

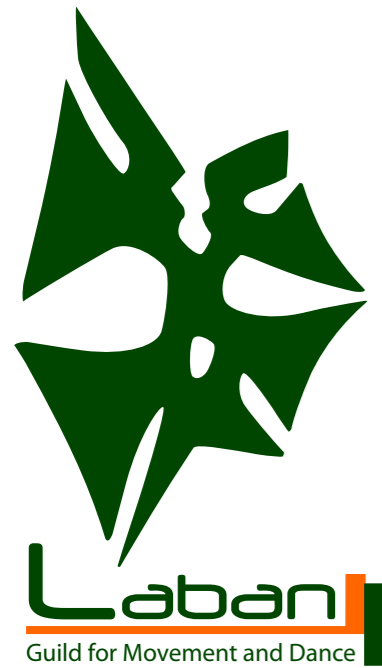
# *Movement, Dance & Drama*



## **Suffolk Youth Theatre's 'Jane Eyre'**



Photos by Dan Whitmarsh



<b>Editorial</b> Dr Clare Lidbury	<b>3</b>
<b>Suffolk Youth Theatre - the Future</b> Jos Leeder	<b>3</b>
<b>The Laban Sourcebook</b>	<b>3</b>
<b>Hettie Loman's Archive</b>	<b>3</b>
<b>Laban Guild AGM and Conference</b> Sadie Hunt	<b>5</b>
<b>Laban Guild Updates - August 2011</b> Maggie Killingbeck	<b>6</b>
<b>Die Nacht - A Laban Guild Workshop with Alison Curtis Jones</b> Ann Ward	<b>7</b>
<b>The Phoenix Summer Schools 2010 and 2011</b> Cathy Washbrooke	<b>8</b>
<b>Practicing Movement for Voice</b> Alexandra Baybutt	<b>10</b>
<b>My Years with The British Dance Drama Theatre</b> <b>A tribute to Gerard Bagley</b> Ingrid Brynjólfsson	<b>12</b>
<b>International Physical Literacy Conference Report</b> Sandie Bentzen	<b>13</b>
<b>Physiotherapy and Laban's Movement Analysis</b> Sandie Bentzen	<b>13</b>
<b>Action Research Project: to improve the quality of teaching and learning in dance</b> Emily Bartleman	<b>15</b>
<b>Eurolab: Advancing Laban Studies in Germany</b> Cate Deicher	<b>17</b>
<b>Integrating Polarities: An Explanation of LMA in the Studio</b> Kedzie Penfield	<b>19</b>
<b>The 'Theatretrain Way'</b> Cathy Washbrooke	<b>20</b>
<b>Obituary and celebration of the life of Lilla Seiber (née Bauer)</b> Julia Seiber	<b>22</b>
<b>A Personal Reflection on Lilla Sieber (née Bauer)</b> Lyn Payne	<b>23</b>
<b>Reflections on a Laban based summer school at Maynooth College, Co. Kildare</b> Sarah Brooke	<b>24</b>
<b>Report from the Courses Officer</b> Ann Ward	<b>26</b>
<b>Events Diary</b> compiled by Sadie Hunt	<b>27</b>

**Editor:** Dr Clare Lidbury  
43 Bittell Road  
Barnet Green  
Birmingham  
B45 8LU  
Email: editor@labanguild.org.uk

**Editorial Assistant:**  
Dorothy Ledgard

**Editorial Adviser:**  
Anna Carlisle

**Correspondents:**

**Book Reviews:** Louise Costelloe  
Email: dance@sduibincoco.ie

**Community Dance:** Ann Ward  
Email: coursesofficer@labanguild.org.uk

**Council:** Mary Cormack  
Email: busybee45@hotmail.com

**Dance Theatre:** Cathy Washbrooke  
Email: cathy@washbrooke.com

**Drama:** Darren Royston  
Email: darren\_royston@hotmail.com

**Events Diary and Listings:** Sadie Hunt  
Email: sadiejam@hotmail.co.uk

**Photographer:** Richard Washbrooke  
Email: richard@washbrooke.com

**Pre-printing Production:** PAFS Limited  
Email: pam.anderton@btinternet.com

**Printing:** Mickle Print  
Canterbury CT1 3RA  
Phone: 01227 780001

**Distribution:** Jill Goff  
Email: jill\_goff100@hotmail.com  
Phone: 01483 763214

**Magazine Contributions:**  
Copy Dates:  
15th April, 15th August, 15th December  
Format: email or scanner-ready copy only to the Editor

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

ISSN 2046-3065  
© Laban Guild 2011  
www.labanguild.org.uk

Over the years the magazine has carried many articles on Suffolk Youth Theatre and their outstanding production. On the front cover are photographs from the SYT's 2008 production of *Jane Eyre* with some beautiful examples of the strong physical and visual images created by their director, Michael Platt, who consciously employed Laban's movement principles in all aspects of his work with the company. However, funding for SYT's productions has ceased so their most recent production, *Metamorphosis*, took on a particular resonance. Jos Leeder's brief article below explains their plight in more detail.

Also published are remembrances of Gerald Bagley and Lilla Seiber which remind us of the rich legacy we inherit. It is interesting then to see in articles here some of the ways in which Laban's work is informing and influencing practice as diverse as physiotherapy and singing teaching. That Laban's work is still at the centre of dance practice is revealed in an article on the conception and formulation of the Phoenix Summer Schools, in reports of action research in dance teaching, and in descriptions and reviews of Guild courses and workshops.

I look forward to receiving articles, reports or any other contributions from you in time for the next edition of *Movement, Dance and Drama*. Please note that I have a new email address which should avoid my current mailbox overload as the deadline date draws near.

## Suffolk Youth Theatre - The Future

*Jos Leeder*

The current climate of change is having effects on everyone and Suffolk Youth Theatre, like many other organisations, has had to make some adjustments to meet the challenges presented by budgetary constraint. Nonetheless The SYT Summer School continued to be offered in 2011 (it took place at Northgate Arts Centre during the week beginning August 1<sup>st</sup>) and Saturday morning classes will continue in Ipswich and Bury St Edmonds while discussions are underway to explore the possibility of expanding the provision from September 2011 to include Lowestoft, Halesworth, Hoverhill and Sudbury, thus enhancing the existing provision.

One aspect of SYT that will not be continuing is the annual production. The SYT has been enormously successful over the past seventeen years building a deserved reputation for excellence and innovation in performance. Much of the success has been built on the talent of Michael Platt. Michael would be the first to admit that he has been part of a team (including Musical Director and composer Pat Whymark, Production Manager Jos Leeder, and costume designer Helen Leeder) that has enabled him to realise his vision but without his creative drive The Suffolk Youth Theatre would not have touched the lives of so many young people in such positive and sometimes life shaping ways. Michael, together with other members of the team, is moving on in his career. The seventeen Suffolk Youth Theatre productions have been striking and memorable. It was fitting that the final production was a reprise of the very first show staged in 1995 - *Metamorphosis*

## The Laban Sourcebook

*ed. Dick McCaw*

**The Laban Sourcebook** edited by Dick McCaw was published earlier this year. It offers a comprehensive account of Laban's writings including extracts from his books in English and from his works in German, and draws on archival research in England and Germany to chart the development of Laban's groundbreaking ideas. It covers the beginning of his career in Germany and Switzerland in the 1910s, his rise to fame in Germany in the 1920s and, following his move to England in 1938, the application of his ideas to drama, education, industry, and therapy. Many of the world's leading Laban scholars, including Valerie Preston Dunlop, Anna Carlisle, Marion North, Vera Maletic and Carol Lynne Moore, introduce and preface selected extracts.

A full review of this exciting new resource will follow in the next edition of the magazine.

McCaw, Dick (ed). 2011. *The Laban Sourcebook*. London: Routledge.  
ISBN 9780415543323 Paperback £22.99/ Hardback £60

## Hettie Loman's Archive

Hettie Loman's extensive archive has been moved to the National Resource Centre for Dance for cataloguing after which it will be available for public access.

The archive contains many written and visual resources which will be of interest to researchers, practitioners and scholars.

Further information can be obtained from the NRCD by contacting s.maxwell@surrey.ac.uk

# Laban Guild AGM and Conference 2012

## Dance Theatre: a Laban Approach Saturday 17th March

Sadie Hunt

Earlier this year the Guild hosted the 2011 AGM and Conference at East 15. We were very pleased with the event, and delegate evaluations suggest that attending members found the event enjoyable, inspiring and well organised. Many delegates commented on the beautiful location (which was comparable with the 2010 Roehampton venue), Walli Meier's inspiring lecture, the high quality and variety of workshops, the excellent facilities and the cohesive and smooth running of the day. This was also the first year that we launched the 'Youth Strand' feature of the conference (an extended day- long workshop for 17 – 21 year olds) to great success.

As always it is the feedback and evaluations from our members that guide us in the organisation of the next event. It is not only your positive comments that have influenced the design of the 2012 conference but also your constructive feedback. Therefore in organising the next conference we aim to:

- Maintain the **Youth provision and presence** at the conference through the Youth Strand, with a focus on drama in 2012. This will also include a 'sharing' from the Youth Strand participants at the end of the conference;
- Maintain the **variety of workshops within the same 'theme'** of the conference;
- Be **less London centric** in our selection of the venue;
- Organise a 'whole group' warm up to enable the whole conference to move together.

### Dance Theatre: a Laban approach

**The theme:** exploring Laban based approaches to **Dance Theatre** through historical and current performance practices and education.

**The location:** the brand new, purpose built 'Performance Hub' at the University of Wolverhampton, Walsall Campus, Gorway Road, Walsall, WS1 3BD

For a virtual tour of this exciting, brand new space go to:  
<http://www.wlv.ac.uk/default.aspx?page=25014>

Many delegates have suggested that we **move the conference out of London**, and we hope that Walsall is more accessible and central for many of our members. The campus is situated just off the South side of the main ring road, the A4148, close to both the M5 and the M6 and a short bus ride from the train station, making Walsall accessible from all over the country, and further afield.

**The Laban Lecture:** we are delighted to announce that **Valerie Preston Dunlop** will be delivering the Laban Lecture at the 2012 Conference.


**The high quality workshops:** we are very excited to be inviting back **Alison Curtis Jones** and **Tracy Collier** to deliver two of the conference workshops. We are also pleased to announce that **Darrell Aldridge** will be delivering a workshop focusing on using a Laban approach to Dance Theatre in education.

**The youth strand:** following the success of this new initiative in 2011, in 2012 we are offering a drama focused extended workshop for 17 – 21 year old students. The day will conclude with a sharing of their work as well as Wolverhampton University student performances.

**Finally,** delegate numbers at the last two conferences have been disappointing. We are keen to find out why so many members do not attend the annual conference so that we can address this and would be grateful if members could email Sadie Hunt, [sadiejam@hotmail.co.uk](mailto:sadiejam@hotmail.co.uk) with a sentence or two as to why they do not attend the AGM/ conference.

Booking forms and more information for the 2012 conference will be in the January magazine and available on the website in the New Year.

Please email Sadie Hunt at [sadiejam@hotmail.co.uk](mailto:sadiejam@hotmail.co.uk) for more information.



UNIVERSITY OF WOLVERHAMPTON  
KNOWLEDGE • INNOVATION • ENTERPRISE

MA Dance

### Advance your knowledge of dance through postgraduate study




This inspiring new course includes modules in:

- Body in Practice
- Dance in Translation
- Dance and Identity

Our MPhil and PhD research degrees in Dance allow you to develop your knowledge and practice to the highest academic level.

Based in one of the UK's most exciting new performing arts facilities, The Performance Hub, you will study with eminent tutors who have international expertise in dance practice and theory.


To find out more: tel: 01902 322898  
email: [sspal@wlv.ac.uk](mailto:sspal@wlv.ac.uk) visit: [www.wlv.ac.uk](http://www.wlv.ac.uk)



UNIVERSITY OF WOLVERHAMPTON  
KNOWLEDGE • INNOVATION • ENTERPRISE

MSc Dance Science

### Pursue excellence in Dance Science through postgraduate study



Modules will explore:

- Dance Physiology
- Dance Psychology
- Dance Biomechanics

Our MPhil and PhD research degrees in Dance Science enable you to challenge present practice and advance your understanding of how science and art co-exist within dance.

Your studies at the University of Wolverhampton will benefit from access to superbly equipped Human Performance Laboratories and insight provided by eminent tutors from our world-leading dance science research group.

To find out more: tel: 01902 322898  
email: [sspal@wlv.ac.uk](mailto:sspal@wlv.ac.uk) visit: [www.wlv.ac.uk](http://www.wlv.ac.uk)



## University of Bedfordshire

### Dance Education Masters Unit

Induction: 14th January 2012  
(10 am to 4pm)

Masters Study Days:	24.03.12
	28.04.12
	26.05.12
	(9am to 6pm)

Final Presentation: 12.07.12 (afternoon/evening)

The unit is for dance teachers who wish to research/resource their own teaching practice using Laban's movement analysis. The university is subsidising the unit this year; the fee is £405; 50% of the full cost.

Contact [Maggie.Killingbeck@beds.ac.uk](mailto:Maggie.Killingbeck@beds.ac.uk) for further information.

# Laban Guild Updates - August

Maggie Killingbeck

### Council

Despite leading extremely busy lives Council members have continued to work on behalf of the Laban Guild in order to ensure that the value of Laban's work is recognised as widely as possible. On behalf of Laban Guild members I would like to thank Council for their commitment to the Laban Guild given the increasing demands on their time.

Currently Council members are updating the Council Handbook to reflect more accurately the nature of each of the sub committee's key priorities, job description and terms of reference. Also Council are reviewing the advantages of becoming a member of the Laban Guild and considering how we might support members to attend Laban Guild events, increase our membership and generate more income. As well as receiving the magazine, Laban Guild members receive considerably reduced fees to attend the AGM, Laban in Places workshops, the Laban Movement Choir Project 'Dance in a Day' events, Summer School and the study days associated with the Laban: Resourcing Your Dance Practice research project plus insurance for £25 per annum. In addition Council are attempting to identify Laban Guild enthusiasts in each of the regions who may be able to co ordinate shared travel arrangements etc.

As members will be aware, financially, these are challenging times however, Council is resisting calls to increase the membership fee despite outgoings exceeding income. Instead, in addition to the above, we intend to add to all application proforma an option to donate to specific aspects of the Laban Guild's work, for example funding Laban in Places workshops, training, the AGM, the Summer School, research or special events. (The treasurer noted that some members who had offered to donate to the Laban Guild had been put off by the length of the process).

If members have other ideas that they would like to share with Council, the secretary Vanessa Downie ([vanessa@danceexplosion.co.uk](mailto:vanessa@danceexplosion.co.uk)) would be pleased to hear from you. She would also like to hear from if you/someone you know are/is involved in finance and would welcome the opportunity to add to their CV with a period spent as treasurer for the Laban Guild. Unfortunately, due to pressure of work and after three years of excellent service, our current treasurer, Liz Farquhar will be stepping down at the next AGM.

Council hopes that members are happy with the new logo. We felt that orange and green gave the new design a fresher feel and that Laban was more clearly the focus.

### Research and Development

The programme for the University of Bedfordshire's *Laban: Resourcing Your Dance Practice* project is as follows:

# Die Nacht: A Laban Guild Workshop with Ali Curtis-Jones of Trinity Laban Ann Ward

17<sup>th</sup> Sept & 15<sup>th</sup> Oct Valerie Preston Dunlop: Choreutics  
12<sup>th</sup> Nov Walli Meier and possibly Marion North:  
Eukinetics/Effort  
10<sup>th</sup> Dec Rosemary Brandt: Eukinetics/Effort/Rhythm  
21<sup>st</sup> Jan Warren Lamb: Choreutics  
18<sup>th</sup> Feb Anna Carlisle: Body, Choreography  
10<sup>th</sup> March Walli Meier: Movement Observation  
14<sup>th</sup> April Alison Curtis Jones: Re creation

There will be a limited number of places available on each Saturday for those familiar with the above who wish to engage in further study (£50 members; £80 non members). Members/ others keen to attend the workshops for personal study should contact Maggie.Killingbeck@beds.ac.uk

This promises to be a most exciting project because, in addition to the staff identified above, we also have contributing a range of very able and experienced teachers from Primary to Higher Education including community outreach work, the majority of whom have completed the Dance Education Masters Unit at the University of Bedfordshire.

## Summer School

Cathy Washbrooke, with members of the Phoenix Project, has, once again, masterminded the summer school. The three day event had a larger staff this year; teachers included Anna Carlisle, Walli Meier, Amanda Banks and Dawn Turner as well as Cathy herself. I know that this year Cathy has the support of two dance interns to help her with the administration. The daily programme included technique, 'application of Laban's principles and practice in the 21<sup>st</sup> century', choreography and lecture demonstrations/performances. I understand that applications are already up on last year. I have no doubt that this will be a huge success. Again, on behalf of the Laban Guild, thanks to Cathy and the team for their commitment to this excellent cause.

## AGM

Plans are well under way for next year's AGM. The focus will be Dance Theatre; Valerie Preston Dunlop will give the Laban Lecture. The event is being hosted by the University of Wolverhampton. It will take place in a new, purpose built, state of the art, Performing Arts block. The Laban Guild is particularly grateful to Dr Clare Lidbury, our editor, for her role in securing the venue and to the University for their generous offer to accommodate the AGM. We trust that members will support this event in their numbers particularly given the option to share lifts. Once again our thanks go to Sadie Hunt for her role in organising this event; details of which are included in this magazine. I am particularly pleased that the Youth Strand, which was so successful last year, is being repeated and, that despite the greater emphasis on dance this year, options for drama enthusiasts will be available.

## Laban Movement Choir Project

Members of the Laban Movement Choir Project are meeting in August to refine their current repertoire of movement choirs and plan new 'Dance in a Day' events. Encouragingly the number of those involved in the training programme has increased and movement choirs have been booked for September (Stroud), October (Crediton) and Spring (Egham).

## Training

Ann Ward reports that the members of the Kildare course are doing fantastically well. She identifies a strong sense of commitment, enthusiasm and ability, and feels that the emphasis on Continuing Professional Development has encouraged more professionals to attend. Unusually, due to a number of issues, not the least of which is the increase

in costs in Ireland, the course will not break even this year however, Council felt that members would wish to support this successful venture. The next course in England is planned for Virginia Water in Surrey; members are encouraged to apply for this course. Again, thanks, on behalf of the Laban Guild to Ann and the training sub committee for all of their work on the Creative Dances Leaders Course.

## Events

Members will have read of the success of Michael Platt's workshop on text in January and Ali Curtis-Jones workshop on the re-creation of *Night* in May. (The performance by the Year 2 students at TRINITY LABAN was absolutely stunning). In November and January Darren Royston is intending to offer Laban workshops which could result in travel to Sevilla and Elsinore later in the year. From September to April, monthly study days as part of the Research Project identified above will be available to members. Hopefully members will feel that these opportunities combined with the potential to get involved with the Laban Movement Choir Project, the Creative Dance Leaders Course and the AGM meet their needs.

## And Finally

It is pleasing to note that interest in Laban's work appears to be increasing. The summer course at TRINITY LABAN is oversubscribed every year and the Diploma is going from strength to strength. The Laban Sourcebook edited by Dick McCaw has just been published and, I understand that Routledge are keen to publish more Laban related texts, indeed Dance Books have been reprinting Laban texts recently. Alison Curtis Jones taught a Laban Studies one day workshop at the National Resource Centre for Dance Summer School this year - this is significant recognition of the value of the work in education. And I understand from Alison that she has been invited to teach in Europe next year. At the University of Bedfordshire, as has been the case for the last three years, the Dance Education masters students have demonstrated convincingly their appreciation of the value of Laban's work for teaching and learning and lecturers/teaching staff have asked to become involved in the research project. In society more generally the value of creativity (Cambridge Primary Review) and access to dance for all (flashmobs) seem to be recognised as valuable; professional companies are performing work in which dynamics feature more strongly than technical precision (Hofesh Shechter and Jasmin Vardimon for example) and dance societies/companies/groups appear to be more open to the benefits of sharing expertise. This is most encouraging for the future.



The objective of the Laban Guild is to promote the legacy of Rudolf Laban through dance, drama, therapy and education. Anyone interested may join the Guild by contacting Janet Harrison email: [membershipsecretary@labanguild.org.uk](mailto:membershipsecretary@labanguild.org.uk)

Further details including the benefits of membership can be found on our website: [www.labanguild.org.uk](http://www.labanguild.org.uk)

On Saturday, 7 May, a small group assembled in the Basement Studio in London for a workshop with Ali Jones based on her re-creation of Laban's *Die Nacht*. This was a fantastic day!

Laban talks about this work in *A Life for Dance* and graphically describes all his experiences of city life from the early 1900's into the 20's that resulted in this work being presented at the first Dancers' Congress in Magdeburg in 1927. He summed it up as depicting the three idols of "dollars, depravity and deceit", with no solution, ending only in madness. Not a popular theme!

Laban said he thought it was "an excellent piece of work", though only performed twice, and regarded by press and public as his greatest failure. Three hours might have been a bit long, but themes of stockbrokers (greedy bankers), society (celebrity) culture, downtrodden masses (sink estates), drunken excesses and the vast gulf between "haves" and "have nots", must surely resonate with our society today.

Ali started by sharing some of the results of her year long research, with which Valerie Preston Dunlop was also associated. Some of her source material included fascinating illustrations from the Leipzig archive informing the design of the piece, and even included some of Laban's own notes and diagrams. Ali again emphasised that this was a re-creation, not a reconstruction. No-one knows exactly what the work looked like, but there are photographs, drawings, notes, programmes and reports of the work, as well as Laban's own writings, that give a very good basis from which to start building up ideas for improvisation and an eventual structure.

We prepared for the work of the day by re-visiting basic choreutic and eukinetic principles, being encouraged all the time to go further – to not only reach the edges of our kinesphere but to project beyond it and to truly embody the work, as well as establishing some of the movement patterns we would be using later on.

The first section we worked on was "stockbrokers", a section illustrating the frenzy of gambling and greed that Laban had observed at the time.... sounds familiar? We were given three simple actions based on stock exchange "tic tac" to start us off and asked to develop three more that we thought might be appropriate. Small groups developed their own motifs which were then speeded up and the groups mixed to present the



representative "frenzy". All through the developments and changes of speed we were reminded to hold on to our original effort qualities and to make all the spatial qualities larger than life, thus changing them from drama to dance. We were then encouraged to develop our motifs by changing the spatial location of gestures or the dynamics of the movements, still being pushed for spatial and rhythmic precision and clear focus. A lot to do in the short space of time available, but ultimately very satisfying as we could feel that we were approaching the aims of the section and could appreciate the process that had got us to this point so quickly – giving lots of ideas as to how we too could achieve something quite sophisticated very quickly through the application of Laban analysis.

After lunch, we concentrated on the "Monotony" section. This was aiming to illustrate the de-humanisation of people forced into endless repetitive work, whether in industrial processes or the endless queues and drudgery involved simply in day to day living. In the final piece this would be contrasted with the febrile (yet sinister) world of cabaret and people desperately seeking thrills to enliven their existence. We were given patterns of steps and postures to illustrate this, using floor patterns from Laban's own notes and diagrams, but the emphasis was using sound, from breath, to emphasise the effort qualities involved. This completely transformed the experience until we had totally embodied the effort changes involved. We were then asked to develop two or three mechanical working movements, accompanied by sound, to present a motif illustrating some sort of industrial process. The sound was all, dependent on breath and energy expended. We could then develop this by using the same sounds, indicative of the effort actions used, to build new movement motifs. Again we had an insight into how individual creative input could contribute to a cohesive and meaningful whole.

Then we were able to watch a video of the final rehearsal of the LABAN students' previous performance of *Die Nacht*. It was wonderful to see how our work related to the performance and to be able to see an accomplished performance of what we had only touched on and, of course, to have time for discussion and questions and a sharing of experiences.

Ali is a most generous presenter, eager to engage in dialogue and to share her expertise. If we have another opportunity to work with her – don't miss it! Our thanks to Selina Martin for setting up the workshop.

# How to Cultivate an Oak Tree

## The Phoenix Summer Schools 2010 and 2011

Cathy Washbrooke

The Phoenix Summer School was a little acorn of an idea, sown at the end of the Phoenix Project, The Phoenix Project (a professional development course which spanned over three years 2006 – 2009) was conceived by Anna Carlisle and expertly tutored by Walli Meier as principal tutor, with additional workshops by Warren Lamb, Valerie Preston-Dunlop, Geraldine Stephenson, Jean Jarrell, and Michael Platt amongst other eminent practitioners. Our final session with Marion North took place in Lewes in April 2009. The spirit of the Phoenix Project was one of acceptance, openness and generosity in the learning and elsewhere. I was reminded by Walli Meier recently that this was not an accident; the leadership of the course had endeavoured to imbibe the whole experience for participants with these qualities. This led to openness in learning and in relationship building. It was a course aimed at professionals in the arts world; practitioners came from music, dance and drama with a variety of experiences as performers, choreographers, and teachers and in other professional roles. The course was creative, experiential and improvisatory as well as rigorous, challenging and technical. Indeed all of these qualities enabled us as participants to own, question, create and perform a wide range of Choreutic and Eukineti material, delivered in an array of different contemporary practices, exemplified by the distinguished tutors of the course. As participants, the course allowed us to absorb and develop the use of Laban's principles and practice into our own individual practices.

In April 2009, in endeavouring to ensure that the spirit and the work that we had encountered flourished, the Phoenix practitioners along with Anna Carlisle, had hurriedly continued conversations at Anna's house, to discuss how we might pass on our knowledge and experience of the wonderful teaching we had received, over a three year period, in order to inspire others in the Laban way. The Summer School was the seed that germinated at this meeting. It was a course offered to teachers of dance initially, but has subsequently attracted students, dancers and performers alike.

To ensure that a Summer School bore fruit, at times I felt like a master gardener, picking off the weeds of doubt, making sure that the seed was given every opportunity to grow and thrive, resolved that it was not just something that would be talked about, but that it became a reality to talk about. I was determined that it would succeed and not wilt as an idea. On Friday 27<sup>th</sup> August 2010, I found myself lost for words as I entered the dance studio where all participants had gathered; I was speechless, the seed had indeed taken root. It was a delight to see the fruits of our labour come to fruition. The Summer School was indeed a reality.

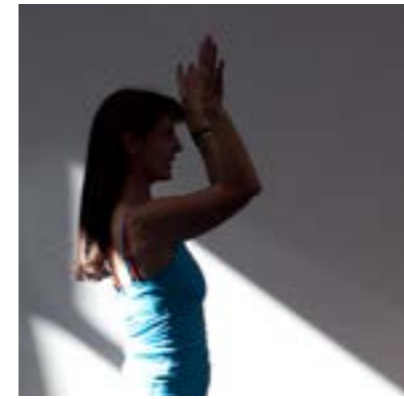
The first Summer School took place at the University of Bedfordshire in August 2010; it was truly a fabulous course with the most interesting, appreciative and lovely people, some Laban experienced and some complete Laban novices. The course attracted participants from the UK, Ireland and Europe, who embraced the Laban concepts and ideas that were offered in three discreet areas. Amanda Banks led the technique class which was based on the A scale, technical exercises based on the directions of the A scale, which grew in complexity over the three days.

James Mc Bride led the Laban fundamentals sessions each day, exploring a range of Choreutic and Eukineti concepts and applying them to movement observation, the basics of human movement; movement intent and movement structure made clear. I led the improvisation and choreography sessions in which participants were able to creatively explore Choreutics through Preston-Dunlop's ChU/Mm (Choreutics units and their Manner of Materialisation), the application of Choreutics to Daniel Libeskind's architecture and Eukineti exploration of the Laban's effort graph. The course was supported by Dawn Turner, who supervised sessions, participants and teachers, offering support and guidance. In addition to the formal timetable, we provided evening sessions; Dawn presented a session of Shiatsu, explaining how she uses Laban principles and practice to treat clients, James McBride skilfully presented an introduction to MPA (Movement Pattern Analysis) and the underlying Laban concepts of this work. My dance ensemble Resonance Dance Projects, performed 'scape, a process-based choreography, which combined somatic practice with Laban concepts, inspired by landscape.

This year, the acorn had established itself as a sapling and once again after some tending of the garden to guarantee that the Phoenix Summer School would indeed bloom into an actuality, the second Summer School took place at the University of Bedfordshire in August 2011. We had attracted attendees of the Summer School 2010 and new participants, including some from the Dance Leaders Course in Kildare and participants from Europe. In the spirit of the Phoenix Project, the participants bonded and their fervent discussions, appreciation and acceptance of each other and the ideas that we as practitioners offered, led to a very encouraging and positive atmosphere. A participant from Ireland, Geraldine O'Brien commented "I've attended loads of workshops and summer schools in drama, teaching and dance but have never experienced the openness and inclusiveness both inside and outside the classroom that I felt in the Phoenix Summer School. It was a joy! The gathering and scattering of ideas among the participants in all area of life was just



Embodying Lady Macbeth



Embodying Lady Macbeth

phenomenal! Amanda, Dawn and you are to be congratulated on fostering such a safe and sharing atmosphere, which is so fundamental to learning". Amanda Banks led the technique session, with an emphasis on dancing from the 'inside out', her evolving practice as a teacher of dance had led her to question the shape making so present in many dance techniques in favour of a more embodied technical practice. She drew on the effort polarities, for example; direct and indirect use of space to underpin technical exercises. In reviewing the technique sessions one participant wrote "Really liked the idea of using imagery to get into the sensation of movement, also especially dancing the primary scale with a partner – really helped to understand the points in space."

We were delighted that Dawn Turner led a choreography session utilising the dimensional scale with effort qualities to create character. She led the session in her quirky and humorous manner and had us all laughing! One participant remarked; "I loved the fun in Dawn's session and the freeing of voice". Dawn also led an improvised performance session, in which participants had the opportunity to create and perform, applying some of what they had learned during the first two days. I led two improvisation and choreography sessions. The first explored the use of the 'Near state' in relation to an excerpt of *Macbeth*. We were very fortunate to have Janet Harrison (Actress and Membership Secretary for the Laban Guild) as a participant, we utilised her fantastic voice and interpretation of the role of Lady Macbeth as our accompaniment. A participant remarked "the Macbeth session was inspiring and live voice accompaniment was very special".

The Summer School ended with the second choreographic workshop, a movement choir, which explored the five elements (earth, air, fire, water and ether), the five Platonic solids, inherent in Laban's practice, and elements of the dimensional scale and dynamic qualities to bring the work to life. The participants really enjoyed the movement choir and at one point in the workshop spontaneously merged into a 'group hug'. Ann Ward, a Summer School participant wrote "The Movement Choir was a wonderful end to the course... I hope you feel as uplifted by the course as we do". Another participant commented "The Movement choir was special and beautifully taught – so clear and Cathy still pushed for quality in spite of the time restrictions". The Movement Choir was based on a Lecture Demonstration entitled *Choreographing Avebury*, which I had given on Friday evening. It had investigated the application of Laban's principles and practice and somatic practices in response to the spiritual and spatial architectural site at Avebury stone circles in Wiltshire as a site-specific work. The nature of Amanda's life, Dawn's life and my life is such that we have little time to meet face to face and this year - illness, extensive foreign travel and redundancy prevented our gathering to disseminate our ideas - however we were absolutely stunned to realise that not only had we all investigated the effort graph and motion factors as a basis for all our workshops that there were natural links. It was as if we were attuned although we were physically separate. An example of our synchronicity was evident in

many ways. Amanda led a workshop into the use of effort with the Chakras and the placement of each of these in the body. The participants revelled in Amanda's ability to share her work in practice "I appreciated your sharing your practice in progress Amanda...linking chakra work to Primary scale was unexpectedly revealing, powerful and a source for work in the future". The spiritual work in Amanda's work linked to the spiritual undertones of the lecture demonstration, *Choreographing Avebury*, one participant noted "The Avebury lecture/demo was fascinating and gave insights to other aspects of Laban's philosophy". Dawn's session, based on the dimensional scale and effort to create character, linked to the workshop on *Macbeth*.

In response to the evaluations in 2010, we invited Walli Meier to give a master class on Movement Observation. One participant, in evaluating the highlight for her said "Walli, of course!" We would love to involve her again next year. We would also be delighted to host Kerry Childs again as our Intern. This year she was efficient, well organised, polite and a great addition to the team. I believe she has already been recruited as intern for the AGM, organised by Sadie Hunt and also for Maggie Killingbeck's Research Project.

The participants wrote some very endearing comments. Ann Ward observed "The variety gave something for everyone and was easily accessible without compromising on rigour. All the sessions were great – demanding, informative and enjoyable, and the collaboration between tutors shone through". Finally, a participant remarked "The course exceeded expectations in all areas, but most especially in the inclusive atmosphere (modelled by the organisers), and the positive vibe!"

So, after this success, we go back to the garden to reflect and cultivate new ideas, a little nourishment and watering is necessary, to ensure that the sapling matures. For 2012, we have a number of new initiatives; we would like to offer a drama strand to attract drama teachers and actors. We would also like to involve more tutors from a variety of different practices to join our team – in the spirit of the Phoenix Project.

There will be more details to follow in the next issue. In the meantime, should you require more information, or for an expression of interest about The Phoenix Summer School 2012, please contact Cathy Washbrooke, at [cathy@washbrooke.com](mailto:cathy@washbrooke.com)



An improvised performance

Photos by Richard Washbrooke

# Practicing Movement for Voice

Alexandra Baybutt

## Working with a vocalist and exploring movement

Focus on mastery and control of technique for singers is, much like other instrumentalists, an ongoing pursuit. The margins of improvement become increasingly incremental and nuanced as an artist, athlete or practitioner gains more experience and refinement over his or her instrument. Contexts for improving might be self-imposed challenges created by an individual's desire to master some aspect of performance and their self-directed ways of experimenting to increase their skill. Or, the challenge may come from the outside through a particular production or new piece of music. Working with the framework of Bartenieff Fundamentals (BF) and Laban Movement Analysis (LMA) provides a mindful inroad and context for increased refinement of the practice of singing. As an integrative, process-oriented practice, it offers resources for singers to strengthen their ability to cope with the demands of their professional life as well as tools for independent refinement of skill.

Professional or semi-professional singers' use of voice is already at a highly refined stage. Precise control over mouth, nose, throat, breath, diaphragm and core is essential for safe practice and endurance, and such finesse demands focus on those components. However focusing on integration of voice and movement, no matter how small, to enhance communicative power with an audience and other performers is where BF/LMA becomes a strong resource for a singer. Classical voice training is not generally concerned with whole-bodied, or gross motor movement and locomotion. Indeed, it is often desirable to not move too much when performing in some styles of music and performance contexts. But the exploration of whole-bodied motion with vocalizing/singing provides larger 'lived' experience from which to reduce the outer movement, retaining more refined intention or attention to the life of a song.

Musicians sometimes push themselves to their limits due to rehearsal, touring and performance schedules, then visit a body work practitioner or physical therapist to reconcile any collateral damage before going back into working intensively. Exertion-recuperation rhythms are no longer moment-to-moment negotiations, but week-to-week, or even longer. Rather than perpetuating a fluctuation between physical practice and respite, as a movement coach (and performer), I am more interested in exploring integrative Exertion/Recuperation approaches through the lens of BF/LMA. Such an approach engages singers to work with movement in their warm up and preparatory stages of performance to become more functionally refined, increasingly conscious of physically limiting habits, and to expand their expressive palettes so that physicality might be drawn on more readily and supportively for different performance demands.

## A back and forth dialogue

As a facilitator or CMA, it is helpful if you are new to working with vocalists to witness a student or client's warm up process to observe what preparation takes place and how. At times my client came with a particular song wanting to work on specific elements of it, or was looking for new input in their personal practice. I might propose for part of a session to work with movement only, an exploration of BF, for example, and then movement with voice, including voice and movement exercises I have developed; or creating new explorations with a client based on her particular interest or needs. Going back and forth between just voice, just movement, and

exploring their integration happens easily, and gives rise to discussions, such as initiation and sequencing of both sound and motion, or Effort intent. I often end a session with a client singing a whole song of her choosing. This offers opportunity to integrate particular movement into the practice of singing. From this you can observe what occurs in the relationship of movement and sound, as well as helping a client find immediate relevance to singing.

It became apparent to me some years ago that a performative or rehearsal task with many elements to attempt and potentially master at once can have a negative impact on refining any of the skills involved if attempted without exploring its constituent parts first. Unless grappling with unknown territory is the desired intention of a director/choreographer to generate material for a performance or to see what resources an individual has for coping within an audition context, such experiences can lead an individual to feel overwhelmed, lacking in skill and defeated. Breaking down an exercise into parts is deeply valuable when an individual (for example, a singer) encounters something new in movement. After establishing relative confidence with one exercise or movement something can be added with more deliberate care to deepen the experience and integration.

In this process of accommodating and assimilating, a movement facilitator can also become a singer as your client increases their conception of themselves as a mover, *as well as a singer*. You need not try out all the explorations together, but I find it is useful to sense how something feels, and for your client to witness how someone else melds voice and movement, as well as having a visual guide, which can be helpful at times.

Unlike many dance and theatre artists, expecting some vocalists to improvise in movement might not be possible. I have found that when I asked a singer who had composed her own song to move whilst singing using whatever movements felt comfortable with the different notes and phrases, she was overwhelmed and didn't feel like she could move at all. For her, the totality of the work and every note had been specifically deliberated over and selected, and moving more generally was a daunting prospect for fear of her movement choices not being 'right'. Too much freedom in a task can result in no movement whatsoever.

Dancers may use their voices during physical warm up, in improvisation tasks, or even performance, yet their primary focus may still be the body moving, despite perhaps seeking integration of voice with movement. The use of voice can become secondary to moving, and whilst sometimes that is appropriate in a dance work, from a singer's perspective it could be a very general and non-specific use of voice, unmatched or lacking in the finesse evident in the performer's movement, and it is more obvious that someone is unaware of the vast possibilities of vocal production.

Asking a dancer to just move can sometimes feel too general (throwing up questions of how, for how long, where and why), so I realized the same was happening for the singer I mentioned previously. When I asked her to select a line from the song, choose somewhere in the room to begin and move however she wanted to whilst singing it, for example, she was hesitant, her Flow altered to become more Bound and she was clearly not comfortable. From there I experimented with interpreting her sung phrases in movement by me, which she copied and made her own. This is one example of how we

negotiated a process of movement exploration in a way that produced more personal engagement in the movement for her. In those moments, she began to move expansively in her Kinesphere, and to experience the support that moving might offer her already highly developed sensitivity to singing itself.

For the active, participatory essence of BF to be honoured, it is helpful to discuss sensations of movement and voice during and after exploratory sessions. Professional singers are incredibly aware of differences in their production of sound and the qualities therein, so working with the refined yet playful framework of BF offers their lived experience a differentiated language. This can be particularly important for singers working at an already advanced level. BF/LMA offers a rich inroad to supporting individual needs and clearly this is a creative process to be built in the dynamic between a movement facilitator and vocal client.

## Whole and parts

As already outlined, performance of song happens often in one place and locomotion/whole bodied movement is not called for. However, preparing for performance can take many approaches that involve increased use of personal Kinesphere and Dynamosphere to awaken more range and possibility for performance. Finding ways to bring the whole body and explorations of personal Kinesphere into a vocal process is invaluable for sensing the effect of whole bodied movement immediately on vocal production; and for sensing the whole in relation to the parts (e.g. the arms in relation to the larynx). Singers' already subtle and refined use of voice can be even more potent with a similarly articulate physical presence, engendered by explorations of LMA/BF whilst singing/vocalizing. Through attending to sensations and intentions in movement, new awareness and sensitivity physically can lead to more expressive vocal possibilities.

Using movement explorations inspired by Body/Effort/Shape/Space (BESS) provides a frame for the experience of specific whole-bodied movements that serve many functional and expressive purposes useful for a singer, such as Spatial Intent, zones and reach space of the Kinesphere, Body Connectivity, Effort Phrasing, Spatial Tensions and Counter Tension. For example, to explore breath pressure using fricative sounds, a singer can explore Increase/Decrease with Strong Weight Effort, increasing pressure by pressing on walls, floor or a partner. Changing breath pressure could also be used to trace connectivity whilst moving, for example heightening awareness of heel-sitzbone or palm-scapula connectivity.

Heel Rock is useful to explore the movement of the larynx easily and without sound. You can find the sensation of your larynx moving or swinging up and down with the motion of the heel rock. Exploring an uneven intent, sometimes rocking with more emphasis head-ward, sometimes more tail-ward, then more evenly helps to identify if you can sense greater clarity of the motion of the larynx in one particular direction. Discerning habits and choices at this level can help singers' progress to an even more subtle refinement of their craft.

Inhabiting movement exploration through BF creates a fruitful bridge for relevant tools and skills to be creatively exploited and distilled by a singer in rehearsal and performance. The practice of BF develops and increases ways of perceiving,

making it infinitely useful for singers as they continue their evolution as artists. Increasing sensitivity and availability to sensory information, and the practice of remaining curious and present to bodily process offers much support to the variety of challenges inherent in creative practice.

As an example of this, this journal extract from a singer about discovering more of her potential came after working on the song written by her that we explored for several sessions. She identified what aspects of the song were harder for her, for example pitch changes or the onset of particular notes, and through various means, we developed ways of moving and conceiving of sound to support them. "I have discovered how voice can improve with an awareness of physicality...I had sudden exciting flashes of understanding about certain parts of my body and/or my voice link to each other, such as the realization of how Shape Flow can relate to vocal practice".

As a performer, she had these comments:

*I am discovering that I have a whole body to use as a resource for performance, rather than simply a voice; that my body, not just my voice, is a tool for expression. My frame of reference for combining voice with movement has been thus far very restricted. I had previously considered the use of movement as a singer to be theatrical and contrived in a way that I find undesirable and difficult to connect to. However I have discovered that I can in fact use my body while singing, without feeling alienated or embarrassed, demonstrating that movement is indeed relevant to me as a performer.*

*I have discovered that I can enjoy a sense of positive regard for my body, and joy in my body, as if I have ownership of it in a way that I previously had not, as I had simply been unaware of so much of it. I can see that my body has availability and potential for so many other possible functions that I hadn't allowed or understood.*

Inclusion of these responses helps to iterate the value of process-oriented, person-specific, creative

investigation, made manifold through the lenses of LMA/BF. As a performer, I also use the tasks we developed together in preparation for both verbal and non-verbal performance as they help me integrate my breath, connectivity and dynamic range. This client is already using some of the tools with the choirs she leads as well as in her personal practice. She and I intend to continue exploring together and share our research with others. I asked her what this work has meant to her: "I feel that this research reveals a lengthy exciting journey for me to explore my voice, and my body, and I wish to continue". I feel the same.

Note: some of these explorations were part of my final CMA Project (2009-10). Thanks to Anna Kemble, my project advisor, and to Janet Kaylo for editorial input.

*Alexandra Baybutt is a dance and movement artist, skilled in performing, creating, facilitating, directing and communicating. She trained at Laban, gained her MA in Performance and Culture from Goldsmith's College and is a Certified Movement Analyst in Laban Movement Analysis/Bartenieff Fundamentals.*

www.alexandrabaybutt.wordpress.com

# My Years with The British Dance Drama Theatre In remembrance of Gerard Bagley (1921-2011)

Ingrid Brynjölfsson

Gerard Bagley, whose cousin was the famous author, Desmond Bagley, was founder and artistic director of The British Dance-Drama Theatre. He was an incredible man with constant creative energy. He trained as a science teacher but became interested in movement and started to train at the Art of Movement Studio in Manchester as a pupil of Rudolf von Laban. Gerard and his wife, Tonya Bagley, a Dutch dancer and choreographer, also from the Art of Movement Studio, set up their group as a general dance-theatre company in Manchester in 1954 with former students from the Art of Movement Studio.

They started touring schools and colleges and were so well received that they began to direct the company towards the education sector. In 1962 they moved to a permanent base in London. Aiming at infant, junior and secondary schools the work consisted of dance, drama and mime to provide an entertaining and educational experience for children. A movement unit was also set up offering movement courses for teachers in order to promote the teaching of movement in schools; members of the company with teaching abilities would also be asked to teach the children in schools after a performance. The company closed down in 1979 but over the years the Bagleys worked with many composers, writers, designers, choreographers, movement-actors and dancers.

Like Laban, Gerard saw movement in everything around him and even when he could no longer dance himself, his basic education as a science teacher demanded that he looked into the origin of movement in basic crystalline objects on which he recently wrote a series of very interesting articles for the Laban Guild Magazine. In other words, he was always on the move, never stopping investigating the world around him.

I first became aware of The British Dance Drama Theatre in 1975 when I accompanied the composer, David Lord, to a rehearsal in Surrey of the dance/drama *Faustus* for which David was writing the music and Henry Metcalfe was making the choreography. I was absolutely spell bound by what I saw and decided to audition for the following season in 1976. The day of the audition I remember very clearly. I had trained at the Laban Art of Movement Studio in Addlestone for a year from 1973 - 74 after having completed a three year teacher training course at The College of St. Matthias, Bristol, with dance/drama as my main subject. However, I was not classically trained and apart from Laban, I had studied tap and jazz dance in Denmark. It was a time when I loved moving and improvising so I chose to create a dance to a Persian poem to which I moved very dramatically with wild eyes (like Mary Wigman) to words I didn't understand, and only to the sound of the voice.

The result was devastating; I wasn't chosen, my technique was obviously lacking, and a ballet girl from Covent Garden was chosen instead of me. However, she opted out and I have never forgotten the day when Gerard phoned me at the nursery school in Bath where I was working at the time, asking me if I would like to join the company after all. I could hardly believe my luck, my dreams had come true and I was absolutely overwhelmed with joy. Later Gerard told me that my eyes and facial expressions had fascinated him at the audition and that he had seen certain "possibilities"!

I had two seasons with the company travelling all over Britain, performing in schools, theatres and colleges which meant that we had to adapt our programmes to either small gyms or large theatres. Mostly we had two performances a day and it was hard being on the road all the time, one got tired and at times worn out, but we also had some good laughs, for example Gerard proudly presenting *The Emperor's Nightingale* wearing a death mask with

all the kids screaming in horror, or one of us coming on stage with a mask upside down.

Every season three different programmes had to be created, one for infant, one for primary and one for secondary school children. Apart from Gerard, Henry Metcalfe choreographed the dance-dramas, but other choreographers such as Geraldine Stephenson and Ludi Horenstein were also summoned to create dances. We, as company members created, solos, duos and trios also. We even helped to design costumes and scenery, so it was real teamwork.

With my educational background I became a member of the teaching unit. At the time we had a mini-musical based on *Winnie the Pooh* on the programme, with Gerard as 'Pooh' and me as 'Piglet'. After performing at a school we were often booked to come back and take the children for a movement class, and when we entered the school the children would shout with glee, "There is Pooh! And there is Piglet!" I remember also that Gerard created a lovely trio for me and two other girls based on Laban's A-scale, *Stop all the clocks*. It was from a poem by W.H Auden set to blues music by a British composer. It was his favourite poem and the dance worked really well.

Gerard had many ideas and he loved performing and creating new works; he was a bundle of energy, wanting to do everything himself - choreographing, performing, teaching, driving the van and so on. His theatre was absolutely unique; it brought dance and joy to children in many parts of Britain and also to some of the dreariest parts of London with many ethnic and deprived children. I remember theatres full of very young children, where time stood still, when you could hear a needle falling to the floor, the expectations and interest was so great...quite incredible!

However, I have sometimes wondered if Gerard was really aware of all the good things he did both for company members and for children and people in general. Through performing and working with Gerard I learnt a lot and grew as a person and today I can truly say, that the two years I was working with the company were some of the best years of my life - I would not have been without them. Both Gerard and his wife Tonya gave so much. The British Dance Drama Theatre was a stepping stone for many young people who, after their first job with Gerard earning their Equity card, went on to work in musicals and theatre. I was recently in contact with Nica Burns, who is now the owner of five theatres in the West End; her first job was with Gerard! For my own part I went back to Denmark in 1978 where I continued to work in the theatre but later turned to teaching movement in adult education and to writing about the pioneers of modern dance in Danish (see [www.dansehistorie.dk](http://www.dansehistorie.dk)).

Some of Gerard's last words to me were, "What will happen to Laban?" Well, I would say that Laban was very much alive through Gerard, and Laban will stay with each and every one of us who knew and worked with Gerard, both in Britain and abroad, where he was a tutor on many dance courses for example in Switzerland, Germany, Canada and Holland after the theatre closed. He was unique, a man full of ideas and he will be remembered by many. I can only say, "Thank you Gerard, where ever you are!"

*Ingrid Brynjölfsson trained as a teacher in the UK and studied at Addlestone (1973-4). She worked with The British Dance-Drama Theatre (1976-78) before returning to Denmark to teach and perform. She has attended International Courses with Sam and Susi Thornton, most recently in 2008. Contact her at [ingrid@dansehistorie.dk](mailto:ingrid@dansehistorie.dk)*

# International Physical Literacy Conference Report

29th and 30th June 2011

Sandie Bentzen

This year's conference, held at the beautiful Putteridge Bury Conference Centre, Luton, was a continuation of two earlier seminars and workshops in 2008 and 2010 at the University of Bedfordshire. The goal of the conference, as outlined by Margaret Whitehead in her welcoming note, was to "learn from each other and to plan ahead to consider areas in which further research is needed and would be profitable. Above all we hope that the conference will foster the development of a community with a commitment to physical literacy' and a shared resolve to promote the understanding and application of the concept widely"

Sixty-five international delegates attended. The paper presentations and discussion groups were divided into the topics of: Physical Literacy in the early years, Physical Literacy as a personal journey, Physical Literacy and assessment, Physical Literacy and sports coaching, teachers' perspective and curricula for Physical Literacy. Eminent keynote speakers, in addition to Margaret Whitehead as initiator and conveyer of the conference, covered areas ranging from a health perspective to the socio-cultural and pedagogical perspective.

I was very impressed with Dr. Jacqueline Goodway's presentation. As well as working as an associate Professor at the Ohio State University she is working daily with economically disadvantaged and/or deprived children-at-risk, focusing on issues associated with promotion of motor skill development and physical activity. The children are living under circumstances where finding a safe place to sleep through the night could be the main concern. Developments in their Physical Literacy could mean survival, a means to improve academic school results and so on to greater

## The Resource Oriented Assessment of Movement (ROAM) Physiotherapy and Laban's Movement Analysis *Randi (Sandie) Bentzen, MSc, MNFF*

In the 1970's I worked as a physiotherapist in the Psychiatric Department of the Central Hospital in Rogaland, Norway. I was also a consultant in the Children's Psychiatric Department at the same hospital, to assist in both the reporting and treatment of children. To meet the challenges of examining the children's motor capacity and possibly also their behaviour, I started applying Rudolf Laban's Movement Analysis (LMA). Using video I recorded the children playing in the gym, and afterwards analysed their movements. Together with the staff, I realised that this would support other observations and give an understanding of their physical abilities and behaviour.

In psychosomatic physiotherapy I have been applying The Global Physiotherapy Examination (GPE) method since the early 1970's, and I have followed closely the physiotherapist and researcher Marit Østbye Sundvold in her work with the development of this method. The GPE is based on Norwegian psychomotor physiotherapy with tests related to general aspects of respiration, passive (and four active) movements, muscles, skin and a total pattern of muscle tension. My

possibilities, a way to improve physical and mental health as well as to succeed in competitive sport.

The presentation by Sally Goddard Blythe, the Director of The Institute for Neuro-Physiological Psychology (INPP) in Chester, England, became a springboard for me to look further into a very interesting field of reflex assessments used both on children and adults. Also, with a daily 10 minute programme of exercises or for a longer period of time, she can refer to great results with improvements in behaviour, concentration and academic learning for children with ADHD, dyslexia, dyspraxia and children-at-risk. She has written several books and it will be interesting to find out how/if her assessment methods and training programme can be of use in my own field of psychomotor treatment of adults. In the discussion group I attended, much emphasis was put on the importance of the role of parents which is strongly emphasised by the INPP

(Endnotes)

1 Margaret Whitehead's book *Physical Literacy* defines the concept - as appropriate to each individual's endowment, physical literacy can be described as the motivation, confidence, physical competence and understanding to maintain physical activity throughout life. See Loïse Costelloe's review in the last Laban Guild magazine (Vol 30. no 2, Summer 2011)

*Sandie Bentzen presented a paper at the Conference based on the ROAM research for her Masters degree*

assumption therefore has been that the same principles of scaling passive movements could be applied for analysis of expressive movements. For my Master's degree thesis in 2009, I wanted to develop an assessment instrument grounded on these methods, and to examine the intra-tester reliability of the instrument.

The instrument I constructed was named "The Resource Oriented Assessment of Movement" (ROAM). It consists of an observation protocol, an assessment form, and a manual for the analyses with the scale for scoring.

### The observation protocol

The issue of the observation protocol is to provide material for the analysis of movements in all the domains and sub-domains. It is designed on the principles used when teaching Modern Educational Dance or LMA. The tasks I have chosen use the most basic themes, which children without any experience of movement would be able to understand, and with a wide range of areas. The tasks are mostly open-ended, and the principles of the teaching are based on empowerment

principles. The protocol has eleven main tasks, and the observation, estimated to last for 30-45 minutes, takes place in a gym; the session is video-taped; music is applied in one task. In one task for dexterity the child sits at a table using pen, paper and Lego-blocks.

The tasks have been selected to give a gradual progression from a position of sitting on the floor, which will give a greater sense of security and confidence, to the last creative task moving in as much space as is available, with a lot of bodily exposure, and with possibilities for creative ideas and movement skills. The last task will also sum up and give the child a chance to include material from the other tasks, like turning, jumping, and use of Effort. The selection of closed tasks can provide for greater confidence, as many children will mainly have movement experience from films and videos. Also the tasks have been selected to explore a greater variety of movements for children with a more advanced and matured embodiment.

### The ROAM assessment form

Experience has shown which aspects of LMA may be considered to be of significance in physiotherapy and these were chosen as the variables within the study.

The four main domains in LMA are Body, Effort, Space and Relationship. There are 25 sub-domains:

**Body** (4 sub-domains): Variety of the use of the body, Central movements, Activities and Dexterity.

**Effort** (16 sub-domains): The eight single Effort elements and the eight Effort actions.

**Space** (3 sub-domains): Dimensional directions, Floor patterns and Levels.

**Relationship** (2 sub-domains): Eye contact and Body contact.

A total of 100 items are distributed with 4 items in each sub-domain.

### The manual for analyses with the scale for scoring

The manual for the ROAM is based on the theoretical legacy from Laban, a semiotic understanding of the movements, in addition to empiricism of clinical experience as a physiotherapist.

The analysis is based on grading performance of each variable. The scale for scoring has been selected from the GPE method, utilizing an ordinal scale ranging from an origin of 0 to  $\pm 2$ . The scoring scale has two main groups on either side of the zero. Zero represents the absence of the characteristic; 2 represents the maximum amount of the characteristics which can be obtained. (The negative side of the scale is only to be used on the Effort element *Firm* where the absence of this quality can turn into a passive heaviness.)

-2 \_\_\_ -1.7 \_\_\_ -1.3 \_\_\_ -1 \_\_\_ -0.7 \_\_\_ -  
0.3 \_\_\_ 0 \_\_\_ 0.3 \_\_\_ 0.7 \_\_\_ 1 \_\_\_ 1.3 \_\_\_ 1.7 \_\_\_ 2

### Feasibility

To carry out an observation of ROAM the observer needs to have a basic knowledge of Laban's theory. For physiotherapists in Norway who do not know the theory but have a fair experience of movement, two one-week courses, with practical training in between, could be sufficient to gain a basic knowledge. To analyse the video-tapes, further knowledge of Laban's theory and the ROAM manual would be needed, depending on the physiotherapist's previous experience with movement. Dance therapists or dance

teachers in UK would possibly only need an introductory course.

### The study

To examine the intra-tester reliability of 20 children, ten girls and ten boys, with a mean age of 12.5 years, were filmed. The observations were analysed twice by me.

### Results

The relative intra-tester reliability and absolute intra-tester reliability were overall acceptable. The lowest scores were found in the domain of Effort, some of which were due to a lack of range in the scores of the fairly homogenous group of participants, and some were due to a measurement error by the researcher. The internal consistency of the ROAM was very good, (due to the high number of items). Only a few items within the domain of Body did not seem to measure what the scale was intended for.

The children in this study were all mainstream in a school with a high standard pedagogically and socio-economically. But in Norway we have little cultural tradition for dancing (apart from folk-dancing) and there is little emphasis on quality of movements in the educational curriculum. Children in Norway must be organized in sports-clubs or 'culture schools' in their spare time, to get an opportunity to develop their movement potential. The results show that their movement repertoires and potentials are not well developed. In the Effort domain, with the variables of the Effort elements and actions, the children scored only 50% of the maximum obtainable. There was a dominance in the fighting side of the continuum, Firm, Sudden, Direct and with Bound Flow, which are considered to be the more primitive and immature movements. There was a maximal score in Bound Flow for all the participants, with hardly any Free Flow, which together with low scores on Central movements could indicate a high degree of control in the movements accompanied by restricted breathing.

### Conclusion

The reliability findings show that the ROAM could be a tool for further investigation of validity and application within physiotherapy. The study has given rise to a further discussion on the choice of the scoring scale and possibly further studies for a reduction in the number of items.

*Randi (Sandie) Bentzen* submitted this study as part of her Master's degree in Health Science, at the Faculty of Medicine and Dentistry, University of Bergen, Spring 2009. Her supervisors were Professor Anne Elisabeth Ljunggren and Dr Synnøve Iversen. Director and dance educator Sam Thornton gave expert advice on the assessment content.

**Advertising Space**

Back cover - £250; A4 page - £150;  
half page - £80; quarter page - £45  
Classified adverts - up to 50 words at 20p per word  
A5 flyer - £40; A4 flyer - £50

Please contact: [magazine@labanguild.org.uk](mailto:magazine@labanguild.org.uk)

# Action Research Project: to improve the quality of learning and teaching in dance

*Emily Bartleman*

My first assignment for an MA module in Dance Education at the University of Bedfordshire required that students employ an area of Rudolf Laban's work to explore a specific issue. Students are asked to consider an area of their practice that would benefit from further study, to review the literature pertinent to that area, formulate a research question and carry out an appropriate 'action' in the classroom. In response I posed these questions to a group of students and the tutors, Maggie Killingbeck and Anna Carlisle

*Imagine your fingers are like leaves rippling in the wind on a breezy spring day.*

*Can you show me how they move?*

*Now move your fingers lightly and quickly, forwards and backwards in space.*

*From the two sets of instructions, which most effectively stimulates the effort action of moving with a repetitive dabbing motion of the fingers?*

*Which instruction is more accessible for a 7-8 year old?*

These ponderings provided me with a somewhat sketchy starting point to undertake an action research project to improve the quality of learning and teaching in dance. Action research requires a reflective approach, however, in action research, the 'action' can be adjusted according to the response of the pupils, as reflected in the data analysed after each session. It is, therefore, a highly flexible approach.

As a secondary drama teacher, working temporarily in primary education, I was in a somewhat unusual position from the outset. It was *particularly* hard for me to focus on 'an area of my practice', as I had not taught a single lesson of dance to the class I was working with, a Year 3 class (7-8 year olds)! I would, however, describe myself as a reflective practitioner and for some time I had experienced a tension between my passion for the structure and rigor of Laban's work which seemed, perhaps falsely, at odds with the rich, creative response I had experienced in classes employing imaginative approaches, a Skinner release class, for example. Having successfully used a variety of imaginative means to stimulate my pupils' writing, I wondered whether using imagery with specific outcomes in mind, in terms of Laban's vocabulary, would be a valid means to stimulate movement.

In addition to this interest, a further concern added validity to my research. Education is currently preoccupied with outcome-based approaches in order to meet targets. Having only recently entered primary education, I was overwhelmed by the level of assessment required to meet the demands of my job. At times, I felt that the focus on assessment, *what* the children *can* do, impinged on the quality of my teaching *and* their learning. While Laban never envisioned his work with this in mind, I was aware that a superficial categorization of his ideas, would be in danger of lending itself nicely to an outcome orientated approach in which his rich movement vocabulary would be reduced to skills acquisition.

The recent Cambridge Primary Review reasserts the importance of *how* children learn and in focusing on a pedagogical approach this project aimed to redress the process-outcome balance. Reassuringly, as one of their

aims, the Cambridge Review reinstates the importance of the imagination, in this respect. Laban himself, in *Mastery of Movement*, advocates movement descriptions which "awaken" the "imagination", with reference to the area of his work known as Eukenetics, the expressive quality of movement. As Eukenetics, more commonly known as 'effort', is intimately related to the felt quality of movement which, arguably, can be generated through the use of the imagination, it was this area of Laban's work I decided to focus on.

In response to these ideas, I undertook a review of the relevant literature, exploring the validity of using imagery and imaginative means to enhance the qualitative nature of children's dance. It emerged that Laban did not expand on the means by which imaginative methods were to be used. In contrast, in *Modern Educational Dance*, he proposes age-appropriate movement themes according to the natural development of the child. His approach is highly structured and there is a clear sense that the movement terminology itself is enough to engage the children.

A further investigation of the literature of those educators who closely followed Laban's model revealed a similar approach. Unsurprisingly, all adhere to Laban's developmental approach and there is a strong sense that mastering "what the body can do", through the use of Laban's movement terms, is all that is necessary to stimulate this awareness. In fact, warnings are given that imagery can "dramatise a quality" (Bruce, 1965, p.57) or limit a movement response and lead to imitation (Joyce, 1973). In light of this, I wondered whether imaginative means were an unnecessary complication. What was valuable, however, was that these negative associations became a benchmark in my data for evaluating the effectiveness of the children's response.

Recent literature was more encouraging. Purcell (1990), Franklin (2006) and Lynn Smith (1990) all added weight to the idea that imaginative means help to engage with the inner aspect of effort. Purcell's belief that "images lie within us" (1990, p.22) and that dancing enables them to be externalized, seemed to resonate with Laban's idea that effort qualities can be "imagined" (Laban, 1980, p.21). She goes on to suggest that images provoke feelings and these can be utilized to create movement with particular expressive qualities (1990, p.23). Likewise, Franklin suggests that imagery is a means to engaging with "how a movement feels, the rhythm and mood of it" (2006, p.212).

Advice is also given as to how to incorporate imagery into the lesson. Hanrahan and Salmela (1990) and Van Gyn (1988) suggest that children should have a strong awareness of what their bodies can do, through specific movement terms like Laban's, before introducing imagery. Purcell (1990) is more flexible, suggesting imagery and imaginative means of engagement can be used as a starting point. An entirely different approach is offered by Lindqvist (2001) who criticises the Laban model. In a study of dance practice in various schools in Sweden, her observations affirm the concerns highlighted earlier, regarding a focus on outcomes, suggesting that Laban's teachings have led to "a one-sided training of techniques" (2001, p.48). Instead, she advocates an approach that simulates child's play which she conceives as expressing the child's inner world, particularly relevant here in terms of effort (2001, p.42). This literature provided me with a variety of ways to approach using imagery in the classroom.



In practise, my project took place over three sessions. As a class, our assembly was due, and I decided that it should be incorporated into our rehearsal process. We were to create a short performance of Maurice Sendak's *Where the Wild Things Are* (1963). In the opening section of the book, the main character, Max, enjoys making mischief by creeping up on unsuspecting victims and pouncing on them. At the beginning of the piece, I envisaged all the children, as Max, performing a short phrase of either sudden or sustained movement, before jumping into a suitably frightening shape in either a high, medium or low position of their choice. It was, therefore, the time element of effort that I introduced first.

I decided to take the approach advocated by Hanrahan and Salmela (1990) and Van Gynn (1988), and introduce Laban's terms before using imagery. In reality, their advice was not strictly adhered to, as the children should have had considerable experience of the movement terms. Concurring with the Laban literature, this approach suggested the use of imagery was unnecessary and, indeed, a hindrance. When trying to stimulate sudden movement, for example, an image of the floor covered in hot lava provoked a dramatised response with the children clutching their feet as they moved, making facial expressions and articulating the pain they might feel. Whereas when I simply used Laban's term, 'sustained', the children showed a diverse range of responses, most embodying a real sense of sustainment.

The children's response was measured against a set of criteria, indicators that suggested superficial movement (i.e. dramatised, imitative and so on) and those suggesting an integrated response, in which the inner aspect of effort was discernible in its outward expression. In this session, each time imagery was used, the number of children who responded superficially was higher than the number of children responding in an integrated way. When Laban's movement terms were used, in all but one case, the incidences of an integrated response were higher than superficial movement.

Reflecting on the session, I realised that the somewhat formulaic approach of introducing movement terms followed by imagery had resulted in a stilted lesson, in which I was not responding to the quality of the children's response. For the next session, I decided to use imagery only when I felt that the children were responding superficially to Laban's terms, as a means to enhance and enrich his terminology. Broadly speaking, this followed Purcell's advice in the literature. The session explored the spatial aspect of effort with the aim of developing the part of the story when Max's room grows into a forest. I envisaged a mixture of trees growing directly upwards and outwards in contrast to the more flexible growth of twisting vines and creepers spreading out in different directions.

This time the use of imagery was extremely valuable, and in contrast to the previous session, the results were reversed. Children responded positively to the image of ruled lines on the floor in all directions whereas they had struggled to move in direct pathways across the floor. There was a real sense of flexibility when they imagined squiggly pathways made with paint on the soles of the feet. The imagery was introduced much more naturally, as the children were moving, and seemed to enhance the quality of how they were moving. The data complied with these observations. In both cases where imagery was introduced to enhance spatial awareness, there were a higher number of children moving in a more integrated way.

At the end of the second session I incorporated narrative as the children were moving. Up until that point, I had not elaborated on the story, concerned that it might deter from the quality of the movement they were producing. I was interested to note that the narrative element enhanced rather than limited the expressivity of the children's movement. This shaped the final session and third 'action' undertaken.

I decided to follow Lindqvist's play-based approach. She advocates sudden transformations within the lesson similar to those observed in child's play. In the lesson the children were exploring the quality of weight in their movement, in order to ultimately embody a 'Wild Thing'. By modulating my voice I guided the children through a series of images in which sudden changes occurred and they quickly transformed from one thing to the next. They explored the quality of heaviness through the image of wading through mud, whereas lightness was experienced through floating as a feather. The children then had to imagine a terrifying creature, visualising its weight and proportions, and transform into that creature to become their Wild Thing.

In terms of their level of engagement and the quality of their movement, it was interesting how this approach engendered the highest percentage of integrated movement. The children seemed more involved and they were able to sustain concentration for long periods of time. There seemed to be a stronger emotional connection to the movement, as Purcell and Franklin's had suggested, although, for one or two of the children, this was a little overwhelming.

Interestingly, however, their involvement in the process had a cost. I had asked the children to follow each workshop by writing a short piece of description to articulate what they had been doing. In a qualitative way, I anticipated that this would reflect the level of learning that had taken place. For example, when they had worked on the forest section, many of the children had included the spatial aspect of flexibility and directness within their writing, one child writing, "The plants were curved and tangled like a long vine, twisting and curving." It was fascinating to observe that in the final session, which concentrated on process over outcome, while the children were thoroughly engaged, the learning was not articulated in their writing. A striving towards balance, in this respect, continues.

#### Bibliography

Alexander, Robin J *et al* (2009) *Children, their World, their Education: final report and recommendations of the Cambridge Primary Review*. London: Routledge.

Bruce, V.R. (1965) *Dance and Dance Drama in Education*. Oxford: Pergamon Press.

Foster, R. (1976) *Knowing in my Bones*. London: A & C Black Ltd.

Franklin, E. (2006) *Dance Imagery for technique and Performance*, Illinois: Human Kinetics

Hanrahan, C & Salmela J. H. (1990). 'Dance Images - Do they really work or are we just imagining things?' *Journal of Physical Education, Recreation & Dance*, 61 (2) pp.18-21

Hanrahan, C. (1995). 'Creating Dance Images: Basic Principles for Teachers' *Journal of Physical Education, Recreation & Dance*, 66 (1) pp.33-39.

Joyce, M. (1973) *First Steps in Teaching Creative Dance*. California: Mayfield Publishing Company.

Laban, R. (1980) *The Mastery of Movement*. 4th edn. Rev by Ullman, L. Plymouth: Northcote House Publishers Ltd.

Laban, R. (1948) *Modern Educational Dance*. London: Macdonald & Evans, Ltd.

Lindqvist, G. (2001) 'The Relationship between Play and Dance' *Research in Dance Education* 2 (1) pp. 41-52.

Lewis, K. (2009) 'Imagine That! – How age-appropriate imagery can enrich your teaching' *Dance Teacher*, 31 (5) pp. 56-57.

Lynn Smith, K. (1990) 'Dance and Imagery – The Link between Movement and Imagination' *JOPERD*, 61 (2) pp.17-21.

Purcell, T.M. (1990) 'The Use of Imagery in Children's dance - making it work' *JOPERD*, 61 (2) pp.22-23.

## Eurolab: Advancing Laban Studies in Germany

### Cate Deicher

As a student of Laban's work for the past thirty years I have always been keen to know more about the research and education efforts that advance his contributions to the field of movement study. Having recently visited Berlin, and completed reading Evelyn Doerr's excellent biography of Laban, *Rudolf Laban: The Dancer of the Crystal* (2007), I was especially interested to know what was happening in the country where Laban's early work unfolded. So it was in that spirit that I contacted Antja Kennedy, Director of EUROLAB's Certificate Program for Laban/Bartenieff Movement Studies in Germany. Kennedy is a Certified Movement Analyst (CMA) earning her Certificate in Laban/Bartenieff Movement Studies in Seattle, USA in 1985. She also holds a Bachelor's Degree in Dance from Empire State College, New York (1990). She was awarded a Masters in Movement and Bodywork from Gaia Action Learning Academy in Germany, and also holds a certificate in Movement Pattern Analysis from Warren Lamb Associates. In addition to her role as director and faculty member in the EUROLAB program, Kennedy has been a guest professor at the University of Hamburg, and since 2000, teaches Bartenieff Fundamentals and dance improvisation at *impuls*, Bremen, a state recognized school. Over the years Kennedy's focus has been on choreography and performance, as well as teaching. She was the founder of *Tanzfabrik* (Dance Factory) Berlin in 1978, when she was a dance student, and has been choreographing work on and off for over thirty years, presenting at such venues as the *Tanz Bremen Festival* and at art events including those at the Academy of Arts, Berlin.

I was familiar with Kennedy's work, mainly through her Internet presence as an organizer of *Global Water Dances*, and also as a member of the worldwide Laban community. Thanks to the ease of Internet communication, I conducted an interview with her via e-mail some of which is presented here:

CD: What do you appreciate about Laban's work?  
AK: At the beginning I loved how it brought order into dance material. At this point I like the complexity of it and that I can keep on exploring it in multiple ways.

CD: When and how do you use it?  
AK: The question really is when don't I use it?! It has become

Russell, J. (1958) *Modern Dance in Education*. London: Macdonald and Evans Ltd.

Sendak, M. (1963) *Where the Wild Things Are*. London: Harper Collins Publishers.

Slater, W. (1987) *Teaching Modern Educational Dance*. Plymouth: Northcote House Publishers Ltd.

Van Gyn, G.H. (1988) 'The Use of Imagery in Creative Dance' *CAHPER Journal*, 54 (4) pp.43-45.

*Emily Bartleman is a qualified secondary drama teacher with a keen interest in Laban's work. As part of her Masters degree at Royal Holloway, she wrote a dissertation exploring the connection between sacred geometry and Laban's principles of Space Harmony. She is currently a facilitator for the Laban Movement Choir Project.*

my way of working with dance and movement. At the moment I am fascinated by the fact that I can choreograph from my images to writing it down in motif writing. It is almost like when a composer can "hear" the music in his mind and then write it in music notation.

CD: Tell me about EUROLAB and how the EUROLAB Certification Program got started.

AK: EUROLAB (*European Association for Laban/Bartenieff Movement Studies*) was founded in 1988 by me and six other CMAs including Ute Lang and Kedzie Penfield. It was formed as an independent, tax-exempt organization to promote Laban-based activities in the areas of teaching, performance, research, and therapy. In addition to offering the Certificate Program, EUROLAB functions as its alumni association and holds annual conferences. Interest in Laban's work grew in Germany in the 1990s, generated in large part by the dance therapy work that Lang and Penfield had been doing in Berlin in the previous years. In response to this, EUROLAB's first certification program was offered in 1992-93. Ute Lang and I organized and taught the first program. Because of my connection to the Seattle certification program, Peggy Hackney, who coordinated the Seattle program, served as director of the first Berlin Certification Program as well.

CD: What kind of format does the program follow?

AK: The first two programs were taught in English, but since 1999 the program has been taught in German. At that time the format also changed from an intensive format (three 6-week blocks) to a weekend organization. The weekend format followed a three-year cycle, and was later lengthened to four.

The current EUROLAB four-year weekend Certification Program is divided into two phases of training: two years "Basic" and two years "Advanced". Basic Training addresses Laban Theory, including Effort and Space Harmony, Bartenieff Fundamentals, Observation and Motif Notation. After completing this work students can be awarded the "Basic" certificate. However, if they want to become a qualified CLMA (Certified Laban Movement Analyst), they must continue with the advanced training. This aims to deepen students' understanding of the material covered in basic training. It also includes style analysis, history and philosophy, and study

of more application areas. The fourth year is devoted to a final project involving application of the Laban material to an area of interest. The program culminates in a paper and presentation describing observation methodology.

CD: Tell me about the structure of your program.

AK: The curriculum addresses the general categories familiar to all students of LMA: Body, Effort, Space, and Shape. About ten years ago, we added Relationship and Phrasing. Students must complete a fair amount of homework, a requirement that is phrased into the calendar by the stretches of time between sessions. Homework includes reading books by Laban and Irmgard Bartenieff, practical exercises, and observation reports. Students have to pass all evaluations at the end of each year - this adds up to four movement and four written exams, and two observation challenges.

CD: Is your new book included in the curriculum?

AK: A new feature now available for students in the program (as well as the interested public) is my recent book, *Bewegtes Wissen (Moving Knowledge)*, Logos Verlag Berlin, 2010). It is in three parts: the first is a written section about Laban Movement Studies (LMS) and Bartenieff Fundamentals (BF); the second includes twenty-seven articles about different application areas of LMS and BF from twenty-five authors; and the third is a DVD that introduces Laban/Bartenieff material in conjunction with the book. I hope to translate the book into English in the near future.

CD: Could you speak about ways that the EUROLAB program might differ from those offered in the U.S.?

AK: We differ mostly in the way we conduct seminars, and we also approach teaching in a different way. In the Seminars we devote more time to the history of the Laban/Bartenieff work and its developments. Our didactic approach differs in that usually in German you learn by example, which means you go into depth with one example and then transpose it to other similar cases. This is quite different from the American way of going into breadth and then learning through multiple illustrations. However, since we do not want to miss the breadth, we usually end up using both methodologies. It takes more time, but is more satisfying for the German students.

CD: Since your program is conducted in German, do your students study primary sources that have not yet been translated into English?

AK: We did this in the first German program, but then realized that most of the German texts were out dated by the English texts Laban wrote later in his life. The faculty was sensitive to not requiring an overwhelming amount of reading, so we chose to forego using the primary German texts, but decided to discuss them in their important historical contexts. Students are required to read Laban's books written in English, so obviously they must have that facility.

CD: Tell me about your students.

AK: Enrollment in the certification program has ranged from 8-21 students who come from a wide range of interests and backgrounds, including dance education, performance and choreography, acting, elementary education, dance-movement therapy, physiotherapy, medicine and fitness training. Since its inception, the EUROLAB Certification Program has graduated about sixty students, thoroughly trained to apply their knowledge to those areas.

CD: Tell me about your faculty.

AK: In addition to me, the current core faculty includes Christel Buche, and Katrin Bar, whose combined experience includes dance performance, choreography and pedagogy, dance therapy, body psychotherapy, and training in the

*Kestenberg Movement Profile*. The core faculty is augmented by a number of German guests who offer special classes, including Eva Blaschke, Holger Brüns, Susanne Eckel, Lambrini Konstantinou and Anita Ginter. The program has also featured guest faculty from abroad. In previous years this has included Carol-Lynne Moore, Karen Scherwood, Warren Lamb and Ed Groff.

CD: What plans do you have for the future?

AK: We are considering creating an additional certification program that follows an intensive format, and possibly offering this program in English in order to accommodate those Europeans who are fluent in English.

After twenty-five years Laban's work still remains interesting and relevant for Kennedy. A true Labanist, she is articulate in voicing her vision for the role movement/movement education can play in our lives as global citizens as this extract from her work for her master's degree suggests:

*Taking care of one's own body, including our essential mobility, is a prerequisite to taking care of other people and the earth. We can't get things moving, if we cannot move ourselves...*

*In order to bring about world change we need, above all, ingenuity. Creativity is the crucial human resource we have to master the enormous, complex and encoded problems with which we are confronted today. Inventiveness is something we can teach through all art forms – including movement and dance. Creativity promotes extensive responsiveness and adaptable flexibility. The "free dance" proposed by Rudolf Laban should above all "promote the spontaneous capabilities of the human being".*

*To become creative, we also need limits and rules... Structural boundaries can ignite spontaneity and promote intensity, through which creativity is set free. We can employ the themes of Laban/Bartenieff Movement Studies exactly in this way [as] a goal of Laban/Bartenieff Movement Studies is it to integrate intellectual knowledge with creative abilities. (www.gaiauniversity.org)*

Further Information:

EUROLAB Association: [www.laban-eurolab.org](http://www.laban-eurolab.org) (also in English)

EUROLAB Certificate Program: [www.laban-ausbildung.de](http://www.laban-ausbildung.de) (in German)

*Cate Deicher, MA, CMA, is a Vice-President of Motus Humanus. A CMA since 1986, she founded the Department of Dance and Movement Studies at Alverno College, Milwaukee, USA, in 1988. She currently coordinates and teaches in the Graduate Laban Certificate in Movement Analysis (GL-CMA) Program at Columbia College, Chicago. She also designs and teaches movement-based courses for the Nursing and Architecture Schools at the University of Wisconsin – Milwaukee and at the Milwaukee Institute for Art and Design.*

## Integrating Polarities: An Exploration of LMA (Laban Movement Analysis) in the Studio

*Kedzie Penfield*

Peggy Hackney's residency at Dance Base in Edinburgh (June 2011) delivered a truly 21<sup>st</sup> century exploration of Laban based work. The familiar components were all there: Efforts, a Spatial Three-Ring, Relationships between bodies. However Laban would not have recognised some of the material though he would have been delighted by the way it enabled participants to fling themselves through the air or breathe their way into different Shaping processes across walls and floor. Ms Hackney's insistence that Developmental Patterns underlie all our movement possibilities (well supported by the neuro-scientific advances unavailable in Laban's time) was a revelation to many participants even if they knew the Laban/Bartenieff material. Her teaching covered both the complexity and elegant simplicity of the framework, giving participants a clear theoretical and kinaesthetic introduction to the LMA system as it has been developed in the USA.

The week included a "flow exchange" warm-up, a technique class, training in sensing as well as observing, and a generous number of handouts from Ms Hackney's extraordinary archive of materials. Every aspect that was taught used the whole LMA system: the Spatial Three-Ring had Breath and Shape Support; the Efforts had Body Level clarity; the Shape work had Body Patterning behind it and participants found themselves easily using Relationship to each other through movement preferences and explorations.

PRIMA (Practise and Research in Movement Analysis), the organisation that hosted this week, were able to offer a



bursary to three dancers based in Scotland thanks to Dance Base's generous sponsorship of this residency. A student from The Space in Dundee, a community dancer based in Inverness and a dancer from Edinburgh all joined the week.



PRIMA is planning a similar course at the end of May 2012 in Edinburgh.

For further information contact Kedzie Penfield ([kedzie1@btinternet.com](mailto:kedzie1@btinternet.com)) or go to [www.prima-lma.co.uk](http://www.prima-lma.co.uk).

Photos by Jadwiga Szubert



# The "Theatretrain Way"

Cathy Washbrooke

Since September 2010, I have had the pleasure of working as a dance and drama teacher for Bishops Stortford Theatretrain; a children and young peoples' theatre with Rudolf Laban's principles and practice at the heart of its ethos and practice. Theatretrain is a national franchise, which provides rich and rewarding performance experiences for children and young people from the age of 6 – 18 to experience professional performance training in the disciplines of dance, drama and singing and to perform in some of the largest and well-known venues in London; including the O2 arena, the Royal Albert Hall and the Theatre Royal, Drury Lane, as well as in local and regional venues across the country. The emphasis is on team work, energy, commitment, enthusiasm and the development of confidence and imagination in a fun and friendly working environment.



Kevin Dowsett

I met Kevin Dowsett, the founder and artistic director of Theatretrain at a Band Call, for the show *Voices for a Better World*, by the World Children's Ensemble. The performance involved some 1,400 children and young people from around many of the UK Theatretrain centres, together with a group of talented young people from many countries around the World. At Band Call, all centres came together to make the finishing touches to the show. It was quite humbling to see children and young people make an exhausting journey from many destinations across the UK, some as far away as Wrexham and Liverpool. Prior to the Band Call, at each centre, preparation had begun in each of the disciplines of dance, music and drama towards the production; guided by notes, diagrams, and lyric sheets, CDs and DVDs of arena moves, dances and choir moves. At Band Call all the hard work is solidified into a cohesive performance. *Voices for a Better World* was split into two acts; in Act One, half of the centres perform the movement, dance and drama, whilst the other half sing in the impressive choir. In Act Two, the centres swap over, so that each has the opportunity of performing singing, dancing and acting. Singing soloists are auditioned and selected from many centres across the country.

The Laban input for the production of the World Children's Ensemble



20

was the brain child of Darrell Aldridge (ex-Council member), who is the Movement Director for Theatretrain and who has a significant input into how the Laban scales and effort are artistically and creatively conceptualised in the production. During the rehearsal period, he visits the centres to ensure accuracy and encourage teachers to utilise the scales and efforts as part of their ongoing practice. Darrell has significant training in Laban's principles and practice, training with Jean Newlove, he has an MA in European Dance Theatre Practice, having trained at LABAN and he has further training in Bartenieff Fundamentals in New York. His approach to working with Laban's principles and practice is wholly appropriate and perfectly pitched toward children and young people.

In an interview with Kevin Dowsett, he revealed the impact that Laban's principles and practice had had on his early training and the significance of continuing the work through the "Theatretrain Way".

1. *Who influenced your early training in Laban principles and practice*

I trained with Jean Newlove (who worked with Laban in the war) in the early 90s and I have continued to follow her work through her books and her interest in Theatretrain. This summer I was again working as a student with Jean in a series of 8 classes.

2. *Why did you decide to use Laban at the heart of the Theatretrain ethos and practice?*

Because Laban provides what I think is the simplest and most straight forward way in which a young person can increase their movement vocabulary. Most dance classes are steps either towards an examination or a pop video. It also crosses over the boundaries of drama, dance and singing and Theatretrain has always worked in that way.

3. *What do you consider is the value of Laban to children and young people?*

Laban makes sense to young people. It is not intellectual or

inaccessible, you can do it by feeling it. Of course, you can take Laban to a very complex level but the beauty of the efforts for instance is their simplicity. The scales are quite beautiful and make sense as you put the elements into the work.

4. *Why did you decide to utilise Laban effort actions as the basis for the forthcoming show "I don't feel like dancing"*  
I have been using the efforts since the early 90s in my work in drama schools and when I teach abroad. As a theatre director, I am always looking to create huge contrasts in the work in whatever form. The efforts allow us to do that. I wanted to create a show that was largely dance/movement in the arena rather than drama (we did one of those last year) and I decided that a structure of the efforts with each one explored with one classical short section and one contemporary piece would be interesting for the kids and the audience. It would demonstrate to the parents the way in which we work. The other numbers are not specified. It is a development of an earlier show called *Let's Dance*. In that show we balanced classical extracts with *Queen* numbers for each effort and performed it at the Theatre Royal Drury Lane in 2002. I even managed to bring all the efforts together on stage in a section from *The Firebird*.

5. *The Laban dimensional scale and the A scale were part of the World Children's Ensemble performance at the Royal Albert Hall last year, why did you want to include some of the scales in this performance?*

As part of the reinforcement of the work introduced by Darrell throughout the year. It was a quick way to ensure that many centres were actually doing the scales each week.

6. *Why did you decide to appoint a movement director, trained in Laban for Theatretrain?*

If Laban was to be a central part of our curriculum it was essential to appoint a Movement Director who was an expert. Darrell trained at the Laban Centre but also Laban with Jean Newlove and in New York. He is hugely experienced in working with young people and a very inspirational teacher. He now works with Robert and me at the core of the work that we devise for performances.

7. *Is there anything else you would like to add regarding the*

## "Theatretrain Way"?

At Theatretrain we could insist that only Laban trained teachers apply for jobs but we don't. The Theatretrain Way has always been an amalgam of different styles as teachers from very different backgrounds learn to adapt their experience to what we call the Theatretrain Way - it makes for a more interesting mix, I think, and I wouldn't want to change that. We are currently writing a handbook for teachers where these practices will be spelt out even more clearly.

To see the latest production *I Don't Feel Like Dancing* based on Laban Efforts at the Royal Albert Hall on Sunday 25<sup>th</sup> September visit [www.theatretrain.co.uk](http://www.theatretrain.co.uk); choose "Forthcoming Shows" from the Menu.



Theatretrain at Drury Lane



Theatretrain at the Royal Albert Hall



Photos by Richard Washbrooke

# Obituary and celebration of the life of

## Lilla Seiber (née Bauer)

(Born - 21st July 1912, Budapest, Hungary, died - 8th August 2011, Redhill, England)

### Julia Seiber Boyd

Lilla lived through both World Wars, had a professional career, and emigrated to England after travelling widely in Europe and the USA – hardly a normal path to follow for a young lady at the time. She also lived to the age of 99, beating her mother who made it to 93 and outliving most of her friends and colleagues.

Born in 1912 into a professional Budapest family, Lilla was the youngest of three daughters to architect father Emil and his wife. Her long-term memory of her childhood experiences, whether sitting on the knee of “Gusti Bacci” while he sharpened her crayons with a special curved knife, her mother’s Hungarian housewifely pride telling a visitor (when he tried to decline another helping of red cabbage), “I’ve had two already”; “No you have had three, but I don’t see why you can’t have a fourth”, or skill in encouraging a bashful bachelor family member that it really was alright, and *not rude* to tell his housekeeper that he had had enough pancakes she kept making for him, or resolving the problem of another – who had asked two women to marry him simultaneously. These and other lovely thumbnail sketch episodes, remained crystal clear – even a week before her 99<sup>th</sup> birthday and final illness.

The artistic young group in Budapest to which she belonged was interested in all the arts – she recently recounted going to concerts wherever Bartok was being played to support his music because he was never part of the establishment in the way that Kodály was. The group included writers, thinkers, art students and professionals – discussions were lively. Early romance was not successful; after a brief relationship with artist Gyorgy Buday in Szeged, she had an equally brief marriage – to Willi Levi – dissolved as soon as they were both safely out of the country. By a very curious coincidence, Buday ended his days in Coulsdon, only a few miles away, and his remains are in Redstone cemetery – only a few moments from her nursing home.

As a young beautiful woman Lilla was much sketched and photographed. The national photographic museum in Kecskemét confirmed they have at least three of these photos in the national collection and were delighted to find she was still alive. They wished to interview her this year but she was too ill.

Lilla developed a career as one of the principal dancers in The Ballet Jooss, the first modern ballet company, and starred as “the Young Girl” in *The Green Table* - a political commentary on the events unfolding in the 1930’s - which successfully toured Europe and the USA. The review of her 1938 performance in Hungary contains the phrases... “.. the ease of her movements and their elegance, the fantastic beauty of her dances, captivated the public in one stroke”, and another comment: “the strictest critics had to concede that all rumours preceding the performance of this young woman of beautiful figure, lovely face, this gifted artist of great intelligence, were true”.

Her visa from the ballet company allowed her out of the country. After a brief final visit to perform in 1938 her parents urged her to leave while she could. The early part of the war



was spent with the Jooss Ballet – all given refuge at Dartington Hall by the Elmhirst family. The contrast between living in Devon, courtesy of such philanthropic sponsors, in a country where it was permissible to say what you thought and corruption was not rife, and her earlier experiences, was not lost on her. She never returned to Hungary.

Her teaching career at Goldsmiths’ College, spanning the end of WW2 until retirement in the early 1970s, was lengthy and included a role as examiner – of teaching of Modern Dance and of Labanotation. Her students recall her elegance and poise, combined with modesty about her earlier career achievements. The comment has been

made that little was known or written about the historical development of modern dance at the time – her students had little idea of her accomplishments. They did, however, find a rigorous insistence on standards and the ability to draw the best from them, as well as much kindness.

Her artistic interests were wide – she enjoyed needlework, embroidery, pottery, weaving and visiting many art galleries and museums. She was widely read – after her cataract operation she re-read Proust just to make sure she had not missed anything the first time. Wherever the summer holiday started, it would somehow inevitably end in Italy to look at some other Renaissance grand master, and to enjoy some sunshine.



Lilla sketch by Rudolf Laban from Julia Seiber Boyd’s collection

Her career while married to the great love of her life, Mátyás Seiber, was always placed second – supporting his work as a composer and his teaching of composition, and providing lunch, tea and biscuits or whatever was appropriate, to the pupils visiting for their lessons. She was also a devoted mother to Julia. Mátyás’ premature death in 1960 was a devastating blow from which she took many years to recover. She continued teaching, travelling, supported several charities and in retirement volunteered with St Lawrence’s – a scheme helping those with learning difficulties.



She remained fiercely independent and blessed with a good constitution, which meant she was seldom ill. Sadly, she lost the sight in one eye and the other was in decline, as was her hearing. Losing her main sources of enjoyment – visual and musical - her quality of life was inevitably much reduced. Despite this, and her loss of strength and balance, she remained living at home until over 98. A series of falls meant that she decided to move to the safety of a nursing home in early 2011. Only three days before she was taken ill she enjoyed her 99<sup>th</sup> birthday party, delighting in re-meeting Julia’s two best school friends with whom she had much to do in the 1960s.

She was much admired by many people from many different aspects of life. I was privileged to have her as a mother.



Photos reproduced with the kind permission of Julia Seiber Boyd

## A Personal Reflection on Lilla Seiber (née Bauer)

Lyn Paine

With her Hungarian accent, her elegant posture and her noble and dignified bearing Lilla was a modest but colourful and intriguing member of the dance staff at Goldsmiths’ College. I studied the Art of Movement there from 1969 – 1972 and Lilla was my personal tutor. She interviewed me and, despite my lack of dance education or training, I was accepted for a three year teaching course. I like to think that she saw in me a raw talent of some sort, despite the fact that there was no practical audition in those days.

As a tutor Lilla was kind and always concerned for my well-being. We students didn’t know or appreciate the illustrious dance journey Lilla had already taken that brought her to Goldsmiths’ College. In those days we did not study professional works or the history of dance theatre. Rudolf Laban once undertook a personality profile of Lilla - he attributed to her the qualities of “warmth, exuberance, agitation, rapture, fervency, pathos and lyricism” (see Preston-Dunlop “Rudolf Laban: An Extraordinary Life”). I certainly saw that exuberance, rapture, fervency and lyricism in a clear memory of Lilla teaching us the Polonaise in our first weeks at Goldsmiths’ in 1969. In the early 1970s we got the impression that she did not fully approve of our forays into contemporary dance and equally that she was not totally comfortable

teaching Laban’s principles per se. She would have loved the physicality and musicality of some of today’s contemporary choreographers such as Hofesh Shechter and Henri Oguike.

In the 1970s Lilla was the CSE Dance moderator for the East Anglian Board. She was patient, supportive and very enthusiastic about the abysmal outcomes of my first year of teaching CSE Dance in Ilford, Essex. She encouraged me to become a moderator as she was about to retire. I did and I learned so much. It would be wrong to say I haven’t looked back since - I do, regularly, and I am very grateful to Lilla for her belief and encouragement.

I was touched when Lilla presented me with her dance books in 2010 – what a fascinating patchwork of dance history. I can appreciate her dance heritage in the Hungarian Modern Dance movement; I can see that she loved the designs for the ballet in Cyril Beaumonts’ books; I am amused and intrigued by the 1909 PE curriculum for England (with her annotations), while the many books by Rudolf Laban show her close involvement with the development of Modern Educational Dance in England.

# Reflections on a Laban-based summer school at Maynooth College organised by Kildare County Arts Service

*Sarah Brooke (Australia)*

What an experience - one week in Maynooth, Ireland, learning all about Laban! I had attended a week in England in 2005 and was looking forward to working with Anna Carlisle and Wendy Hermelin again. They were inspiring last time – and didn't look a day older since then! They were again inspiring, as was Noeleen McGrath who took several of the elective workshops I attended.

Here in Australia I work as an Orff Schulwerk music and movement teacher and am fortunate to now to spend most of my time teaching professional development courses to teachers all over Australia, New Zealand and in many parts of Asia. Although many Orff teachers here say they "use" Laban, I realise now that we have a very poor understanding of the complexities of this approach to movement, but when combined with the pedagogy of Orff Schulwerk, it would be the perfect partner in an educational setting for teaching and learning music and movement.

She knows however that she is not going to get the sort of quality that generally befits this word. She was working with the likes of me (an older person who moves less like a gazelle and more like a goat – and that's being a little unkind to the goat) those who really did dance like gazelles, and those with differing needs including sight difficulties, mobility issues and speech difficulties. However, through her expectations and revision of dance sequences, she made each of us feel that we were dancers. I really appreciated that rigour. Taking us outside to do site specific work on the one day that the sun actually shone (thank goodness for Aussie summers), she again made all feel they had achieved something of quality and value.

The movement choir was something quite special and I just loved the way that Wendy combined the teaching of some movement sequences with our own interpretations of images through stories. Working in pairs and then in small groups and finally as a whole really does make you feel part of a movement community - something that I, as an untrained



So what did the week hold in terms of learning? The choice of musical repertoire was obviously paramount and was well considered by all of the presenters. I loved all the music played and was thrilled to have some Irish music thrown in. It was also wonderful that the presenters were so generous in sharing their knowledge of the music. Since coming home last week I have purchased several CDs based on their recommendations. I was however, surprised that in the era of the iPod, they still felt that CDs were perfectly adequate. This meant that there were gaps (albeit small) in some of the movement pieces which contained several different segments of music. We Australians are hardly known for our technological prowess – but I think girls that it's time you step up. (Ask the 12 year olds in your neighbourhood for advice – they know more than any of us ever will!)

Anna Carlisle is a wonderful practitioner and expects quality.

dancer, would never otherwise have the opportunity to experience.

Noeleen McGrath is quite a character and although I had some difficulty understanding her Irish accent – it didn't matter in the slightest. She was able to blend my mistakes into her planned dance brilliantly. I particularly enjoyed the session where several "older" people from the local community participated in a movement piece about the funeral processions in New Orleans. I just loved the whole idea of movement coming from the story. I will take that idea with me into my work in Orff Schulwerk.

I was thrilled to see the performances of the older dancers and was able to talk with many of them about their views on being part of a movement community as an older member of society. Their information has helped me shape my PhD study



into intergenerational learning and I am grateful to them for sharing their time with me.

There were many times during my week at Maynooth where I was grateful to be there. I had been working in China for two weeks prior to the Laban course, plus presenting at the Orff Institute in Salzburg, so I arrived feeling overworked and overfed with Chinese food and schnitzel. The presenters, Nicola Dunne the wonderful organiser, and the many other participants made me feel very welcome and looked after me well.

teaching preschool teachers drama and movement, where I was able to bring in some Laban material. Back at home I am hoping that through discussions with the Laban Guild some arrangement can be made to create a course here in Australia, as I feel we are really at the stage of needing this kind of direction.

Again, I would like to say that I had the most wonderful trip – and look forward to another one in the not too distant future.

Contact [sarah@sarahbrooke.com.au](mailto:sarah@sarahbrooke.com.au) for more information

Maynooth Summer School  
Movement Choir  
led by Wendy Hermelin

Photos by Michael O'Rourke

Following the course in Ireland I spent a few days at the Foundation for Community Dance summer school in Leicester, drove from one side of Britain to the other meeting with people working in intergenerational arts projects and spent a couple of days in Singapore

# Report from the Training Committee - August 2011

Ann Ward

## KILDARE COURSE, MAYNOOTH:

Our current Creative Dance Leaders Course has now been completed and the students are preparing for their final assessments, over 11/12 September, at Maynooth College. We shall need some "bodies", so if you would like to take part in some of the sessions, to encourage the students and enjoy an opportunity to dance, do contact [Laban.Dance@gmail.com](mailto:Laban.Dance@gmail.com).

All the students attended the very successful summer school at Maynooth, organised by Nicola Dunne from Kildare County Council.

## SURREY:

We are still hoping to attract more applications for the course, due to start in October. We have a very attractive venue within easy reach of the M5, M25 and Heathrow airport. Any offers of help with local publicity would be much appreciated. For full details, please contact the Courses Officer, as below.

## LUDUS:

LUDUS is still keen to work in co-operation with the Guild in providing a course and we are planning a start in Lancaster for late Spring 2012. Watch this space, or register an initial interest with the Courses Officer.

## GOOD NEWS ON INSURANCE:

We have been able to negotiate a membership package for UK members of the Laban Guild that will include your annual insurance for teaching dance. You will see full details on the enclosed flyer.

## BUT PLEASE REMEMBER –

**YOU NEED TO REGISTER YOUR INTEREST BY 22 OCTOBER AND PAY YOUR COMBINED SUBSCRIPTION AND INSURANCE FEE OF £65.00 FOR 2012 BEFORE THE END OF 2011 IN ORDER TO BENEFIT.**

For full details or any questions, email: [membershipsecretary@labanguild.org.uk](mailto:membershipsecretary@labanguild.org.uk)

Email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk) with any queries or requests.

Training Committee: Janet Lunn (Chair), Mary Ellen Coyte, Mel Horwood, Sheila McGivering and Ann Ward.

**As a Guild member, if you are running regular classes you can advertise them here:**

## Laban-based dance classes

### Belfast, Crescent Arts Centre

Monday: 5:30 - 6:30pm The Crescent Arts Centre - Adult Movement and Dance

Contact: **Brenda McKee** 25 Malone Hill Park Belfast BT9 6RE email: [brenda@mckee1.myzone.co.uk](mailto:brenda@mckee1.myzone.co.uk)

### 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

## 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: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

## CLEARING OUT YOUR OLD DANCE BOOKS? WE RUN A LENDING LIBRARY FOR MEMBERS ON EACH COURSE –

but many excellent books are now out of print. We would be most grateful for any donations of books that you have found tried and trusted in the past. All postage will be refunded or collection arranged.

And if you come across any gems going really cheap on Amazon, either let us know or add them to your basket and, again, we'll refund you.

Email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

## Laban Guid Dance Leaders Course

commencing weekend 15th/16th October  
Virginia Water, Surrey  
Contact: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

## Research & Development Project University of Bedfordshire, Bedford

Sat 17 September & Sat 15th October  
Valerie Preston-Dunlop: *Choreutics*  
Sat 12th November  
Walli Meier and Marion North: *Eukinetics / Effort*  
Sat 10th December  
Rosemary Brandt: *Eukinetics / Effort / Rhythm*  
Contact: Maggie Killingbeck  
Email: [m.killingbeck@ntlworld.com](mailto:m.killingbeck@ntlworld.com)

## Laban In Places Drama

Sat 5th and Sun 6th November  
Venue to be confirmed  
*Performing Deadly Sins: Dynamic Qualities in Vice and Virtue - from Medieval Drama to contemporary characterisation*  
Contact Selina Martin or Darren Royston  
[selina\\_martin@lodgepark.org.uk](mailto:selina_martin@lodgepark.org.uk) or [darren\\_royston@hotmail.com](mailto:darren_royston@hotmail.com)

## Laban Guild Member Events:

*Observing Human Movement:  
Movement speaks - How do we listen?*  
with Walli Meier  
Sat 1 October - Introductory Session  
8 week course starting 5th October  
Milden Village Hall, Suffolk  
Contact: [wallimeier@f2s.com](mailto:wallimeier@f2s.com)

## Dancing into Elemental Art in West Dorset

Sat 5th and Sun 6th November  
A weekend of creative expression inspired by a late Autumn walk in an ancient wood in West Dorset  
Contact Wendy Hermelin  
01308 862332  
[mail@wendyhermelin.co.uk](mailto:mail@wendyhermelin.co.uk)

## London

### The Place

Box Office 020 7121 1100  
Wed 19 – Sat 29 Oct  
*Dance Umbrella*  
Incl. Richard Alston Dance Company, Caterina Sagna, Benoit Lachambre & Louise Lecavalier, Nelisiwe Xaba & Mamele Nyamza, Rosemary Lee  
ATMA Dance/ Mayuri Boonham

### Sadler's Wells

Box Office 0844 412 4300  
Sadler's Wells Theatre  
28 Sept – 1 Oct  
*La La La Human Steps*

## Laban Guild

### Laban Guild Patrons:

Sir Walter Bodmer, William Elmhirst, William Forsythe, Bernard Hepton

### President:

Anna Carlisle  
**Vice Presidents:** Sheila McGivering, Dr Geraldine Stephenson, Gordon Curl

### Laban Guild Council:

Maggie Killingbeck - Chair; Vanessa Downie - Secretary; Elizabeth Farquhar - Treasurer; Janet Harrison - Membership Secretary; Ann Ward - Courses Officer; Mary Cormack - Minuting Secretary; Sadie Hunt; Selina Martin; Darren Royston; Cathy Washbrooke; Pam Anderton; Philippa Baird; Lucy Grabiner  
**Website:** [www.labanguild.org.uk](http://www.labanguild.org.uk)

## Diary of Events

4 – 8 Oct  
*Akram Khan Company*  
18 – 22 Oct  
*Birmingham Royal Ballet*  
18 – 22 Nov  
*Cloud Gate Dance Theatre of Taiwan*  
21 – 22 Nov  
*Anne Teresa De Keersmaeker, Jérôme Bel*

### Regional

**Chichester, Festival Theatre**  
Box Office 01243 781312  
24 Sept – 5 Nov  
*Sweeney Todd*

### Chipping Norton, The Theatre

Box office 01608 642350  
30 Sept – 1 Oct  
*Original Theatre Company, See How they Run*

### Oxford, Playhouse

Box Office 01865 305305  
7 Oct  
*Lea Anderson, The Featherstonehaughs*  
11 – 15 Oct  
*An Inspector Calls*

### Norwich, Playhouse

Box Office 01603 598598  
22 Oct  
*The Black Umfolosi 5*  
An evening of African dance and music  
2 Nov  
*1 Beach Road*  
4 Nov  
*Norfolk Dance*  
10 Nov  
*The Vagina Monologues*

### DanceEast Jerwood Dance House, Ipswich

*Rough Cuts Programme*  
23 Sept Duke/ Duke/ Svendsen/ Palmero  
28 Oct Arthur Pita  
11 Nov Darren Johnston  
2 Dec Darren Ellis  
18 – 19 Nov  
*Sydney Dance Company and Raphael Bonachela*

### Northampton, Royal and Derngate

Box Office 01604 624811  
4 – 5 Oct  
*Richard Alston Dance Company*  
27 Oct  
*La Traviata*  
28 Oct  
*Madame Butterfly*  
31 Oct – 5 Nov  
*Calendar Girls*

### Salford, The Lowry

Box Office 0870 787 5780  
18 – 19 Oct  
*Happy as Larry*  
28 Nov  
*Adhoc Dance Company – Denote*  
19 Oct  
*The Haunted Bride*  
8 – 12 Nov  
*Journey's End*

### Plymouth, Theatre Royal

25 – 26 Oct  
*Birmingham Royal Ballet, Triple Bill*  
22 – 25 Nov  
*La Boheme*  
Box office 01608 642350  
*The Man with the Flower in His Mouth*  
*End of the Rainbow*



## Phoenix Summer School



## Maynooth College Summer School

