and their parallel counter directions, linking the two transversals with two peripherals" (seminar brochure, 2). Partners performed the Two Rings while sharing the same icosahedron; illuminating the inherent steep, flowing and flat transversal inclinations and the challenging counter-tensions.

As part of "The Future of Human Movement Studies," Dr Madeline Scott reported on the pilot Laban research project performed by Dr Scott and Dr Moore, which had received a small grant from Motus Humanus and additional funding and support from Ohio University. The study used a motion capture suit and video to record dancers performing Laban scales and other choreography or dance improvisation. The researchers' goal was to determine if modern technology could verify the spatial prototypes identified by Laban in movement scales. The dancers were given intense instruction on performing the scales before they were filmed.

The girdle and axis scale captures were the most successful. Trace forms drawn by the Blender computer program do resemble the trace forms of these two scales and video capture of the movements concurred with the computer data. Also during the improvisational movements of one of the dancers, a five-ring, symmetrically reflected in both arms, was detected. Limitations of the motion capture suit and the technology to interpret the data made it very difficult to have conclusive scientific results. For instance, the dancer lost depth when transferred to the computer screen and it was difficult to determine front and back. Technology has improved greatly since the beginning of this experiment. With more state-of-the-art equipment and research money, it is hypothesized that trace forms could more conclusively be shown.

As the group continued to brainstorm the future, there seemed to be a consensus that partnerships between scientific and/or medical endeavors and the movement world were prudent at this time. Pushing Laban Movement Analysis to the cutting edge of research and application must continue along with documentation and publication

of findings.

The seminar fulfilled Motus Humanus' mission of continuing education for movement analysts while employing a wonderful balance of brain to bodywork. Participants departed the weekend with new connections made to others in the field, renewed friendships, and a renewed spirit that LMA is of value and must be relentlessly pursued. All were buzzing with choreography and teaching ideas while feeling a bit humbled by, and

A Tale of Two Talents: Laban and Theatre Pedagogy Carol-Lynne Moore

Half a world apart, the Swedish dancer Yat Malmgren and the American director Paul Baker developed revolutionary approaches to actor training by drawing upon the work of Rudolf Laban. Here is a brief history of these two talented men, their intersection with Laban, and the ongoing legacy of their work. (1)

Yat Malmgren (1916-2002) began his theatrical career with acting studies in Stockholm, encountering the work of Stanislavski. His movement talents led on to a study of ballet, first in Sweden then in Berlin, where he worked with a student of Mary Wigman. Malmgren developed a program a solo character dances, winning a Gold Medal at an international dance gathering in Brussels in 1939. This award, which resulted in an invitation to join the Jooss Ballet in Dartington, led to his introduction to Laban.

"From the audience's point of view, the Inner Attitude is perceived as a vibration of Weight, Space, Time, or Flow, whose specific wavelength defines the character."

Yat Malmgren, taped interview

Malmgren's contact with Laban at Dartington was limited, however, for in 1940 he went on an international tour with the Jooss Company. He left the company in Rio de Janeiro, where he lived for the next seven years, performing solos and teaching. In 1947 he returned to Europe, joining an international ballet company in 1948 and performing until an injury in 1953 forced his retirement. Subsequently

"The Laban-Malmgren system is concerned with making the word flesh, literally."

Simon Callow

Sean Connery, and Anthony Hopkins. Malmgren also

very grateful for, the contribution these seminar leaders have made to the field of Laban Movement Analysis.

Alison Henderson, GLCMA, is the artistic director of Moving Image Acting Studio and Theater in Chicago, Illinois. A member of the Motus Humanus governing board she presently serves on its membership committee.

renewed his acquaintance with Laban in the early 1950s, and this led to an invitation to teach at the Art of Movement Studio (1954-55).

In late 1954 or early 1955, Laban gave Malmgren notes on movement psychology from his collaborative work with William Carpenter, who had died unexpectedly. A chance meeting earlier at the Withymede Centre, where Carpenter was in therapy and Laban occasionally gave classes, had led to a deep friendship between these two men. In fact, Carpenter had moved to the premises of the Art of Movement Studio to pursue working on a book that aimed for a "synthesis between his intimate interest in Jungian psychology and Laban's ideas on movement expression" (Mirodan 1997, p27). Unfortunately, Carpenter died before completing the work, and the distraught Laban passed this material on to Malmgren, in hopes that Malmgren might be able to develop it further.

Christopher Fettes

Over the next five years, Malmgren worked through the Laban/Carpenter notes, integrating Laban's effort theories, Carpenter's correlations with Jungian personality typology, and his own understanding of Stanislavski's methods to develop a unique approach to character analysis for the stage. In 1960 Malmgren began teaching "movement psychology" at the Central School of Speech and Drama in London. Disagreements with the principal led Malmgren and colleagues to found the Drama Centre in 1963. Here Malmgren evolved a three-year movement course for actors that is still taught today. Indeed, Malmgren is credited with bringing "a new awareness of movement to British theatre". (Fettes 2002)

In ensuing decades, Malmgren divided his time, teaching in London, Sweden, and briefly in the United States. While his effort-based approach to character analysis is quite systematic, Malmgren evolved a pedagogical method based upon oral transmission of effort theory coupled with independent movement classes. Malmgren

himself wrote nothing. Consequently, the “Yat Method,” as it is now sometimes called, can only be experienced by working with Malmgren’s protégés. (See the report on the recent Motus Humanus workshop on Malmgren’s work led by Professor Per Nordin, University of Gothenburg, Sweden.)

“The first exercise that Baker uses establishes that the class is not a theater course but one about the discovery of creative ability and the way each student works best. The student moves across the stage twice, expressing tragedy one time and comedy the next. There is no time limit, no words or storytelling, no copying, no result orientation. In preparing the exercise, students are to write all of their ideas and to watch the process by which they prepare.”

William M Doll

The innovative theatre director Paul Baker (1911 - 2009) grew up in the open arid flatlands of west Texas, where he developed a sense that “all creativity begins with an empty space” (Doll 2003, p17) (2). After completing an undergraduate degree in theatre from Trinity University in 1932, he studied in England, Germany, Russia, and Japan, and then completed a Master’s Degree in Fine Art at Yale University. In 1940, Baker returned to Texas to become Chair of the Drama Department at Baylor University. With the outbreak of World War II, Baker joined the US Army as an Entertainment Officer, serving in the European Theatre.

Following the war, Baker returned to Baylor. In 1953, after hearing her speak at an educational theatre conference in New York, Baker began efforts to recruit Laban’s daughter, Dr Juana de Laban, to teach movement for actors. Juana, a dancer, had immigrated to the United States in 1938, subsequently earning her MA and PhD in theater studies at Yale University, and had held various university teaching posts. In 1955, Baker succeeded in persuading Dr de Laban to join the theatre faculty at Baylor. For the next eight years, Juana “choreographed and acted as Dance and Movement Director on nearly every major theatre production” (Flatt 1981, p8). These included performances at the Dallas Theatre Center and its affiliated Graduate School of Drama, both of which Baker had founded in 1959.

In 1963, at the same time Malmgren and his colleagues were founding the Drama Centre in London, Baker

“From my students I have learned that we each have a landscape, a vision which is individually ours. We have a space and a horizon, a line and silhouette, as sense of movement, a sense of rhythm and a sense of sound, a feeling for sound and silence which is individually ours and comes from our very unique background. My job has only been to help rediscover that individual country and landscape”

Paul Baker

and the entire theatre faculty resigned from Baylor over a censorship issue, moving to Trinity University in San Antonio, Texas. Dr de Laban, however, moved to the University of California in Los Angeles, where she taught in the Dance Department for seven years and served as a founding member of the Congress for Research in Dance.

In 1971 she returned to Texas to direct graduate studies in dance at Southern Methodist University in Dallas. Re-establishing contacts with Baker and his associates, Dr de Laban became aligned with many phases of work at the Dallas Theatre Center, teaching “period dance, effort analysis, and Effort-Shape” (Flatt 1981, p9). In 1972, Baker published his ground-breaking book, *Integration of Abilities*, which delineates the series of exercises Baker developed at Baylor and Trinity to inspire creative growth. These exercises, which integrate Laban concepts, became the curricular foundation for the Booker T Washington High School for the Performing and Visual Arts and the Dallas Children’s Theatre, where the Baker/Laban legacy remains.

Dr de Laban remained involved in the arts in Texas until her untimely death in 1978. An eminent pioneer in dance scholarship as well as theatre pedagogy, Dr de Laban left her personal library and papers to Paul Baker’s daughter, Robyn Baker Flatt. Subsequently the collection was donated to the Dallas Public Library, where it is catalogued and accessible for public use. (3)

Notes

1. This article draws on the following sources: Vladimir Mirodan, “The Way of Transformation: The Laban-Malmgren System of Dramatic Character Analysis” (PhD dissertation, Royal Holloway College, University of London, 1997) and <http://www.bakeridea.org/bakerbio.htm>
2. This interest in space led Baker to identify abstract components of space and time and to employ this language in the theatre courses he taught. It also inspired him to develop innovative theatre designs at Baylor and Trinity Universities, leading to collaboration with the renowned architect Frank Lloyd Wright on the design of the Dallas Theatre Center.
3. Juana de Laban Dance Collection, Texas/Dallas History & Archives, Dallas Public Library; the full catalogue is available online.

References

- Fettes, C (2002) “Yat Malmgren” (obituary), *The Guardian*, 13 June
- Doll, WM (2003) “The Integration of Abilities: Exercises for Creative Growth,” in *Paul Baker and the Integration of Abilities*, eds. Robert Flynn and Eugene McKinney, Fort Worth, TX: TCU Press
- Flatt, R.B. (1981) “Juana de Laban: A Brief Biography,” *Dance Research Journal* 13/2 (Spring)

Carol-Lynne Moore PhD, designs post-graduate and professional level movement analysis curricula for Columbia College Chicago, The University of Surrey, England, and the Art Universities of Finland. A co-founder of *Motus Humanus*, she presently serves as its president. Dr Moore’s most recent publication (2009) is *The Harmonic Structure of Movement, Music and Dance According to Rudolf Laban: An examination of his unpublished Writings and Drawings*, New York: Edwin Mellen Press

Laban Guild AGM and Conference 2011

The Art of Character in Theatre: a Laban Approach

Saturday 19th March 2011

Sadie Hunt

Earlier this year the Guild hosted a hugely successful AGM and Conference at Roehampton University. Many delegates commented on the beautiful location, the inspiring lecture, the high quality of the workshops, the excellent facilities and the cohesive and smooth running of the day. As conference coordinator I have been hard at work organising another event that will match, if not exceed, the quality of the previous one. It is not only your positive comments that have influenced the design of next year’s conference but also your constructive feedback. Therefore in organising the next conference we aim to:

- Increase youth provision and presence at the conference
- Arrange a more Laban related performance to end the day
- Offer one workshop aimed specifically at teachers

The Art of Character in Theatre: a Laban approach

The theme: exploring Laban based approaches to theatrical characterisation in dance and drama.

The location: beautiful and easy to access, East 15, University of Essex, Loughton Campus, Rectory Lane, Loughton, IG10 3RY, UK. The campus is just a five-minute walk from the nearest London Underground station, Debden, on the eastern branch of the Central Line, only thirty minutes from central London and all other major tube and mainline stations, including Eurostar. Accessible from both the M11 and the M25



the venue is easy to access by both car and public transport. With open, green scenery and several beautiful buildings, East 15 equals the aesthetic of Roehampton that we all so enjoyed.

The Laban Lecture: we are delighted to announce that Walli

Meier will be delivering the Laban Lecture at the 2011 Conference.

The high quality workshops: we are very excited to be inviting Michael Platt back to deliver a workshop aimed at teachers. In 2011 we will also be offering workshops with Rosemary Brandt, Tracy Collier and Walli Meier.

The youth strand: in 2011 young dancers aged between 16 and 20 will have the opportunity to participate in an extended workshop throughout the day of the conference. The day will conclude with a sharing of their work as well as performances by East 15 students.

Booking forms and more information will be in the January magazine and available on the website from January 2011.

For more information please email Sadie Hunt: sadiejam@hotmail.co.uk

Photo courtesy East 15 website

MEMBERSHIP OF THE LABAN GUILD

is open to anyone interested in the work of Rudolf Laban

SUBSCRIPTIONS ARE RENEWABLE ON 1 JANUARY EACH YEAR

New members receive an information pack and everyone receives three copies of *Movement, Dance & Drama* a year, can register for our monthly e-flash service (contact Jo at knapek25@yahoo.co.uk) and be eligible for discounts on Guild courses and certain books.

Rates:

	UK	Eurozone	Overseas
Individual full membership	£25.00	€35.00	£30.00
Groups/colleges/universities	£30.00	€45.00	£35.00
Concessions: student, retired, unwaged	£15.00	€20.00	£20.00

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- For bankers orders – including an option for staged payments, or direct payments from abroad, please write for a form.

Membership Secretary: Janet Harrison, 11 Sherborne Road, Basingstoke, Hants, RG21 5TH
email: janeteharrison@aol.com
www.labanguild.org

Laban Movement Choir Project

Susi Thornton

Many of you will have heard about LinC (Laban International Courses) or know of them through experience – a summer residential course devoted to facilitating a dance community in the space of seven or eight days. We did this through following the philosophy of Rudolf Laban, attending to his fundamental principles of movement, and fostering and encouraging the generating of creative energy from staff and delegates. Again, many of you will know that LinC completed thirty years under the administration of Sam and Susi Thornton, following the form and pattern of the residential Summer Schools organised at the Art of Movement Studio and, before that, the Modern Dance Holiday Courses of Lisa Ullmann and Rudolf Laban. We felt we had to 'wind things up' and did so in 2008. We did, however, want there still to be an opportunity to dance in a 'Movement Choir' – an important part of the LinC experience which brought together all the delegates in a final large group event. Others often joined us on the last day or last week-end to be part of this exciting dance form.

Maggie Killingbeck, Guild Chair, and I had talked about a collaboration between LinC and the Guild to ensure that 'Movement Choirs' would continue. That conversation eventually led to the formation of the Laban Movement Choir Project. We let it be known to advanced Labanites that we were looking for people interested to explore and develop in themselves the confidence and skill to facilitate a 'Movement Choir.' A small group was formed, all members of the Guild, and financial help from the Guild and LinC gave them two training opportunities.

The trainers and trainees of the Laban Movement Choir Project thank the Guild Council for agreeing to support the first stages of the venture

The training opportunities enabled us to firstly analyse what we meant by the term 'Movement Choir'. The two words are in inverted commas here so that it is clear we are referring to what this term means to us in the Project. That is: a group experience - whole group, half group, small groups, trios, pairs, individuals; an opportunity for an individual to find their own unique responses to an open task; an invitation to make relationships through eye contact, touch, flowing together, sharing patterns and physical expression; moving in harmony, and understanding harmony by also moving in conflict; to be part of a dance which leads from a beginning to a definite ending in uplift and awe.

...It is a group dance of simplicity with clarity, one that can be danced a number of times to instil confidence, an opportunity for dancers to immerse themselves in the flow of the dance with others...

Secondly the structure and working process was examined. A 'Movement Choir' unfolds in sections. These can be quite strictly controlled by the leader, left very open-ended, or these two ways of working are integrated. Movements that are explored and improvised are brought into a pattern that can be repeated. There is a 'give and

take' when group tasks are suggested. It is a group dance of simplicity with clarity, one that can be danced a number of times to instil confidence, an opportunity for dancers to immerse themselves in the flow of the dance with others - a situation where 'I know my place, I know where I meet you, we know where we part or where we join others, I know where I will end'.

We worked on what such simplicity with clarity entails – understanding patterns in space, on the floor, how groups and movements ebb and flow, enlarging and diminishing, giving out and taking in. We explored how to listen to music and hold it simply in its rhythms and changes in order to help choreographic ideas. We talked about different relationships and the patterns that arise out of this.

Our 'Movement Choir' was born when each pair of trainees put all this learning into practice. They were given their piece of music, a broad outline of its place in the whole and given a time in which to work and plan. Wendy Hermelin, Sam Thornton and Susi Thornton moved around the groups seeking out what had arisen for them, what was the movement reason for what they were doing and what was the planned flow from beginning, through middle to the end of their piece. A few months later we were pleased to welcome a large enough group to come to experience our Dance Event. We welcomed old friends and dancers who had never been in a 'Movement Choir' before. Our trainees were nervous but excited and raring to go. They did a wonderful job generating feedback which was thoughtful, warm and very enthusiastic. It was a wonderful learning opportunity for the group. Yes – we had done too much; we had exhausted some of the dancers; some of the confusions did not completely disappear. However, the overall response, despite these pointers, was that it had been a splendid day and when was the next one? It may be that we have the chance to run it again in the West Country in November. If you have a venue and the opportunity to find at least 25 people who would like to 'Dance in a Day,' please let me know

and we can bring the 'Choir' to you.

All members of the present group want to go on and train some more. They are all willing for more people to join the training group. If you have been part of a 'Movement Choir' and would like to consider training to become a leader, please get in touch. Our aim is that after some more training week-ends, we will come to the point when each member of the original group will facilitate a 'Movement Choir' – finding the music, delegating some of the sections to others and being responsible for the whole event. This includes publicity, creating flyers, costing, choosing and booking a venue and so on.

We are planning another training weekend for around November and have a firm date for our next 'Movement Choir' – **Saturday February 19, 2011**. We have chosen this date because the group want to honour Sam Thornton's 80th birthday through the kind of dance that he pioneered and led for so many years. Come and dance with us.

If you would like to be put on our mailing list just contact Susi Thornton at Ivy Cottage, Clockhouse Lane East, Egham, Surrey; 01784 433480 susi@thorntonclan.com

Susi Thornton trained in dance and drama, studying at the Art of Movement Studio under Lisa Ullmann. She has promoted Laban work in schools, colleges, at home and abroad, as well as choreographing and directing plays, and has pioneered work for the Laban Guild's Community Dance programmes. Susi is a psychotherapist and trainer often using movement as a therapeutic tool.

Laban Movement Choir Sue Crick



On arriving in Egham at the Hythe Centre we were soon involved with warming up our bodies and minds as Susi Thornton, with her irrepressible energy and enthusiasm, worked her magic making reluctant muscles and joints flow with an inner energy. She introduced us to the other seven leaders who were to play their part, as the Movement Choir took form in six separate sections. We worked to the music of Karl Jenkins' Adiemus Cantata Mundi. This was a complex piece rhythmically but as we began to familiarize ourselves with it the phrasing became less challenging.

My synopsis and title for the work would be "A Journey Through Life".

Section 1 - leader Wendy Hermelin - began with discovering ourselves and the immediate world around us, trusting in others, being taken on a journey with them, collective learning in a bigger group and developing to expand mind and body.

Section 2 - leaders Maggie Killingbeck and Emily Hare - here teenagers were railing against authority and trying to fit in with the right gang but meeting with rejection,

before eventual acceptance with an empathetic group of friends.

Section 3 - leaders Janet Lunn and Mary Ellen Coyte - joining the work force as a young, insecure adult and

Another Dance in a Day - 18th February 2011

Movement Choir

Venue: Hythe Hall, Egham, Surrey.
10.15am - 5.30pm
Cost £25, reductions for Guild members and group bookings.
Contact: Susi Thornton
susi@thorntonclan.com
Phone: 01784 433480.
Ivy Cottage, Clockhouse Lane East,
Egham, Surrey, TW20 8PF.

trying to get along with new colleagues, before forming a trusting and supportive friendship with a special person.

Section 4 - leader Lydia Everitt - stuck in a rut of predictability, with only small forays into pastures new, settling with a special partner after thoughts of change then offering trust and support. Finally we emerged focused and stronger as individuals through past experiences.

Section 5 - leader Susi Thornton - enjoying a new freedom and confidence that comes with age and experience, choosing to give oneself to friendship or

group experiences. Re-living the past.

Section 6 - leader Sam Thornton - ending with the acceptance of others' support and giving of our own, it was an uplifting and harmonious spiritual unity to finish.

It was a wonderful day of creativity and group experience. We went home physically and mentally tired but what a tonic it was for the soul. I would like to give a big thank you to all the leaders and helpers, and particular thanks to Susi and Sam Thornton for organising the day.

Kildare Course Feedback

Collette Donoghue

The Laban Guild Dance Leaders Course has already opened up an avenue of possibilities for me within my community and I feel very excited about what I will be able to create next year when I qualify. The relationships that are created are one of the most important aspects for me when taking part. Everyone is of different experience, abilities and perspective, but we all work together within that framework and the Laban Fundamentals. It is fun, freeing, and I leave with a wonderful sense of connection and wellbeing. It has given me the confidence to take part in dance workshops and projects I would never have done previously, due to feeling I wasn't skilled or knowledgeable enough. What it truly promotes is that dance and movement can be, and is, for everyone.



*Collette Donoghue
Member of the Dance Leaders
Course in Kildare*

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

News from Ireland: Foundation Course in Portlaois

Michelle Cahill

A Laban Guild Foundation Course in dance finally got underway in Portlaois, County Laois in February 2010. Born out of a need for teachers in Portlaois to learn and develop skills in dance, and to enhance their ability in delivering the dance strand on the curriculum, there was also a focus on promoting dance activity and dance participation in Laois County. The course was organised and funded by Laois Sports Partnership, who advocate for increased participation in sport and physical activity. The support from Laois Sports Partnership was exemplary in making this course a success - they secured the venue (the beautiful John Paul room in Portlaois Parish centre) and dealt with communicating with the participants.

Through generous allocation of funding the course was made available for a nominal fee to both primary and secondary school teachers in the county of Laois, and there was a very high uptake. We lost a few participants but were delighted that a core group of eleven was successful in completing the course in May. The group was a real pleasure to work with. Early in the course, as I had anticipated, there was a high demand for 'class plans' but over the course the group grew more confident in their own dance skills and found their own ways of working new dance material and ideas into class work. It was fantastic to hear back from the teachers who had tried out new material in the classroom with positive results.

Participants received their certificates at a wine reception in the Dunamase Arts Centre on May 14th. Afterwards we were treated to a performance by Aerial Dance

It was a lovely way to mark the occasion, and inspired us all to continue dancing.

Special thanks to Róisín Lawlor who in the midst of trying to get herself home from Prague in the aftermath of the eruption of Mount Eyjafjallajökull, dealt so politely with my panicked call one Saturday morning and, of course, my thanks to Ann Ward and the Guild for providing welcome letters and information packs along with several issues of Movement and Dance magazine that were quickly snapped up.

I am pleased that Laois Sports Partnership (www.laoissports.ie) has funding for another Laban Guild Foundation Course that will run Tuesday evenings from 28th September to 28th December 2010. For more information about this, please contact Róisín Lawlor at Laois Sports Partnership. Tel: (057) 86 71248, Email: rlawlor@laoissports.ie

In addition a Laban Guild Foundation Course will run from September to December 2010 in South County Dublin. For more information please contact Louise Costelloe Dancer-in-Residence, South County Dublin. Tel: (087) 2384573, Email: dance@sdblincoco.ie

Michelle Cahill graduated from LABAN and received the Certificate in Community Dance Leadership from the Laban Guild. She lectures in movement and dance at Dundalk Institute of Technology and Marino College of FE and is currently undertaking an MA in Dance at the University of Limerick.



Report from the Courses Officer - August 2010

Ann Ward

The Training Committee has completed the current tutor training programme. We thank senior tutors Sheila McGivering, Walli Meier and Susi Thornton for their invaluable input and guidance, and all our current course tutors for their dedication and contributions.

We have completed also the first two weekends of the new Kildare course in Maynooth College, NUI, near Dublin and are delighted with the progress of the twenty new members. We welcome them to the Guild and hope that this will be the start of a long association. Special thanks are due to Nicola Dunne, from Kildare County Council, who helped to set this up.

We have also held the practical information day for the proposed Essex course at the studio of Dance Digital in Chelmsford. We met a very enthusiastic group of potential course members and hope to be able to start the course in September. There are still a few places available, and anyone interested should contact the Courses Officer (see below) for further information. We have also had preliminary discussions with LUDUS about providing a course in the NE. Early days, but watch this space.

May was a busy month with the Courses Officer attending the Dance Training and Accreditation Partnership (DTAP) conference on the establishment of recognised standards for community dance practitioners. This was probably the best organized and most productive

conference that she has ever attended. Short, sharp and highly informative presentations were followed by interactive and discussion sessions, where everyone had an opportunity to contribute and could see that their input was really moving the process forward. There is another meeting of the Foundation for Community Dance National College working party in October and it is good to know that the Guild is represented and our views respected.

For any teachers or leaders wanting ideas for the next term, don't forget that the Guild has a pack of twelve DANCE IDEAS for children – all tried and tested with detailed lesson plans to follow or adapt. And if you would like to have a Laban based creative dance programme to follow that would give your students a certificate on completion, do ask for our details of the Laban Guild Certificated Courses for Children (four levels, from pre-school to 15 years, aligned to the National Curriculum) or our Foundation Course (for 16 years upwards).

As usual, thanks are due to the other members of our hard working Training Committee – Sheila McGivering, Mary Ellen Coyte and Mel Horwood, chaired by Janet Lunn.

For further information on any of the above, please contact Ann Ward at awardglenkeen@bigfoot.com.

Available from the Laban Guild

Dance Ideas: 12 lesson plans, aimed mainly at KS 1 and 2 but adaptable for other levels. £12.00

Home Study Manuals:

Leadership, including a section on Responsibilities of a Leader and Risk Assessment. £7.50

Marketing your Course, workshop or day of dance, together with invaluable advice on planning and providing a successful dance event. £7.50

Policies of the Laban Guild: Code of Ethics, Health and Safety, Child Protection, Equality and more, including guidelines for their implementation. **Free to Guild members** via email.

Contact: Ann Ward, email: awardglenkeen@bigfoot.com

Laban Guild

Laban Guild Patrons:

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Website: www.labanguild.org

Courses, Conferences and Workshops

Laban Guild Dance Leaders Course in Creative Dance

(12 week course)

beginning weekend of 18/19 September 2010 at Dance Digital, Chelmsford, Essex.

Contact Ann Ward: awardglenkeen@bigfoot.com

October 28th - 31st

International Association of Dance Medicine and Science Conference - Birmingham Hippodrome
Further information see www.iadms.org

Saturday 6th November

Laban In Places Workshop, RADA

Brigid Panet and Lucy Barber

Drama in the Classroom: using the Laban approach as a teacher of drama and acting in schools.

Contact Darren Royston: darren@darrenroyston.com

Saturday 29th January 2011

Laban In Places Workshop, University of Bedfordshire

Michael Platt

Extracting Dance Material from a Dramatic Scenario

Contact Selina Martin: selina_martin@lodgepark.org.uk

Saturday 19th February 2011

Another Dance in a Day - A Movement Choir

Venue: Hythe Hall, Egham, Surrey.

Contact Susi Thornton: susi@thorntonclan.com

Saturday 19th March 2011

Laban Guild AGM and Conference

The Art of Character in Theatre - a Laban Approach

Contact Sadie Hunt: sadiejam@hotmail.co.uk

Saturday 7th May 2011

Laban In Places Workshop, London

Alison Curtis-Jones

'Night 2010'

Contact Selina Martin: selina_martin@lodgepark.org.uk

Theatre Listings - London

LABAN Theatre, Creekside

Box Office 020 8469 9500

Tues 12 & Wed 13 October

2000hrs

Raimund Hoghe, *Sans-titre - A piece for Faustin Linyekula*

The Place

Box Office 020 7121 1100,

www.theplace.org.uk

Thur 9 – Sat 25 September:

THE PLACE PRIZE SEMI FINALS

Wednesday 6 – Friday 29 October:

DANCE UMBRELLA



Wed 6 – Thurs 7 October:

Rui Horta - TALK SHOW

Mon 25 – Tues 26 October:

Jonathan Burrows & Chrysa Parkinson - DOG HEART

Thurs 28 – Fri 29 October:

Daniel Leveille Danse - AMOUR, ACIDE ET NOIX

Sadler's Wells

Box Office 0844 412 4300

Tues 14 – Wed 25 September - Peacock Theatre
LES BALLETS TROCKADERO DE MONTE CARLO

Tues 14 – Wed 25 September - Sadler's Wells
Theatre: ALVIN AILEY AMERICAN DANCE THEATRE

Thurs 23 September – Sun 3 October - Lilian Baylis
ROSEMARY BUTCHER

Tues 28 – Wed 29 September - Sadler's Wells
Theatre: RUSSELL MALIPHANT

Tues 19 – Thurs 21 October - Sadler's Wells Theatre
ROSAS

Wed 27 – Sun 31 October - Sadler's Wells Theatre
TANZTHEATRE WUPPERTAL PINA BAUSCH

Tues 30 NOV – Sun 23 January - Sadler's Wells
Theatre: MATTHEW BOURNE'S CINDERELLA

Theatre Listings - Regional

Chichester, Minerva Theatre Box Office 01243
781312

9 September - 9 October

THE MASTER BUILDER

Oxford, Playhouse Box Office 01865 305305
28 September

7734 Jasmin Vardimon Company

Northampton, Royal and Derngate

Box Office 01604 624811

14 October: THE VAGINA MONOLOGUES

Norwich, Playhouse Box Office 01603 598598

11 October:

FORGETTING NATASHA & AGNES AND WALTER

Work by local choreographers

6 November: SUMAYA FLAMENCO

18 November: ENOUGH AND THE CHAIR

C-12 Dance Theatre

Salford, The Lowry Box Office 0870 787 5780

Wed 22 – Fri 24 September:

RAMBERT DANCE COMPANY

21 October:

Royal Ballet Company - STEP BY STEP

22 – 23 October: PLEASURE'S PROGRESS

Choreographed by Will Tuckett

5 November: Sanpapie - BOH

14 November: Srishti - LOVE IS IN THE AIR

15 November:

balletLORENT - BLOOD, SWEAT AND TEARS

23 November: Ad Hoc Dance - INSPACE

23 – 27 November:

MATTHEW BOURNE'S CINDERELLA

CREATIVE DANCE



- in the community or within your professional area

The Laban Guild is offering a
12 weekend course starting
18/19 September 2010 and
completing in November 2011

INTRODUCING THE SKILLS
NECESSARY FOR LEADING CREATIVE
DANCE SESSIONS - EITHER IN THE
COMMUNITY OR WITHIN YOUR
OWN PROFESSIONAL SPHERE



Phoenix Group photo by Matthew Andrews

The course will be held in the DanceDigital dance
studio in Chelmsford

We are also offering the opportunity to enroll for one module at
a time, starting with 4 W/Es on the practical understanding and
application of Laban Analysis to creative dance making.

For further information, please contact:
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THE LABAN GUILD DANCE LEADERS COURSE
- A RESOURCE FOR PROFESSIONAL PRACTICE