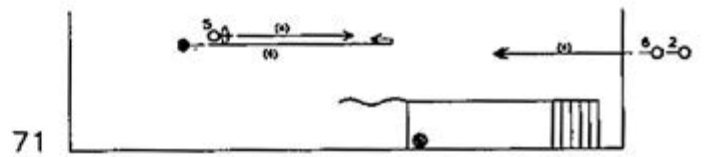
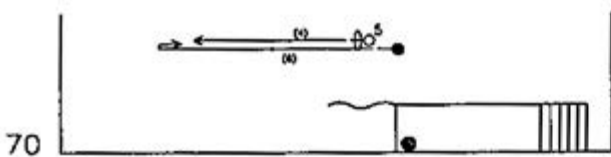
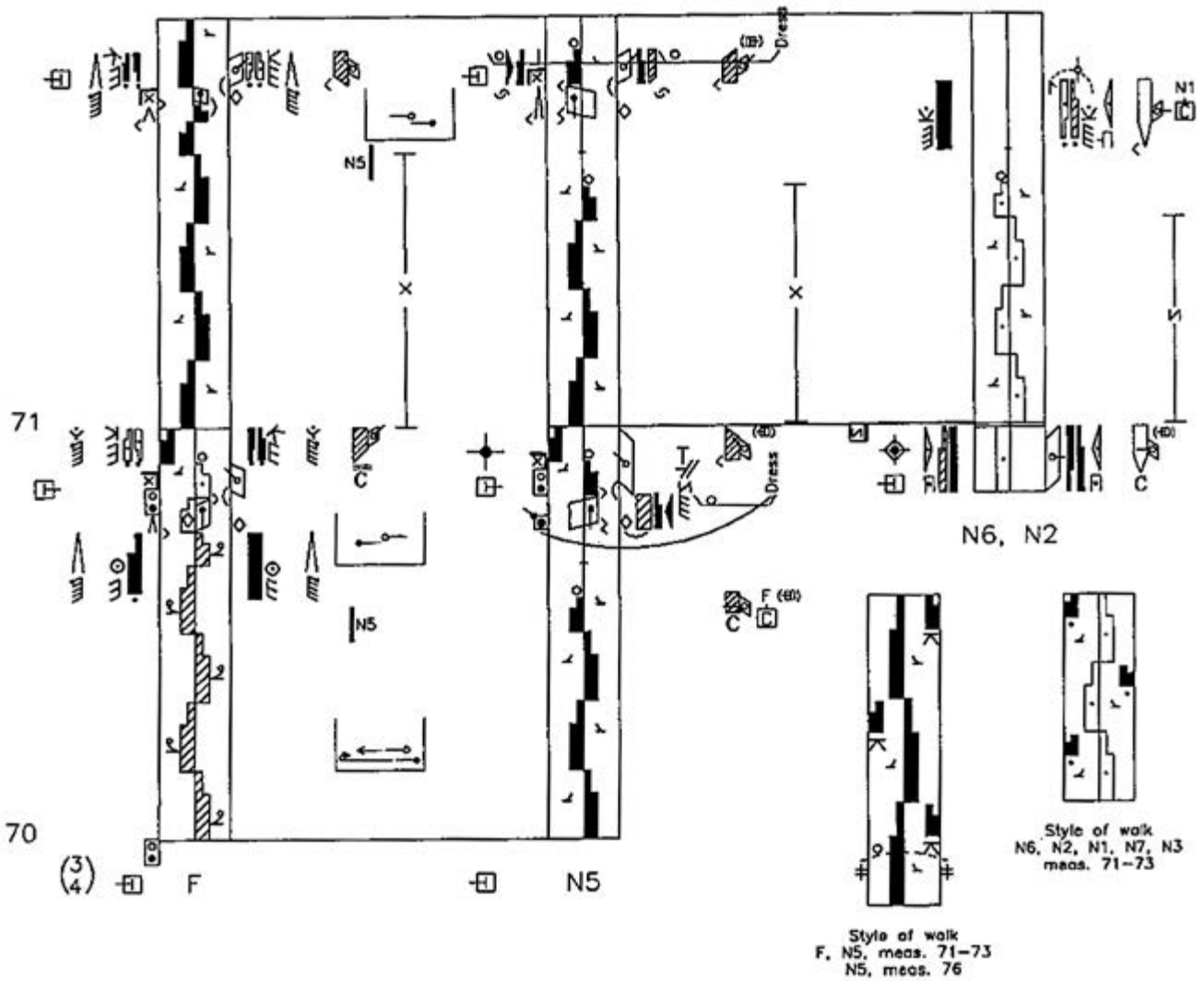


# Movement, Dance & Drama

*L'Après-midi d'un Faune* ballet  
notated by Dr Ann Hutchinson-Guest





## THE LABAN GUILD SUMMER SCHOOL

AT THE BEDFORD CAMPUS OF THE  
UNIVERSITY OF BEDFORDSHIRE  
19 – 21 AUGUST 2016

## CELEBRATING THE 70<sup>th</sup> ANNIVERSARY OF THE LABAN GUILD

This year's programme aims to be more flexible, giving more opportunities to work with different tutors while still offering the chance to work in depth on specific themes. All the work will be Laban based, but prior knowledge of Laban fundamentals is only required for the choreography strand.

Tutors will be: **Anna Carlisle** - choreography  
**Cathy Washbrooke** - a chance to dance  
**Ailish Claffey** - performance

Do check out our new programme for Friday and Saturday. There will be a choice of warm up sessions to start the day, a chance to work with a different tutor at the end of the day and the opportunity to work in depth with the tutor of your choice for your main strand.

This year Anna will be focusing on creating a choreographic score based on material from the Mary Wigman archive. This will be a fascinating study of how archive material can be used to provide building blocks for a modern group choreography. It will also provide the opportunity to further your understanding of Laban fundamentals.

Cathy will again be offering a series of very varied sessions, all either introducing Laban fundamentals or extending an understanding of their application. Last year's work included technical sessions, creative work based on different forms of popular music, site specific work in the lovely surroundings of the Bedford campus and a piece of physical theatre based on text from Macbeth - masses of ideas for your own classes.

And this year we have a new strand Dance Performance, led by Ailish Claffey (BA Hons Dance Theatre from Trinity Laban and Theatre Directing from NUIM). This strand will introduce the application of Laban's work to performance; prior knowledge of Laban's work is not necessary. The course will provide artists with a framework within which to consider their work, with an emphasis on refining the dancers' dynamic clarity, rhythm and musicality. It will be of particular interest to dance practitioners, choreographers, those working in physical theatre and teachers of dance and drama at both GCSE and A level.

The programme will also include:

### A SPECIAL EVENT TO CELEBRATE OUR 70<sup>th</sup> ANNIVERSARY - A MOVEMENT CHOIR ON SUNDAY 21 AUGUST LED BY SUSI AND SAM THORNTON

- with members of the Laban Movement Choir Project. They will recreate *Metamorphosis*, a choric dance, performed as the Laban Guild's contribution to the CCPR Diamond Jubilee Festival of Dance at the Albert Hall in 1995. A dance of changing patterns, shapes and relationships to Mozart's *Eine Kleine Nachtmusik*. **You are welcome to attend this day only**

**But there is so much more to summer school!** Accommodation is available on campus so there is plenty of opportunity to share ideas, experiences and to network. There will be extra activities and social events in the evenings, and we are looking forward to being joined by many more friends for the Movement Choir on Sunday.

**Meet old friends – make new ones – explore Laban's timeless legacy.**

**Full details and booking forms are available from Ann Ward - [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)**



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This edition of the magazine reflects the celebrations of the Guild's 70<sup>th</sup> birthday, particularly in the reports from the AGM and conference. The focus is Laban's movement analysis and we draw on seminal articles from the 1960s and more recently, as well as including new writing, to explore this.

There is a wealth of material in the Guild's magazines waiting to be accessed, as it has been by some contributors here; the magazine index, accessible at <http://www.labanguild.org.uk/magazine-index/> gives a guide to what is available.

The next edition will focus on Laban in Education - perhaps you have memories of Laban's work in your training, reflections on how Laban's work was at the heart of your own teaching, or would like to share how Laban's work informs your practice now?

If so please do think about making a contribution to the magazine; whether it is a few lines or more substantial writing it all adds to the living memory of Laban's legacy.

## Diary Dates

**Laban Guild Summer School (p.2)**  
19 - 21 August  
University of Bedfordshire

**A Dance in a Day - Laban Movement Choir**  
29 October  
Crescent Arts Centre, Belfast

**Kildare Dance and Movement Summer School**  
at Maynooth in Co. Kildare, Republic of Ireland 18 - 22 July

18 – 20 July: A wide variety of workshops, mainly Laban based, in a flexible programme. Tutors include Anna Carlisle, Ailish Claffey, Cathy Coughlan, Colm Gallagher, Noeleen McGrath, Magda Hylak and Wendy Hermelin.

21 – 22 July: Dance in Health Seminar led by Jenny Elliott (CEO of Arts Care NI) and David Leventhal (USA, Dance for PD, Mark Morris Dance Group).

For details, contact: [carolanncourtney@kwaras.ie](mailto:carolanncourtney@kwaras.ie)

Reproduced from *Movement & Dance*  
Issue 24.2 Summer 2005

It is a great pleasure to address this meeting at TrinityLABAN on the 70th anniversary of the Laban Guild. The Guild has experienced many changes since its inauguration in 1946. Its original title 'The Laban Art of Movement Guild' was changed in the early 1990's to 'The Laban Guild for Movement and Dance' - this to offer a more accessible description of the work of the Guild. The early magazines, modest editions in booklet form, have been developed into contemporary publications Guild members can be proud of. Connections and collaborations with national and international organisations have sustained Laban's ideas through ongoing workshops, courses, conferences and news of events and publications.

Over this 70 year's timespan, Laban's legacy has been kept alive by dedicated practitioners and a multitude of Guild members for whom the value of his work has served their practice and enhanced their lives. Today, the Guild Council is, as ever, active and strong. Courses in Belfast and Eire are underway and the annual Laban Summer School at Bedford University takes place in August with a Movement Choir to celebrate this 70th Anniversary and much hard work has been undertaken to plan and organise this very special Laban Guild day which I hope you will both celebrate and enjoy.

The Heritage Lottery Bid, a huge undertaking, is set to go to application very shortly.

Our thanks must go to all members of the Guild Council for their work to keep the promotion of Laban's legacy alive for the future, indeed I wish to pay special tribute to the Council. I have observed this year how hard they work: your magazine arrives though the post, or electronically; E-flashes arrive; the website is maintained and up-dated; four meetings are held per year under the guidance of the Chair; finances are dealt with; the business of membership is another undertaking; courses are organised; and the application for the Heritage Lottery Bid has been a huge administrative project. This work is undertaken voluntarily and is without doubt a significant mark of the Council members' dedication..

## Cover Images

Front:  
Dr Ann Hutchinson-Guest, President of the *International Council of Kinetography Laban*, founder of the *Dance Notation Bureau* (New York) and the *Language of Dance Centre* (London). (see also p.12)

Back:  
*Flower Dance of Yunnan*, Huadeng Dance - for girls. A page from a book produced by the *Beijing Labanotation Group*. Madame Dai Ai-Lian was honoured at the 23rd Biennial conference of the *International Council of Kinetography Laban* held in Beijing in July 2004. A pioneer in establishing *Labanotation* in China, she spearheaded the work of the group.

(First reprinted by kind permission of the Editor, from 'The Advancement of Science', March 1960)

In this paper I attempt to discuss certain aspects of the movement of human beings. For my purpose there is no better definition than that of the Oxford English Dictionary - 'the process of moving'.

There are, and have been in the past, many attempts to analyse movement, usually for a particular purpose, and to meet a specific need. So one finds treatises, or books of instructions in which the actions proper to the development of skill in such activities as athletics, swimming, fencing, piano playing, ballroom dancing and even cookery, are analysed and described. The aim of such analysis is, perfectly properly, limited to a particular field, and usually to particular patterns of movement within that field. So one finds chapters on back crawl, the backhand, the pole vault and the spin turn, and one knows how baffling such analyses can be because, in distinguishing the separate elements, synthesis, which makes sense of the action, is lost. The more knowledgeable one is about the activity in question, the more illuminating such books can be because kinaesthetic experience supplies the necessary synthesis.

Over and above these analyses of particular actions, attempts have been made, from time to time, to analyse movement in a more generalised way, and with less particular purpose. To this category belong the various systems of gymnastics, the Motion and Time concept used in industry, and I include also the work of Dalcroze, a professor of harmony who described the physiological faculties of the musician as 'delicacy of aural perception, nervous sensibility, rhythmic feeling, i.e., the true sense of the relations between movement in time (by which he meant music) and those in space'. From this point of departure Dalcroze proceeded to develop his general scheme of relationships between music and movement which he called Eurythmics.

The various systems of gymnastics have usually had, as a general aim, the attempt to compensate for the loss of activity brought about by life in an industrial society and, especially, by the restrictions of the classroom. The implicit assumption has been that gymnastics could provide, in a concentrated form, in short periods of time, and in confined areas of space, the kind of education in movement that would make for health, and that would also lay the foundation for skill in activities such as athletics and games.

The Finnish teacher, Elli Bjorksten, whose work had a considerable influence in this country, and whose books were published in English in 1932(1), was undoubtedly a woman of vision. She was aware that at least one authority held that movement played an important part in perception; she agreed, with others, that the state of the body affected the mind; but she was ahead of many, at least in the field of physical education, in appreciating the effect of the state of mind on the body.

But far as her vision reached, Bjorksten and others like her, who sought to provide a generalised training in movement, had not the means necessary to attain their aims because of the limitations imposed by the analysis of movement then available. As is well known, the analysis was, fundamentally, an anatomical one; which is to say, movement was analysed in terms of the parts of the body, each of which were exercised in turn, usually in isolation. It is true that various

qualifying terms were used, and that the conception of 'rhythmical swing' influenced the mode or quality of action, but, fundamentally, the analysis rested on structure and the language used was concerned with parts.

It would, of course, be ridiculous to disregard structure, but as an analysis on which to base a general education in movement it is inadequate because it is concerned with the displacement of the limbs from one point to another, and not with movement considered as process. In practice this mode of thought led to an emphasis on isolated movement, and restricted observation to a point where Bjorksten was able to write of the action of a mettlesome horse in these terms: 'it has rhythm, beauty and grace in every movement; it seems almost to dance; each step is so light and elastic that the hoofs touch the ground only for a second: *the leg is raised in complete isolation*'.<sup>1</sup> We do indeed see what we look for.

I have referred (a) to the analyses of movement belonging to particular patterns of action in certain acts of skill such as strokes in games; (b) to the more generalised analyses of industry, of Dalcroze and of gymnastics (which, of course, have particular aspects), and I turn now to that current analysis to which the title of this lecture refers. This is the analysis of Rudolf Laban, who described movement in terms of Space-Time-Energy.

When Laban came to England as a refugee in 1938 his name was associated in the first place with the art of dance; but although he was perhaps more continuously involved with dancers and workers, I think it is true to say that he was primarily interested in people and that he developed his analysis in order to be able to discern their needs and develop their powers.

Laban's industry was immense, and much of what he wrote remains unpublished, so that my account of this particular contribution is likely to be incomplete and inadequate.

In the first place, the analysis permits a generalised mode of thought which is extremely fruitful; it opens up infinite possibility in the field of movement, and within these ultimate conceptions of Space, Time, Energy, both the more particular descriptions, such as those of actions in games and the more mixed, such as rhythm and momentum, have perspective.

In the second place, unlike the anatomical analysis, this one is concerned with process (and you will remember that the O.E.D. defines movement as the process of moving), that is to say, the 'going on' of movement. The terms used, namely Space-Time-Energy, to analyse process reveal the quality of the process, and, since movement is essentially transitory, this is rather like being able, at last, to put salt on the tail of the elusive rabbit.

In the third place, Laban's mode of thought permits both analysis and synthesis. Every movement traverses space, and this takes time, the one implies the other, and every movement involves a degree of energy: but the three elements are inseparable, one cannot be altered without modifying the others and therefore the whole. Slow-motion photography provides a vivid illustration. In slow motion the qualities of space and energy remain, but their relation to time, as represented on the screen, is altered so that an interesting, and sometimes amusing, transformation takes place.

These are then the three features of Laban's analysis that I wish to emphasise: (a) the high level of generalisation; (b) the description of process which it makes possible; (c) the opportunity for both analysis and synthesis. I now want to consider rhythm in the light of these conceptions.

The teacher of gymnastics has usually emphasised the metrical or pulse-like aspect of rhythm. Bjorksten, who, after all, was noted for her emphasis on the 'rhythmical swing', wrote: 'Sense of rhythm is "the ability to recognise divisions of time in regular measures, and to regulate one's own movement to those measures"'. Her examples, the first of which was that of marching, leave no doubt as to her meaning. She limited herself to one conception of rhythm, and it is not one that helps, for example, the tennis player or the diver, whose actions fall into phrases comprising a flux of efforts which are rhythmical, and successful, when the right amount of energy is applied in the right direction at the right time. In action we may compensate for lateness in time, or deviation in space, by the application of extra energy: we achieve a successful outcome by 'brute force', but the action is rhythmically distorted. It is noticeable that a skilled player, dancer, or craftsman always appears to have plenty of time to command the space around him and to be effortless.

A contemporary writer says: 'The essence of rhythm is the preparation of a new event by the ending of a previous one. The movements of a person who moves rhythmically are complete gestures in which one can sense a beginning, intent and consummation, and in which one can perceive in the last stage of one, the condition and rise of another. Everything that prepares a future creates rhythm.'(2) How one sees an inept player lift a racquet or a bat, a diver stand on the board, a fielder move to a ball, and says to oneself, 'There is no future in it'. We may explain it by saying, 'He wasn't ready', but this is not sufficiently discriminating, the rot may have set in anywhere in lateness in time, in snatching at time, in an inadequate combination of speed and strength or in direction in space. I find that Laban's analysis illuminates Langer's description of rhythm, and I suggest that an understanding of what constitutes rhythm is important to all of us who are concerned with the study of movement.

Now I must turn to the reasons why, to many people, Laban's analysis seemed to be timely.

In this half-century one of the outstanding characteristics of our society, and therefore of our schools, has been the increasing concern for the individual. As this idea has grown, society, including the school, has created a situation in which the individual has been revealed, with the result that knowledge, understanding and discrimination of the needs of individuals, together with the means of meeting them, have been developed.

Another, and complementary mode of thought, conceives the individual and his experiences as a single and whole event, rather than distinguishing between the individual and the experiences doled out to him. For example, language is not merely taught and received by the pupil, but language is, rather, a medium used, modified and in turn modifying, a child's mode of living. The changed relationship between parents and children, teacher and pupil is a natural concomitant of these ideas and practices, and with this change in relationships the mode of communication between adults and children has also changed.

Within these contexts, which go far beyond a mere change of method, it was inevitable that physical education should change. In 1933 Lindhard wrote: 'One must not close one's eyes to the fact that one of the most frequent causes of

correction during a gymnastic lesson is that the pupil is not in line with others.'(3)

Lindhard was a Scandinavian but what he wrote was true of much of the work in this country. Indeed, I seem to remember that even in 1945, when men returned to teaching after the war, they were considerably shaken because, in a number of schools, straight lines, work in unison and commanding, had vanished. The landmarks had disappeared and, understandably, they did not know how to look at what they saw, much as a teacher who has never taught young children finds herself completely at a loss when, for the first time, she finds herself confronted with the varied and individual activity that goes on in most infant classrooms. Her terms of reference are inadequate and she does not know how to look at what she sees. I have the same kind of difficulty in looking at American football. I know nothing about it so what I see means very little.

If, as is usual nowadays, children are given opportunities to experiment, for example, on apparatus, I suggest that it is very difficult for a teacher to understand what is happening unless some such general analysis as Laban's is available to guide his observation. Unfortunately, changes of method are not always based on the changes in thought from which they arise, so that full use is not made of fresh opportunities.

There are other aspects of movement not solely connected with physical education which also seem to demand a generalised form of analysis. In the first place movement is slowly coming to be regarded as having significance outside those periods in a school programme that are devoted to it. Increasingly teachers seek to understand their children's development in terms of movement; they are not content merely to discern what is done, but also wish to be able to recognise characteristic quality. After all, a growing child's idea of himself is of considerable importance to his development; it is built up in various ways, and, not least through action, both functional and expressive, where the body is, as it were, both the instrument and medium of the self. It is by virtue of the body that we exist, it is our medium of contact with the world, and it is the means whereby we begin to perceive distances, heights, depths and planes.

Russell Brain writes in his third lecture on 'The Nature of Experience': '...the visual appearance of an object, such as a book or an apple, implicitly conveys to us its feel and its weight. Moreover its position in space sketches out. As it were, the potential movements which we should have to make in order to reach and grasp it, and movement involves time. Hence, what seems a simple visual percept is never purely visual but includes memory-traces of other sense-data and is set within the space-time of a perceptual world common to all senses.'(4) He also quotes the following passage from Collingwood: '...the spectator's experience on looking at a picture is not specifically visual experience at all. What he experiences does not consist of what he sees ... it does not belong to sight alone, it also belongs to touch.' He goes on to amplify this as meaning not only tactile values, but distance, space and mass-motor sensations and images.

So movement plays its part in the development of perception, and this is one reason why movement is an insistent need of young children.

Movement is an important factor in all sorts of situations: in sheer necessary locomotion, in craftsmanship, and in athletic activities of many kinds. It is also a means of expression – together with the voice the most immediately personal. Motion and emotion are very closely linked and just as feeling gives rise to action, so, in turn, action may modify feeling.

There are many words that connote motion and emotion, or mood and attitude: *excited, agitated, depressed, elated, deliberate, calm* – to mention only a few.

Emotion may overflow, for example, in tears, or may be discharged in exclamation or in a blow, but to express is to give shape and form to ideas and feelings and so to come to terms with them. This process, whether the medium is pigment, clay, words or movement, is an important one in achieving maturity.

If, as I have suggested, the trend of thought in society and in schools has tended, increasingly, to reveal the individual and his needs; if it is true that there is a new conception of the relationship between the individual and his experiences, and between adults and children, and if movement is regarded as being of increasing significance in the development of children, then these seem to me to constitute the reasons why Laban's analysis is timely.

Our forerunners reached towards a horizon but had not the means to understand what they dimly perceived. It is our good fortune that we have a means which has extended our thinking and in consequence our seeing. In *Man on His Nature*, the great physiologist Sherrington wrote in the course of a dialogue between Nature and Man, 'Try then to teach your sight to grow.'(5) This is one of the most important possibilities which Laban's analysis presents to us.

There are circumstances in which it is enough to know all there is to know about, for example, tennis, swimming, or Scandinavian dancing, and there are circumstances when a consideration of structure is of first importance. Laban's analysis does not supplant such knowledge, it rather throws new light on what is known and extends our reach.


Since I have suggested that Laban's analysis provides us with a high level of generalisation, it will be clear that the term 'basic' which is sometimes used in this connection appears to me to be inappropriate, although I would agree that this analysis may well form, and indeed does form, the basis of many teachers' thought and practice. The transfer of training is a question which concerns some. I suggest that children who are accustomed to explore, with concentration, the attributes of space and the gradations of speed and strength develop very vivid kinaesthetic images of these qualities, and, in so far as this happens, it is these images,

rather than patterns of movement, that can be called upon in other contexts. If, for example, an action in a game, calls for an element of extreme directness, extreme suddenness or perfect steadiness, then, in so far as these qualities are known as vivid kinaesthetic images, they can be brought into play. Similarly, if a coach finds that certain necessary qualities are lacking he can design a general training period in which the qualities can be emphasised, developed and understood. The emphasis would, of course, differ according to the kind of activity in question.

Some have objected to Laban's analysis on the grounds that it was developed only in connection with expressive work (which is not true), and that it is, therefore, not valid in connection with any other kind of action. This is rather like suggesting that we need two languages, one to be used for utilitarian purposes – to buy a ticket or to order the groceries – and another for poetic purposes – to write a love letter or a poem. If Laban's analysis is valid, I suggest it is valid in connection with all kinds of action whenever a generalised mode of thought is appropriate, and that it is likely, to repeat Sherrington's words, 'to teach our sight to grow'.

References:

1. Bjorksten (1932): *Principles of Gymnastics for Women and Girls*. Churchill, London.
2. Langer (1953): *Feeling and Form*. London
3. Lindhard (1934): *The Theory of Gymnastics*. Methuen & Co., London
4. Russell Brain (1959): *The Nature of Experience*. Oxford University Press
5. Sherrington (1940): *Man on His Nature*. Cambridge University Press

Article reproduced from  *The Laban Art of Movement Guild Magazine* Number 15, November 1960

## An Introduction to Movement Pattern Analysis

James McBride

Movement Pattern Analysis (MPA) is a comprehensive system for assessing an individual's core motivations in decision-making processes, based on the disciplined analysis of nonverbal behaviour. MPA has a wide range of applications, from management consulting to career guidance, and over 30,000 individuals – primarily those involved in senior management – have made use of MPA-Profiles over the last 50 years.

### Motivational Analysis

MPA maps out how people are intrinsically motivated to take action and interact throughout all stages of a decision-making process. "Intrinsic motivation" refers to inner drive, as opposed to extrinsic motivation – responding positively or negatively to external factors (e.g., wages, punishment).

"Decision-making process" refers to the whole chain of actions involved in thinking through, making choices and implementing decisions.

By identifying intrinsic motivations, MPA helps individuals and teams to take full advantage of their potential strengths, while learning to complement or compensate for areas of lower motivation. Many companies use MPA to ensure compatibility between people and areas of responsibility and to improve team-balance.

### Applications

Professional MPA-Practitioner training has allowed MPA to spread to a wide range of fields, although its main application has been in management consulting, spanning over 30



countries. Some companies and multinational corporations have continued to use MPA consistently for over three decades, which is rare in the often trend-seeking private sector. A long list of clients includes, among others, Bank of America, Bank of England, Royal Bank of Canada, IBM, Philips, Kodak, Master Foods, Colgate Palmolive and Saatchi & Saatchi.

The US Department of Defence has also been using MPA for a number of years to analyse foreign officials and heads of state – in order to better understand potential strategies for negotiation and military planning. Since MPA is based entirely on the analysis of nonverbal behaviour (specifically of “Posture-Gesture Mergers”), it is possible to transcend barriers of language and culture – hence the particular interest for the US and more recently also the UK Ministry of Defence.

### History

MPA was developed by Warren Lamb in the 1940's and '50's, building upon the innovations of Rudolf Laban and one of the UK's first management consultants, F. C. Lawrence. Warren Lamb assisted Laban and Lawrence in their groundbreaking research within British industry – first among factory workers – then focusing on management.

Laban and Lawrence realised early on that certain aspects and qualities of thinking are echoed in other kinds of bodily movement – and vice-versa. Warren Lamb went on to synthesise these and his own findings and develop a solid framework and consistent method – now known as MPA – for analysing core initiatives in decision-making.

While developing the grounded theory that underpins MPA, Warren Lamb discovered important distinctions to be made between gestures, postural movements and what he dubbed “Posture-Gesture Mergers” or “PGMs”. While isolated gestures and certain postures could potentially be controlled or even faked, PGMs could not. These “...unselfconscious moments of postural adjustment, when a fleeting congruence of posture and gesture occur” reveal the “essence of a person”, at least in terms of preferences in decision-making (Moore 2005: 39).

### Posture-Gesture Mergers

While gestures can vary from context to context and from culture to culture, the relative proportion of an individual's PGMs remains constant over time – indeed throughout adult life (as far as MPA's last 50 years have demonstrated). MPA-Profiles have been made of over 30.000 individuals in over 30 countries, and individuals appear to vary as much in one culture as across cultures. In other words, each individual MPA-Profile is a unique composite of the same universal factors, relating to basic human functioning (in terms of *effort* and *shape*).

For example, we humans are able to position ourselves vertically and vary our shape around a vertical axis in order to gain access to a wide-ranging view and auditory/olfactory field. We are also able to focus our attention (muscularly

and cognitively) in order to distinguish and define shapes, movements, colours, sounds, odours, distances, etc. All humans share the potential capacity to vary effort and vary shape, with varying degrees of bodily integration. Precisely which effort and shape qualities people prefer, however, is unique to each individual. This is the basis of the MPA-Profile, and indeed relates back to one of Laban's main tenets.

While gestures or postures may have some cultural or social significance in a particular context, MPA is only concerned with movements that transcend cultural and contextual specificity: PGMs. And because MPA seeks to identify enduring patterns rather than isolated events, an MPA-Practitioner needs to observe an individual (during an interview) for a period of about two hours – in order to gain a statistically valid sample. We all do a little of everything, so it takes time and systematic observation to distinguish what we do most from what we do least – revealing our preferred patterns of movement. Findings from each interview are then calculated and interpreted systematically to establish an individual's MPA-Profile, which then is related back to the client in written and/or verbal form.



Photo by Richard Washbrooke

MPA has been used methodically and consistently in management consulting and other fields for over a half a century. Warren Lamb's unique contributions (and notably, the identification of “Posture-Gesture Mergers”) are unprecedented and still unparalleled in the field of nonverbal behaviour.

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Laban's contribution to our understanding of movement centred mainly in his ability to discern processes, sequences and whole operations from an initiating moment, through the carrying out to a conclusion or ending. These whole processes with their transitions, subtle changes and linking movements were for the first time recognised, categorised and notated. This was major progress from the usual concentration on the result of action/ thought/ feeling.

In order to clarify these continuously changing movement patterns, he penetrated into the seeming mysteries of inherent structures in space and effort; and discovered by observation, the routes which movement patterns followed - routes in both space and effort. This can be recognised as a process similar to the discernment of melody and rhythm in music. The undiscerning listener gets a general impression of the sound and quality of music, but the trained musician can identify (and also read or notate) the precise melodies in their interrelationships, and the changing rhythms and stresses.

This new light and new thinking did not change movement patterns, dances or working actions, but gave a tool for analysing and categorising them. This ability to categorise implied insight into possible methods of stimulating a range of movement experiences, for artistic purposes in the dance, or of educational or therapeutic purposes.

Firstly, as regards the use of space, it was not a new idea to conceive of man's movement occurring in a sphere around the body. What was new was the concept of the sphere as having clearly defined places of orientation, each with a different quality. As music has notes at regular vibratory intervals, so movement/dance relates to definable places in the space around the body. Laban suggests that the icosahedron is the “human” crystal form that is the form which most naturally relates to the structure of the human being. Imagine such a crystal orientated around each person, a crystal which can grow and shrink, turn or jump with us and indeed relate to others over intermediate space, or overlap spheres of space. This concept obviously relates to theories of relationships (in e.g. Hall's work). This would make it possible to describe and define any movement within the space between the body and our furthest reach. As soon as this basic idea is recognised, one can see the spatial concepts which become possible - ideas such as scales of movement sequences, and measurable intervals (or distances) between movements within these scales. This again can be compared with the measurable intervals, tones, semitones, between notes in music. In fact, Laban delineates 12 movement circuits of equal intervals in the primary movement scales, and this scale is comparable with a music scale with equal intervals, i.e. pentatonic scale, (and there is a series of these). Similarly, the major ‘seven ring’ circuits are comparable with music octaves, i.e. tone/tone/semi-tone/tone/tone/tone/semi-tone. This spatial structure of outer space contains within it the possibility of infinite variation of ‘melody’. Incidentally, if trace patterns of movements in the icosahedron are recorded diagrammatically, many striking designs are ‘crystallised’ e.g. mandalas, crosses etc.

Laban's other main contribution relates to the way in which these movement melodies may be played - i.e. Effort. This name encompasses the rhythmical, dynamic



content generally observable in any ‘live’ movement - i.e. that quality which makes the difference between mechanical type movement and vibrating rich, expressive movement. All degrees of quality are discernable in living movement and Laban has identified the dimensions which seem to capture the essence and define the qualities. For instance, machine-like meaningless movement patterns are profoundly disturbing when observed in some mentally ill people and this is because such movements often lack the qualitative variations usually seen in ‘normal’ movement.

Simple three-dimensional models can illustrate the pathways and interrelationships of various aspects or dimensions of effort and their combinations: e.g. the cube, in which relationships between combinations of three elements(1) of movements are seen; the Octahedron illustrates the relationships between combinations of two motion factors. The icosahedron structure itself is related to effort structure insofar as some movements in space are inherently allied to certain effort qualities rather than others e.g. a high-opening-forward-spreading movement is more related to lightness, flexibility, sustainment and free flow, than its opposite. It is therefore striking when a person characteristically uses a strong direct sudden bound movement into this area or direction in space. It is not so notable if that quality of movement occurs downwards, across the body towards the back diagonal in a narrowing way. Such movement patterns occur spontaneously and ‘unconsciously’ in everyday life, but the conscious placement of such gestures is the actor's stock in trade. Together with whole body attitudes, which are also aligned and orientated in chosen directions, and small facial expressions indicating clear spatial patterns, the actor can build a character of any degree of subtlety or caricature.

So far I have described the outside space and the outwardly observable qualities of the body movement in that space. What happens if we envisage a series of progressively inwardly developing crystals - one within the other indefinitely, icosahedron/dodecahedron/icosahedron? Inside us, movement is happening and can be felt or discerned by a sensitive body by what we usually call the kinaesthetic sense. This sense is of course involved in awareness of all movement, but insofar as externally observed movement can only occur from an inner impulse to move (except of course, purely passive movement of an inert body by an outside force) it is reasonable to relate the kinaesthetic movement awareness to inner space and inner effort. We know that “the growing awareness of self is intimately connected with the awareness of the body, so that there is the implication of more or less self awareness according to the way in which movement is performed [...] We can learn much from the careful study of children's movements -the developments of a child's sense of self, of his self confidence and assurance is intimately bound up with his growing awareness and control of his body. A sense of the body's centre, its shape in stillness and movement, of the relationship between its parts - these things add up to a sense of self, and of being. Bodily awareness springs from and contributes to the sense we have of self. Without this sense of self, body action seems to manifest no meaningful patterns or rhythms”.(2)

In observing characteristic movement patterns of individuals,



precise details can be recorded in movement notation of the particular 'choice' of movement in both spatial pattern and effort pattern and this knowledge gives the basis for educational, therapeutic and vocational guidance. The relationship between kinaesthetic awareness and thought processes and inner feeling is clearly recognised by Dr.L.Szehely, a Swedish psycho-analyst when he discusses the 'creative pause' which is often necessary in life before finding solutions or problems, or making an imaginative leap of awareness in art or science. He suggests that "the operation of thought develops from internalised action", and "in many persons, thought contents are not verbalised, but are realised consciously in actions as the kinaesthetic perception of movement, or as the optical perception of the movement of foreign bodies".(3)

Laban gives a model for the subtle differentiations of aspects of kinaesthetic awareness i.e. just as outer movement can be recognised as containing four clearly definable 'motion factors' and the moving person's special attitude to them, so inner movement can be similarly defined. Is it too great a jump to relate Laban's theories to Jung's theories of inner functioning? A moving person's attitude to his own body weight is intimately related to his sensations and regardless of all the complex associated movement patterns, at the time when the weight factor (in Laban's use of the terms) is predominant, the person is also predominantly 'sensation' stressed (in Jung's use of the terms). We can similarly relate the person's attitude to space, (Laban) to thinking (Jung); an attitude to flow (Laban) to feeling (Jung). I am not suggesting a simple parallel but asimilarity and probable association. To pursue this idea further the association of two factors, reflecting complex and mixed attitudes gives us a model of 6 attitudes, whose relationship can be seen in the following model of a dodecahedron. See drawings in "Personality Assessment" which show the relationships of two factors.

One relationship is of opposites of say, space/time and weight/flow, the first awake, conscious, thinking/intuiting; the second less conscious/sensation/feeling; two other axes can be recognised: weight/time and its opposite space/flow; flow/time and its opposite space/weight. Each movement 'style' being uniquely discernable. This is a wider and richer concept of inner life than any one axis, and different activities can be discerned which involve any axis or related two combinations. For example (4) from the observation of 31 babies of three days old, it was seen that they had in their repertoire a preponderance of weight/flow, and weight/time movements but many more weight/flow than weight/time. By the time eight of these babies were aged two, this balance changed, and they predominated with weight/time.

Spatial elements are rare at three days and gradually appear over the first weeks and months of life but they are still at age two not predominating. This kind of information is not unexpected if we recognise the links between movement qualities and mental/emotional attitudes, which artists and scientists alike have suggested. Einstein observed that his scientific thinking did not occur in verbal images, but in the form of optical and kinaesthetic images of movements. "Verbalisation is only the final and very laborious work of editing"(5) Cyril Burt said 'In activities both of the school and of ordinary life, kinaesthetic discrimination ( in popular discussion often described as a form of touch) plays a far greater part than is commonly realised; but strange to say, hardly any factorial studies have been attempted on this process'(6) and Michael Balint who commented in 1963 'When looking up the literature about it, I was surprised to find how little is known about the psychology of movement'.(7)

What Laban added specifically to these ideas, is the concept

that 'kinaesthetic awareness' is not a single generalised attribute, any more than movement is one generalised activity, but within each experience, there are definable patterns, facets, aspects which relate to outwardly observable movement and that these can be recorded in notation which encompasses bodily placements, spatial orientation and effort subtleties. Our inner world cannot be less complex than the outer, and when we observe the outer, it is to a large extent a reflection of the inner.

Perhaps Laban's concepts could also contribute to the discussions on the relationships between the physical and mental world? For example, the models of two circles and non-space(8) (as necessary in Price's theory of consciousness) or the relatively simple cross plains(9) (as in Broad's theory) both seem to suffer from being non-movement models.

Just as Laban's model of the icosahedron has a limited usefulness, without the concept of the inside/outsideness of the changing forms of the lemniscate, that is, a new dimension of space through movement, so it might be that both of these other models of consciousness suffer from being static? Perhaps it is mainly the psycho-analysts like Schoichetel(10) who point to the significance of degrees and range of kinaesthetic awareness in the developing child, awareness which forms the basis (as Einstein recognised) of memory and therefore of cognition and intuitive functions as well as the more easily recognised sensations and emotional feelings.

There is little dispute that feelings are bodily based, but in 1970(11) as a result of extensive tests and observations of nine year old children I said 'Could it be that the refined observations of movement would allow us to see the whole area of intelligence and cognition in a new light?' In addition to those other personality traits which are discernable through movement, it appears from this study that we can also discern cognitive ability.

Man's cognitive function appears to be highly dependent upon, or alternatively result in a rich range of movement capacities - probably they are so interrelated that there is no simple cause and result. So Einstein's statement that his thinking occurred in optical and kinaesthetic images of movement can be understood quite literally, that movements of the qualitative nature described and revealed in 'shadow' movement and body attitude actually 'contain' cognitive elements, as well as feeling, intuition and sensation.

Desmond Morris(12) says "At the preverbal stage before the message machinery of symbolic, cultural communication has bogged us down, we rely much more on tiny movements, postural changes and tones of voice than we need to in later life". In describing a child or chimpanzee discovering that he can make visual patterns, he says that "during the months that follow, these simple shapes are continued, one with another, to produce simple abstract patterns. A circle is cut through by across; the corners of a square are joined by diagonal lines. In the child this great breakthrough comes in the second half of the third year, or the beginning of the fourth. In the chimpanzee it never comes". These comments from a zoologist indicate an awareness of the relationship between intelligence or cognition functions and organisation, formulation and recognition of forms which are the prerequisites of man revealed in his arts and sciences. How early in a child's life some kind of prediction of cognitive ability would become possible is still an open question, but with this kind of movement observation, there is no reliance upon vocabulary or verbal understanding, nor is there in the same way a 'test situation'. This might facilitate earlier assessment.

Subsequent and ongoing research with the babies from three days old (they are now aged four) might give further evidence of the reliability of this method of movement recognition. For instance, one such area is in child development. Spitz(13) in 1957 points out that Freud and his followers have recognised that babies in the first two or three months of life are psychologically undifferentiated or non-differentiated. The first indication Spitz finds of differentiation is in the smiling response. However, from my own research studies through movement observation of babies(14) "it can be discerned that both non-differentiated and clearly differentiated responses occur at three days old, and the following comments are offered as a basis of further research:

1. Already at three days old, individual movement characteristics are discernable and therefore there is an implication of some differentiation in body characteristics, and in effort quality details.
2. There are differences in the movement patterns of some of the babies (about 50%) according to whether the movement patterns are self initiated or a response to an obvious external stimulus, which also seems to indicate some degree of differentiation.
3. The undifferentiatedness of both self initiated and response movements occur mainly in the placement in the body e.g. haphazardly in hand, face, centre, foot etc. But the movements of each baby show a consistency in effort quality pattern (phrasing, accents etc.) which can be recognised in the notated observations of many babies, regardless of where the movement occurs in the body and this indicates a degree of differentiated movement, and therefore differentiated psychic, 'inner' life. A research question arises: Is the greater constancy related to the 'age' of the newborn child?"

Related to that question is the fact that although all the babies are observed at the same three day period after birth and none are designated 'premature', nevertheless, more mature characteristics are seen in some babies than in others and this raises the question of 'age' of a baby at birth (also raises questions about the age of 'soul' as reincarnationists imply?).

Laban pointed out, though he did no large scale research, that different animal species move within clearly defined ranges of selected movement patterns. Only man has the total range available to him, in both effort and spatial pattern. Accompanying this possible richness, it is observable that man rarely reaches the skill and proficiency which animals have within their limited chosen range. No animal has the same richness of combinations of effort, the same variety and complexity as man. As we observe the evolutionary scale of animals, orders of complexity can be seen. No research on this area has been attempted yet. It is also open to speculation that if the icosahedron is man's sphere, then which forms are appropriately related to other species? In conclusion, and relating to the earlier comments by Sezhely about the 'creative pause', I will finish with a few ideas about the realm of being which appears to be the prerogative of man - consciously created works of art wherein we can see the impact of creative thinking. I have no experience in science, but the same kind of creative thinking must be manifest in this area too. Perhaps if we were skilled enough, we might be able to define and recognise those moments which occur in all degrees of intensity and significance when there is a genuine leap or synthesis of vision which we call 'creative'. Koestler says "the history of art could be written in terms of the artist's struggle against the cumulative, deadening effect of saturation and habitation. If he is a genius he will invent a new style which inaugurates a revolution, a change of paradigms"(15) Such moments of vision in dance are observable as synthesised moments of the coming together of an unusual equality of all facets of movement, which transcend the 'usual' and 'average' and 'normal' use of selected and limited facets.

When I worked with Laban he would point out to me those moments when they appeared. Can others see and recognise them as they appear, or do we usually settle gratefully for the impact and effect of them when they are all too rarely presented to us?

A further consideration of the significance of movement and kinaesthetic awareness is possible if we accept that such kinaesthetic awareness is the basis of all memory and therefore of all psychic development. The gradual build up of movement or kinaesthetic memory, which a baby begins to acquire and which continues to grow throughout life, can be encouraged, enlarged and sensitised through the practice of the art of movement. This kind of memory, which is sensitive, related, and imaginatively linked, is not only the early basis from which all kinds of memory spring, but continues to be a significant part of human living, not to be discarded as 'higher' functions (thinking, reasoning etc.) are developed, if a full life is to be realised. R.G. Collingwood(16) in discussing language says "what we call speech and other kinds of language are only parts of it (i.e. total bodily gesture) which have undergone specialised development; in this specialised development; they never become altogether detached from the parent organism. This parent organism is nothing but the totality of our motor activities, raised from the physical level to the conscious level. It is our bodily activity of which we are conscious. But that which is raised from the physical level to the conscious level is converted by the work of consciousness from the impression to the idea; from object of sensation to object of imagination. The language of our total bodily gesture is thus the motor side of our total imaginative experience."

If it is onto this 'parent organism' that Laban turned a penetrating searchlight, and revealed a new way of understanding human movement. If his discoveries are correct, they must show similar patterns, rhythms and organisational subtleties as other phenomena in the living world.

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# An Austrian Experience

Ann Hutchinson-Guest

What connection/relation does European modern dance technique as taught in the 1930s at Dartington Hall in England have today to the Institute of Dance Arts at the Anton Bruckner University in Linz, Austria? The answer is preservation and the experience of exploring unfamiliar dance forms.

As a young student I started training at the Jooss-Leeder Dance School at Dartington Hall. As a Laban-based school, his system of dance notation was included in the three year course. Finding it easy and enjoyable, I copied out neatly the classroom studies that we wrote down in 'script' class, as it was called. Years later I came across these dance scores and began teaching them to contemporary dance students. To my delight even sophisticated advanced students of today loved them, the style was so different and they relished the range of dynamics.

As a guest instructor I was invited to teach two workshops focused on the Jooss-Leeder style of dance technique. I learned that The Institute of Dance Arts (IDA) provides a very contemporary program in approaching the art of dance. Links with the present-day dance scene are intensified through resident teachers and a flow of guest instructors who provide comprehensive dance techniques, improvisation, individual creativity, artistic flexibility and performance experience. Anatomy, body awareness and related current scientific findings are included. The student body is amazingly international. Professor Rose Breuss, Director of the IDA and Dr Claudia Jeschke were also on hand; it was through them that I had been invited to teach the workshops. Significantly Professor Rose Breuss had learned Labanotation, reaching advanced level, through the

University of Surrey at Guildford. In her teaching at the Anton Bruckner University, she had the chance to include notation and develop a diversity of aspects around notation issues in her classes.

These included the study of repertory through notation; notation as a tool for improvisation leading to composition and choreography; and notation as a performance tool. From my point of view it was splendid that she believed that the knowledge of notation enhances the performance of movements and allows a differentiated understanding about dancing: it contributes to clarification of body coordinations, of space and time and the sequence of movements. In her artistic work as a choreographer she has used experimental notation as a tool to work on movement ideas.



Claudia Jeschke conducting a workshop

Dr. Claudia Jeschke encountered notation as a student studying Kinetography Laban with Albrecht Knust and Maria Szentpal. Her academic teaching as a Professor for dance studies is based on the significance of notation for the practical as well as theoretical and historical production of dance knowledge. She considers notations as special and unique texts providing highly relevant insights into concepts and materials for 'doing dancing' – texts that have not yet been sufficiently used in dance studies. She is especially well known for her use of the system in connection with transcribing Vaslav Nijinsky's own notation system and thus making available to the world Nijinsky's first ballet, *L'Après-midi d'un Faune* as he himself had written it down. I had the great pleasure to have worked on this important task with her. On several occasions dancers learning the authentic version of Nijinsky's *L'Après midi d'un Faune*



Rose Breuss explores elbow leading actions with students

were able to refer to the score, published in 1991 and entitled *Nijinsky's Faune Restored*.

At the two workshops that I taught I found the students were interestingly international: Poland, Slovenia, Germany, Venezuela, Austrian, by chance we had in class a Syrian refugee who adapted well to the style of dance we worked on. Whatever the students' background, they responded enthusiastically in learning the three contrasting classroom studies that I presented: the light, bouncy *Laufen* study with its re-bound springs and then, in sharp contrast, the forceful impulse movements in the *Somersault Impulse* study, which they attacked with vehemence. The third study was the more lyrical *Elementar I*, which features flowing movements punctuated by brief pauses. What was so different for me in this teaching situation was the fact that the students were dance literate, they were learning Labanotation, and thus we could take advantage of a rest period to look at the dance score of the study just learned. It was so rewarding to be able to check details on timing, coordination in movements of parts of the body, the arms in



Ann Hutchinson-Guest observes students checking the scores of Somersault Impulse

relation to the steps, the inclusion of the upper-body or the torso and so on. The study was then danced again with increased confidence and understanding.

Dance students who are literate in Labanotation have the advantage of having access to the many publications incorporating Labanotation from classroom exercises, classical ballet in the Cecchetti Method or the Danish Bournonville curriculum; modern dance techniques, folk and historical dances, national dances, ballroom, tap, jazz, these and many more are available to be read and studied. In addition there are many important choreographic scores by world famous choreographers that have been published and even more that are available for rental from the Dance Notation Bureau in New York. This organization, founded in 1940, has made a tremendous contribution to the preservation of dance. Their belief is that, to understand the present, one needs to be familiar with the past. The lives of dance students, performers, teachers and researchers are enriched through having access to the wealth of material available.

## Laban's Movement Analysis

Gordon Curl

### Brilliant Diagnostics? Universality of Movement Forms? Analysis Set in Stone? or Discriminating Interpretations of Laban's Analysis?

By tradition birthdays are times for celebration and, less often, times for reassessment and reevaluation. On the Laban Guild's 70th birthday we celebrate Laban's attributed analytical ability for, as Sir Walter Bodmer recently affirmed, Laban possessed "the ability to combine extraordinary artistic talent with real analytical ability." (1) But perhaps we should take a deep breath and look back in the pages of our Guild Magazines and elsewhere if only to ask a few penetrating questions as to whether the Guild has over the years, effectively or otherwise, engaged in re-examining and reassessing (in particular) Laban's *theoretical* legacy - acknowledging and embracing in so doing some constructive philosophical research. Or have we tended to assume that Laban's *analysis*, is 'set in stone' and that it fulfils without question the necessary and sufficient conditions for its 'universal' application - a unified and homogeneous analysis of movement?

But first, let us review a few tributes to Laban to be found in our past Magazines and elsewhere.

### Archival Evidence

Accolades for Laban's theoretical work abound during the past seven decades, for example Fernau Hall wrote: "Laban is above all a philosopher, a man of intellect - the chief theoretician of the free dance. He conceives a dance as something constructed by the dancer out of space, time and weight through the application of certain scientific laws" (2). This is supported by Olive Hall, writing in the LAMG: "His desire to master the secrets of physical and mental effort led him on a long course of study, experiment, and research in Paris, Berlin, Vienna and other countries of learning to the study of the arts and sciences ... among them mathematics, physics, chemistry, physiology and anatomy" (3). Others writing in this vein include: Joan Goodridge - "The remarkable philosophy that underlies ... (the Art of Movement) stems from Mr Laban's penetrating investigations into science, the arts, and the ways of life of countless tribes and nationalities"

(4); Ruth Foster – “His researches revealed principles of movement common to all natural phenomena and movement in different spheres (5); A.V Coton - “we may take it that Laban was the philosopher and researcher who first formulated the new conception of movement” (6); and Fernau Hall again “*Die Welt des Tänzers* (1920), which summed up the results of his experiments in rhythm and movement, became a kind of bible for the free dancers: it carried his ideas far and wide across Central Europe” (7).

Strangely, however, such eulogies seem to be in stark contrast to Laban’s disclaimer of his own academic capabilities - for he writes:

I hope that [...] better men than myself will form the words which will give the dance a common linguistic basis [...]. This applies especially to scientific, philosophical and other matters - strange to me - and about which I write not as a professional researcher but as a layman to the best of my knowledge. It is not my aim to formulate norms and dogmas, but to awaken an insight into dancing. (8)

In the interests of historical credibility - as well as the Guild’s Constitutional commitment to research by ongoing assessment of Laban’s legacy - a number of challenges present themselves particularly when we read, with surprise, Laban’s self-effacing confessions, juxtaposed to the glowing tributes we have recorded. Such challenges might well include:

- a) the need to demonstrate with clear evidence from Laban’s prolific writings, his genuine depth of ‘scientific and philosophical’ thought - if only to vindicate the views of his admirers and simultaneously question Laban’s forthright expression of modesty.
- b) the need to ask whether Laban’s theory has over the years hardened into ‘norms and dogmas’ - become ‘set in stone’ - against his expressed wishes.
- c) the need to provide adequate philosophical explanation as to whether Laban’s analysis of space, time, weight and flow is tenable as a ‘universal’ set of categories - or whether these categories carry quite different connotations in the arts - from those instanced, say, in industry.

To take these challenges in turn:

#### **Conflicting Evidence:**

In an attempt to evaluate Laban’s theoretical works, I found it necessary to commission translations by professional translators of Laban’s published German books, some 50 years ago, in order to ascertain the true nature of his alleged ‘philosophising’ and ‘investigations into the arts and sciences’. When these translations were complete I asked the

translators’ opinions of Laban’s writings. One replied: As a whole it has proved extremely difficult partly due to the mysticism of the author [...] and due to an unorthodox use of the German language ... his writing is not that of an educated mind ... he appears to have had a passion for exuberant expression.

And another: “I would not say that Laban’s writings are the work of a scholar [...] (his) books provide a challenge to any translator”. (9)

More recently, Vera Maletic, a perceptive writer on Laban’s movement analysis, appears to concur with my translators when she writes on *Laban’s Principles of Movement Analysis*:

Laban’s early German texts, at times written in a rhapsodic style, are not amenable to literal translation; many of his English texts present no lesser challenges because of their Central European structure and style. Even concepts formed in England and terminology selected from the English language requires interpretation. (10)

On the conflicting evidence we have so far recorded, we might well ask: how does any evaluator reconcile the ‘scholarly’ with the ‘rhapsodic’, the acclaimed ‘philosopher’ with the ‘mystic’, the ‘man of intellect’ with the uneducated mind, the student of ‘mathematics, physics, chemistry, physiology, anatomy’ with the flat denial of such academic knowledge? It would seem that we have little alternative but to resort to sensitive ‘interpretations’ (as Maletic suggests) of Laban’s writings - to be found in the works of Laban’s biographers, historians, critics and disciples, of which there have been an abundance during the 70 years of the Guild’s existence. The key question remains: how do we evaluate the various theoretical ‘interpretations’?

#### **Tablets of Stone?**

Laban’s specified aim, **not** to ‘formulate norms and dogmas’, however, requires little ‘interpretation’ for it suggests quite clearly that he would not want his theories to be regarded by fundamentalists as ‘tablets of stone’, - unmodified, enshrined in immutable forms - but rather that they be used quite simply to ‘awaken an insight into dancing’ presumably by whatever means they might effectively be employed, and employed in a wide range of contexts they have been interpreted to date, to good effect for, as Dr J S Longstaff reports:

The methods and theories have been developed over the years by a multitude of Laban’s colleagues and students, through which a wealth of modern-day practices, analytical methods, and specialists schools have evolved worldwide. Applications are made in abundance of professional fields such as choreography, dance analysis, performance enhancement, actor training, injury prevention, physical rehabilitation, sports coaching, psychology, child development, non-verbal communication, anthropology, management and team building, and other fields where body movement plays a role. (11)

Our Guild Magazine over the years bears witness to such developments with *liberal* interpretations by discerning pioneers.

#### **Universality or Specificity of Human Movement Forms?**

Notwithstanding the scope of increasingly liberal *interpretations* of Laban’s principles, we find to this day statements which appear to be carved in tablets of stone - not least that: Laban’s principles apply to *all kinds of human movement* - that they are *universally* applicable. For example “Laban Movement Analysis (LMA) and Labanotation (LN) are methods for observing, describing, notating and understanding *all types of body movement*”. (12) (Author’s emphasis) But reappraisals and reassessments over the years have brought such ‘universal’ principles into question. Laban’s concepts of actual space, actual time, actual weight and actual flow we find are *not universally applicable* to all kinds of human movement, for a fundamental distinction has to be made between movement as a *physical reality* and movement as a *perceived phenomenon* - not least in relation to

the dance. As Mary Wigman (Laban’s celebrated pupil) persuasively remarked over 50 years ago in respect of ‘dance space’, that: “Space [...] is the realm of the dancer’s real activity [...] (but) it is not the tangible, limited, and limiting space of concrete reality, but the imaginary, irrational space of the danced dimension, that space which can erase the boundaries of corporeal reality.” (13)

Professor Susanne Langer (the eminent dance philosopher) also reminds us in respect of the dance that: “The physical realities are given: place, gravity, body, muscular strength, muscular control [...] light, sound, properties [...] All these are actual. But in the dance they disappear; the more perfect the dance, the less we see its actualities”. (14)

The reassessment of Laban’s principles by two eminent Guild doyennes of dance education can also be found in the pages of our Guild Magazine, some forty or more years ago, written by Olive Chapman and Dr Betty Redfern, both trained philosophers and both former members of Council. They enter into dialogue in respect of Laban’s analyses. Olive Chapman when reviewing Dr Redfern’s new book, cites her as claiming that: “One of the themes in the book is that Laban was mistaken in conceiving of movement as an homogeneous unity, that he did not take into account the difference between movement as it occurs in the artistic illusion of dance and as it occurs in the reality of ordinary life”. (15)

We have witnessed the interpretations and reassessments of some of our most dedicated pioneers. Dr Valerie Preston-Dunlop, for instance, whilst having originally subscribed to Laban’s universal movement principles when she stated in 1963 “It is recognised that Laban’s principles are applicable to all forms of human movement,” much more recently would distinguish, categorically, between Laban’s movement *actualities* and their status as virtualities. She writes: “Choreutics have no significance for actual space, but for ‘virtual space’, no significance for actual power but for ‘virtual power [...] Choreutics’ function must be to show [...] the emergence of the illusions of the art of dance”. (16)

Here, then, we have a *fundamental re-orientation* and re-interpretation of Laban’s analyses, hitherto unequivocally concerned with the *actualities* of *universal* movement forms - for choreutics, as defined by Laban, “comprehends all kinds of bodily, emotional and mental movement [...] (and) embraces the various applications of movement to work, education and art” (17)

However, our attention in the dance is now directed to illusory space, illusory power, illusory time, illusory flow and - not least - illusory effort; and the status of these illusory aspects is categorically distinct from their actualities. Rudolf Arnheim’s *Art and Visual Perception* illustrates vividly how we see things – rather than what they actually are. He reminds us for example that: ‘ - *Visual balance does not correspond to physical factors of balance* - *visual weight depends upon size - isolation makes for weight* - *regular shape is heavier than irregular shape* - *visual speed depends upon the size of object*. (18)

Discerning dance critics will likewise record their visual perceptions - perceptions which are at variance with physical realities. Judith Mackrell writes:

choreographers play with time - drive it forward, freeze it, compress it or make it race in a grande jete the air seems momentarily to become a cushion or a cloud on which the dancer rests, space is never inert - space is alive and elastic - is yielding and resistant. We can feel the dancers breast the air like swimmers ploughing through water when dancers whip their limbs around in collective fury you feel they are slicing the surrounding air into tatters (19)

While Edwin Denby writes: “in *Pas de Quatre* Alicia Markova sits collectedly on the air - as if she were at a genteel tea-party.” (20)

#### **Discriminating Interpretation:**

I have attempted to explore the credibility of Laban’s Analysis and discovered the need for discriminating *interpretation* - already achieved by many past and present Laban scholars and practitioners. I recall myself writing some fifty years ago in respect of movement education that: “Whatever Laban’s fundamental philosophy [...] the fact remains that he has initiated both a new attitude to Movement Education in this country and a new method of teaching, from which we have reaped rich rewards.” (21)

Laban’s theoretical work, of course, is only *one aspect* of his considerable contribution to culture, for his genius as a man of the theatre, of mass community dance and of movement notation, all shine through incandescently - providing us with a rich legacy from which we continue to reap rich rewards.

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## Laban Lecture

### Elements of Analysis in Dance Making and Re ...

Maggie Killingbeck

In preparation for this lecture I have drawn upon my own dance education background and in particular the work of Jacqueline Smith-Autard with whom I studied both as an undergraduate and post graduate. I have drawn on findings from my research projects, my own experience of choreography and recent writing, marking and assessment experiences. I have returned to a range of choreographic texts. I have read interviews with choreographers describing their practice. I have observed choreographers in action and I have viewed them discussing their work on-line. I have read movement analysis texts, books on re-creation and books on Laban himself.

In this paper I intend to address the notions of: elements of analysis, dance making and re-creating, making, imagining...., investigate choreographic practice in a range of settings, explore the kinds of analysis that underpins choreographers' working methods and consider the implications of the outcomes. More specifically I intend to review the significance of elements of analysis for: communication, movement generation, choreographic structure and the dancing body. Briefly I will look at synergies with re ....

#### Elements of Analysis (overview)

Adshead asserts that "the choreographer is inescapably engaged in an analytic process" (1988:14); in other words, dance analysis is part of dance making. With a focus on appreciation, dance analysis she suggests involves a theoretical concern for describing the components, discerning the form and interpreting and evaluating the dance (1988:1). Moreover it permits a "minutely detailed examination" which combined with synthesis and appropriate contextualisation informs our appreciation of dance (1988:12). It should be noted at this point that appreciation is not a wholly separate experience from performance and choreography. Indeed both performance and choreography involve (and have the potential to enrich) appreciation. Not unreasonably, Adshead argues in the context of appreciation, movement analysis alone is insufficient (1988:12). Whilst, this is indeed the case, the centrality of movement components needs to be acknowledged. In an on-going act of appreciation the dance maker generates dance material through manipulation of movement components, creates form through attention to movement components, refines interpretation through attention to movement components and evaluates outcomes through attention to movement components. In other words appreciation is involved in the process of generating movement, creating form, grappling with intention and evaluating outcomes; as such it is central to dance making. This is so regardless of the nature of the choreography, whether an experimental solo by Douglas Dunn or a theatrical piece by Maguy Marin.

Whilst elements of analysis could refer to a number of aspects of choreography - from the dancers' training to the context in which the dance outcome has been produced, from the performance location to the interrelationship of the arts involved (eg accompaniment, set design) - I will confine myself to an analysis of movement components,



Maggie presenting a certificate for the Bedford Foundation Course  
Photo by Janet Harrison

particularly those identified and systematically articulated by Laban. Such a focus finds support from a range of texts by professionals as well as those designed for education where references to action, space, dynamics and relationships are clearly evident. For example Robert Cohan in *The Last Guru* (2013:316) describing the study of dance as an education for life, suggests that in such study the dancer discovers where s/he is in his/her body and in space and that s/he learns about relationships and "more important than anything else", s/he learns about 'the how' which "requires undivided attention" (2013:317). Interestingly Smith-Autard and Minton, both of whom have repeatedly updated texts on dance choreography centrally concerned with form, in recent revised editions have included more support with content ie movement, space, time, energy/force. Moreover this kind of language is evident in the discourse of choreographers such as Lloyd Newson, Siobhan Davies and Wayne McGregor. As articulated by Laban in his first lecture to the Laban Guild, movement is the common denominator regardless of the style of dance or the context in which movement occurs (reprinted 2016:4). And whilst movement elements do not exist independently of each other analysis enables the dance maker/the movement student to separate them in order to "identify their nature and the extent of their potential" (Blom & Chaplin 1982:4). Hence elements of analysis in dance making will, justifiably, focus on those elements identified by Laban.

#### Dance Making (overview)

As noted briefly above dance making occurs in a context which is highly significant. De Valois and Ashton were of their time as were/are Cunningham, Rainer and Bausch. Each, whilst different from the other, is connected through the on-going evolution of the art form. Each shifts the viewers perspective of what dance can be. The context moreover is significant for all kinds of dance making. For example, whether a three minute dance performed in an educational setting, a 15 minute dance resulting from a community/recreative project, a 20 minute experimental choreography at the Edinburgh Fringe or a full length classical ballet, all will be influenced by the context in which they are created. That is not all; within a context choreographers bring to dance making a personal history/philosophy. The dance maker's personal perspective gives rise to differences with regard to fundamental dance making issues eg: what it means to be artistic, the choreographer's mission, the purpose of technique, the concept of expression, appropriate subject matter and the expectations of an audience (Foster 1986:42).

The dance maker's views in relation to these issues will have a direct impact on their motivation. For example they may be motivated by a desire - to communicate, to challenge, to expose (social injustice for example), to inspire admiration, to amuse, to unite, to address given criteria. As a consequence, socio-cultural and personal context will impact every aspect of the dance making process notably: the trigger for choreographic activity; treatment of the subject matter; the type of dance; the mode of presentation; the selection of dancers; the approach to training; the movement vocabulary; the style of execution; the approach to generating material; the selection/deselection of content; the form of the dance; the physical and aural setting; and the performance arena.

By way of example, in *Fifty Contemporary Choreographers* (1999) Donald Hutera tells how Lea Anderson, one of our workshop leaders this afternoon, had fronted rock bands and spent a period at St Martin's School of Art before studying at the Laban Centre for Movement and Dance. "This background [he says] may help to explain her visual flair and her early habit of constructing dances with the impact of a 45rpm record" (p.18). Even some of her later full length pieces he says have elements of the music gig in their make-up. Spatially, he suggests a "reason for the brevity and scaled down detail of the first Cholmondeleys' pieces was the size and nature of the venues they played" (p.18). As far as her vocabulary was concerned he notes that she was inspired by "everyday body language mixed in with images or moments seized from the cinema, magazine graphics and the plastic arts". According to Hutera she also sampled movement from sport and other dance styles (p18). As a dance artist making work in a post-modern cultural context her approach challenged the status quo whilst reflecting increasingly fragmented and eclectic lifestyles in which recycling was part of the agenda. Her dances amused and provoked thought; they were of their time and informed by Anderson's personal history.

In summary dance making occurs in differing contexts and dance makers are motivated by differing personal philosophies. These result in a diversity of practice in terms of process and product, form and content. It is

appropriate to note that, whilst a choreographer may be associated with a particular approach, style, and/or mode of presentation, over time this may evolve.

#### Re ...

Given that the title of today's AGM and Conference Day includes a reference to reconstruction, and re-creation may be an element of the workshops this afternoon, I will discuss this aspect of dance making briefly. However I should point out that in this paper I am not concerned with the extent to which a new production is sufficiently imbued with the originator's style to warrant his/her name being attached to it (Brooks & Meglin 2013:148). I am more interested in the elements of analysis involved in re-constructive/re-creative dance making. From my reading it would appear that re-imagining, re-creating re-constructing etc. can be located on a creation continuum from world premiere - ie the first performance of an newly created work originated by the choreographer - to subsequent performances, to works re-constructed from a notation score/by an ex dancer, to works re-imagined from limited archival resources. Interestingly distinctions between dance making and re-making are not as clear as might be imagined. Indeed for a number of contemporary choreographers the first night is not the end of the dance making process. Lloyd Newson, choreographer for DV8, describes himself as sitting through

almost every performance our company ever does, giving notes and making changes ... it never stops. For example when *Bound to Please* first showed in this country, it was a totally different piece to what was presented in London three months later ... That process is true of almost all my work. Without constant change and development a work becomes dead for performers and audience (Butterworth 1998:124).

He makes the point also that because much of the material is developed through improvisation the dance content is very dancer specific. A change of cast therefore can result in "some quite radical changes" (1998:125). William Forsythe adopts a similar approach. Indeed he is described as "a recreator of his own work" (Preston-Dunlop 2013:152). According to Preston-Dunlop successive versions of Forsythe's 1987 *The Loss of Small Detail* vary from the original. She describes this as a process work: "Its authenticity lies in a repeated coherence of source and procedure" (2013:153).

Whilst the distinctions between creation and re-creation may not be wholly clear cut the re-working of a piece by the original choreographer within a time scale of months/years is very different from the re-working of a piece from the early 20<sup>th</sup> century with minimal archival resources by a 21<sup>st</sup> century dance artist with 21<sup>st</sup> century dancers. This has been the experience of Alison Curtis-Jones in re-imagining some of the works of Rudolf Laban, albeit with the support of Valerie Preston-Dunlop, a colleague of Laban. Because of the limited resources and the greater time differential the re-creator "has more freedom to explore and develop their own viewpoint on the work and how the work might be" (Curtis-Jones 2016:12). This being the case, albeit bound by the constraints arising from research, there are similarities with creating a new work. Both creator and re-creator train their dancers, the latter informed by her knowledge, skills and understanding

of Laban's principles, somatic sensing processes and the theatrical context of the original choreography (2016:15). Both creator and re-creator engage with the process of choreography.

Like many contemporary choreographers Laban used improvisation to generate material. With Laban's works the problem of dance specific material is exacerbated by the fact that he encouraged and valued individuality and used improvisation within performances. Moreover not only could performances of the same dance be different dance ideas were early twentieth century specific also (Preston Dunlop, 1988). Whilst the re-creation of Laban's works is a challenging dance making undertaking, like creation it requires "intangible thought processes existing in the mind of the creator" being "transmitted to the dancers in order to activate or facilitate the translation of ideas". In the case of re-creation of course there is an intermediary. Ultimately however in both instances ideas are translated into embodied practice and a more/less a new form results. Thus re-creation it would seem shares similar concerns to creation.

It is worth noting that both GCSE and A Level dance require students to study professional works. Indeed students are expected to complete performance and choreographic tasks of a re-creative nature. As Curtis-Jones notes this kind of activity "provides a different insight to (a) work for dancers .... in a way that studying materials alone cannot provide" (2016:15). It is worthy of note also that where individuals are required to put together a dance "without the person who composed it being present to clarify what was intended" it requires a "much more articulated level of analysis" (1988:15). In summary therefore it can be seen that creation and re-creation have much in common; that the distinction between them is not clearly defined, that the continuum is fluid.

#### *Dance Making – the challenges of content and form*

Having discussed elements of analysis, considered dance making and reflected on re-creation the challenges for the dance maker of creating content and form will now be explored.

A choreographer cannot make dances without some use of verbal and/or physical language. Depending on his/her approach the choreographer, in more or less detail, communicates his/her intentions and, more or less precisely, steers the physical language to be deployed; Ninette de Valois for example was "inclined to use dancers as puppets to be manipulated" (Carter 1998:24). Certainly her approach to the *corps de ballet* was very directed. Working from a note book supplemented by the occasional demonstration she addressed "every detail of footwork, each turn of the head and arms" (1998:25). Soloists were allowed greater freedom to interpret roles.

Working with The Birmingham Royal Ballet in a relatively conventional manner David Bintley researches the context for his choreographies extensively and works closely with music and narrative to create a tight structure. The translation of ideas into movement involves working with dancers to "get some kind of vocabulary going" (1998:20). The dancers are ballet dancers and the movement generated is derived from the classical vocabulary.

Wayne McGregor, working with the Royal Ballet today, stimulates the dancers' creativity through use of words. McGregor makes the point that he "learned to value dialogue" because "it provides the possibility for change and empowers dancers to really take on board material and its meaning" (1998:106). In order to avoid predictability McGregor goes to extraordinary lengths. Indeed he refers to reinventing physicality through dislocating natural movements; pushing his dancers' bodies to their physical limits. He sees no point in doing "same old, same old" (on-line). Indeed McGregor says that he does not like material that looks easy; he likes the awkwardness of a body pushed to its extreme (1998:112). In his attempts to generate such movement McGregor works improvisationally with the dancers, for example he may require them to relate to nine different points in space with different body parts and connect them or, set material and deploy strategies to deliberately confuse the dancers (Hale 2004:19). He explores hybrid human/digital movement; naturalistic/animalistic movement that blips sampled movement through the body (1998:106). (Again McGregor acknowledges that generating material unique to the dancer creates a problem when there are cast changes; in such circumstances the material is adapted).

In his attempts to generate complex material that circumvents pre-existing steps, McGregor has worked with neuroscientists. Experiments have explored methods of prompting the brain to make different movement decisions; to re-route existing movement pathways. Results have suggested that disruption, recombining ever smaller segments of material and the use of external representations of material help the dance maker to create original and challenging dance material. Like Cunningham McGregor is interested also in computer generated material (2004:19). He notes that, due to its complexity, the emotional content of his physical language gets lost. McGregor ponders what might happen if dancers and choreographer had a better understanding of each other's cognitive toolkit (deLahunta 2004:5).

Working in a contemporary dance context Christopher Bruce describes his choreography as "a form of directed drama where the movement is the script" (1998:25) Concerned with narrative he pre-plans sequences of material which he says may change in rehearsal, he also sets tightly focussed tasks related to the theme. For Bruce the vocabulary has to be relevant. Making the correct choice from a vast repertoire of movement is something he takes seriously. Bruce refers to tap, musical theatre, very simple gestural movements and all of the classical and modern dance genres. As a result of his experience of this repertoire of dance language Bruce has developed his own dance vocabulary. From this he extracts the particular language required for each of his choreographies (1998:36). It is worth noting at this point that the fusion of extremely disparate dance styles is very current; everyday movement, ideas from martial arts, Latin American sequences, street or club moves; everything is available for sampling/redeployment (2004:4).

Also working in a contemporary context but challenging what is traditionally defined as dance, who can do it and what it can be about, Lloyd Newson is committed to a collaborative approach to finding appropriate physical language. Newson however is exercised by the need

to discover a language able to communicate meaning in relation to lived contemporary experience, typically meaning involving human relationships. This kind of meaning in dance he suggests has been lost due to formalised techniques; he considers the language of the studio sterile. Not only that, he finds it difficult to recruit non-conventional dancing bodies (they deselect themselves). Concerned with creating emotionally powerful choreography Newson, working with his carefully selected dancers, analyses their every movement in terms of intention, focus and subtext. He acknowledges that, at times, he finds it challenging to discover the appropriate language for each work. In order to address this problem he says he brings in movement experts eg aerobics exponents, Irish dancers, yoga teachers (1998:117). If all else fails Newson says he supplements the physical language with verbal language. He is reluctant to turn to formulaic or chance methods of finding movement since to him no matter how intricate "it always feels vacuous and empty" (1998:122).

Albeit in reference to a different dance vocabulary, Bharata Natyam, Shobana Jeyasingh expresses similar reservations about the rigidity of a codified vocabulary. Indeed she describes training as creating a wall (1998:81). Jeyasingh wants her dancers to embrace the floor, touch each other and feel an emotional connection to the space and fellow performers. Discussing her approach to dance making she refers to facilitating tasks which include "diversionary activities" designed to help both dance maker and dancers to move on from previous choreography (1998:80). Referring to her dancers she says that in order to "get any juice out of them" she has to "really challenge them physically" (1998:81). She feels that their training disables their connection with emotion. As a result she tries to unsettle their centredness, dislodge their straight backs and fixed hips and generally disturb their sense of containment (1998:81). Jeyasingh notes that whilst Bharata Natyam provides a common language for her and her dancers, "when the movement is personal and invented we do not have that common terminology and have to make up our own" (1998:51).

Siobhan Davies, like her contemporaries is concerned with developing strategies to discover appropriate and innovative dance material. In pursuit of such an end she says she tries to trigger dance material (in words not actions) (1998:53) through the use of new images, physical pathways through the body, new geography within the body, new alignment of body parts in order to "break down habits that we have as dancers".

Dancers attune their bodies on a daily basis and after so many years' work that attunement can fall like a river running through the earth. So water tends to run along a certain path and in order to explore a fresh approach to movement, a new vitality in movement, you have to ask the body occasionally to re-work itself so that water runs through a different pathway (1998:53).

Like other choreographers, in an attempt to "produce the best possible piece" (1998:57), Davies rejects much of what her dancers produce in response to improvisatory tasks. Also like others she describes herself as a hard task master (in relation to movement quality) and a perfectionist (with regard to form and content) (1998:60). She is

concerned for richness and complexity in dance works that communicate.

Working in both the classical and contemporary worlds many more dance choreographers are similarly exercised by the need to "find new angles" (Christopher Wheeldon – on-line), avoid clichés, "find something new" (Christopher Bruce 1998:32), "get (to) the root of the physicality of the movement rather than 'let's make a pretty picture'" (Rosemary Lee 1998:91), "not ... do things that he knows he can do" (Burrows 1998:44). Indeed Matthew Bourne refers to movement invention being at the heart of choreography; the story he suggests is merely a framework for the content (on-line).

Observing a choreography workshop, Tim Casson from Jasmin Vardamon required dancers to create solo dance material in seven minutes in relation to how they were feeling or what they had eaten for breakfast. He stressed that there was no right or wrong and that the feeling of the movement was more important than appearance. This solo material became the basis for the creation of a duet. It was layered with a series of restraints in order to create material that communicated something about human relationships with a degree of originality.

Whether working in one style of dance, selecting from a range of styles of dance, fusing styles or trying to find a personal voice the above has exposed the challenges associated with the generation of movement material. In my personal experience of teaching choreography this emphasis is entirely appropriate. Where rigour has been applied to the creation of foundational material there is some hope that the choreographic outcome might be worth watching. Rigour here refers to the cognitive, emotional and physical facets of moving; a knowing and sensitive body creating material that captures the essence of the dance idea with interest and integrity. Like the professionals, the novice choreographer finds translating ideas into actions in time and space seriously challenging.

Nonetheless having been inspired by a starting point, researched widely, explored relevant movement ideas comprehensively, selected, with fine discrimination, the movement material to provide the foundations for the choreography, and refined the action, space, dynamics and relationships in order to maximise the relevance and originality of the material, the choreographer is ready to engage further with the process. Professional choreographers create form/structure in a range of ways. Some have the structure in place from the outset, this may correspond to the accompaniment or be dictated by the narrative, some allow the structure to evolve as the material develops, and others are not concerned about the structure or value a more random approach. Regardless most dance forms tend to include elements of repetition, contrast and highlights.

Noting that a change of pace is crucial to the structure, Bruce warns of formless streams of inventive purposeless movement. If it flows too easily he suggests either throw out material or start again (1998:34). He says that it is "not enough to be quite inventive and just be very physical" (1998:35). For longevity dance works need to be interesting and have depth (1998:35). Sharing similar concerns Siobhan Davies allows the dance idea and



the material to suggest structural elements. However, recognising that her audiences expect complexity she uses repetition and development to maintain their involvement with the work. In addition she includes opposition and tries to generate a sense of energy through the piece (1998:58).

Jeyasingh has a similar approach. Acknowledging that she finds choreography challenging she refers to a process of discovery where fragments of generated material evolve, form words then sentences and eventually paragraphs (1998:81). Like Bruce she feels that the choreographer has to find a form for the movements to inhabit otherwise “you just get people doing interesting movement” (1998:82). As the process continues Jeyasingh says she begins to sense the overall shape of the dance (1998:82).

Wayne McGregor has a similar approach to form. The generating process he suggests starts to invite questions regarding: solo material becoming part of a trio, retrograding or displacing material, translating material for an upright body on to the floor, allowing the dancers to develop the material with different qualities. McGregor reviews the formal elements and experiments with a range of patterns and structures. He invests considerable amounts of time on this phase of the process combining and re-combining the material until he finds the best structure for the particular idea. He says, “the content should continually resource the structure and vice versa in a very lively dialogue” (1998:107).

Despite differing cultural contexts and varied personal philosophies choreographers, it would seem, all struggle to find appropriate and innovative dance material. All go to extensive lengths to generate such material and many are mindful of the significance of language both physical and verbal in the choreographic process. Further challenges are presented by the need to develop an overall form or structure.

#### *Dance Making – a constructive contribution to resolving some of the challenges of content and form*

As identified above, dance makers are wrestling with the limitations of language; a verbal language with the potential to affect the training of dancing bodies and inform the process of creating dance works would make a valuable contribution to choreographic practice. Such a language would require depth, breadth and relevance for creating, performing and appreciating dance as art. In the context of appreciation for Adshhead the tool for observation and communication is movement analysis (1988:1). As noted above appreciation is centrally involved in choreography and the analysis of movement components makes a significant contribution. Given its systematic nature and comprehensive remit Laban’s analysis is ideally placed to meet this need. Indeed it has the potential to contribute to, if not provide, a wholly common language likely to meet the needs articulated above.

A word of warning however, as Smith-Autard points out, the language of movement cannot replace “or be the same as language in a vocally communicative context” (2010:17). Indeed in the context of dance as art she notes the insufficiency of language. Deploring the tendency to name movements she observes that just “to name a movement is not enough because the same action can be performed with various qualities” (2002:34). The qualities of movements of course are most closely associated with

meaning. “Not only are there never adequate words, but there is a tendency not to notice that for which we have no language” (2002:34). So, whilst Laban’s analysis, given its comprehensive and systematic nature, has the potential to make a contribution to dance training and dance making, training activities and choreographic facilitation tasks will need to be supplemented by images, metaphors, similes and so on if the dance maker is to begin to realise his/her intention.

Concerned with physical language in the context of training the body to be artistically and aesthetically sensitive, Margaret H’Doubler suggests that an approach that includes a practical and theoretical study of movement components enables “the mind to use the body” and “the body to be responsive to the expressive mind” (1985:70). She is aware of just how demanding this can be.

Expression and its forms are necessarily infinite, because of the many ways of experiencing, and, considering the great variety and range of movement of which the body is capable, we realise how complex the technical preparation for dance may be (1985:76).

Such training she suggests involves the separation of elements; feeling their contrasting qualities and becoming increasingly aware of their disparate influence (1985:95). She notes that by “changing the dynamics of an action we change the feel” (1985:83). In this way the dancer builds aesthetic awareness/sensitivity such that s/ he will be able to respond more discriminately to the choreographer’s artistic intention. Such an approach she suggests makes it possible to train dancers back to the natural or correct way of moving (1985:93). Whilst not dismissing the effectiveness of techniques learned by prescription she notes that if too much relied on they are likely to produce mechanical results and dancers that lack initiative (1985:97) which seems to be the problem confronted by choreographers like Newson and Jeyasingh. The solution for H’Doubler is attention to both the mechanics and kinaesthetic sensing (1985:89); the goal, physically articulate bodies with heightened sensitivity and awareness. Given its comprehensive nature and systematic approach Laban’s analysis has the potential to contribute to the production of more finely attuned dancers as a result of supplementing imitative training techniques. As noted above, the use of imaginative language will need to be part of this process.

As we have seen this labour intensive approach to generating movement material is a characteristic of many contemporary choreographers. They share concerns associated with creating material that is sufficiently original/complex to challenge their dancers whilst discovering movement that communicates with authenticity and integrity. Laban’s analysis in providing a bespoke movement language has the potential to contribute to the dance making process and in particular the generation of innovative dance content that is meaningful.

Smith-Autard notes that our “natural movement language .... forms the dance composer’s vocabulary” (2010:17). She suggests that, culturally contextualised, Laban’s analysis supplies the means of analysing symptomatic movement behaviour patterns and in so doing provides a basis for the dance creator to begin to meet the needs of his/her choreographic intent (2010:18). In other words,

in relation to a given starting point, by analysing what the body is doing, where in the space, how and with whom or what, the dance maker exposes more or less movement material. This provides a basis for exploration. From the movements exposed the dance maker determines which elements capture the essence of his/her dance idea. These are then recombined with as greater a range as possible of what, where, how and with whom or what. As different combinations are experienced the aesthetically alert dance maker selects those movements that capture the dance idea, are interesting and have the potential for development (2010:39). In other words in terms of helping the dance maker to find the physical language, Laban’s analysis enables the excavation of the idea, the digging down, the extracting, the laying bare, and, the building up of foundational dance material through trialling, testing and examining movement components for relevance and innovation. In the most recent Guild magazine discussing movement in dance and drama Michael Platt comments that Laban’s analysis offers a huge palette of choices; a range of possibilities from which to draw to express choreographic intent. (2016:23). Given sufficient knowledge of Laban’s work a considerable degree of challenge can be designed into movement generating tasks. Again the use of images and metaphors will be needed to enhance the generation process.

As for structural elements yet again Laban’s analysis has the potential to make a very positive contribution. Repetition, a commonly used structural device, used to excess is likely to have negative consequences however innovative the material. Without any repetition the dance is likely to identify with Bruce’s stream of innovative, purposeless movement. The dance maker therefore needs to be able to use repetition to create form without losing the viewers interest. Knowledge of Laban’s analysis can assist with this. The material can be repeated varying aspects of the body, space, dynamics and/or relationships. In this way there is enough repetition “to confirm the movement images” but it is “effected in different ways to maintain the onlookers’ interest” (2010:54). Similarly contrast or opposing content is required in order that the dance has “exciting changes which colour the dance and stand out as points of reference in relation to the total material content” (2010:74). Again this can be developed as a result of deploying Laban’s analysis. For example the action content can change from predominately travelling to gestural, the spatial content from curving pathways to linear, the dynamic content from relaxed to tense etc. As Smith-Autard points out whether executed suddenly or more gradually such contrasts should always remain relevant for the dance idea (2010:75). Highlights or memorable moments in the dance “appear like little sparks of interest, and exist through the composer’s exposition of artistic, skilled and beautifully conceived movement ideas which stand out” (2010:76). Through attention to the body, space, dynamics and/or relationships these also can build slowly or occur suddenly. And like the other formal elements, the choices made should always be relevant for the dance idea.

This account of the process does not do justice to the complexity of choreography. It does however provide an overview of the central features. Furthermore it indicates how the systematic and comprehensive analysis of

movement provided by Laban might make a constructive contribution. And whilst the process may appear to be quite instrumental it is informed by intuition; knowing and feeling work together, each informing the other. This is why many choreographers describe themselves as being surprised by the outcome; the process of choreography is indeed a journey of discovery. “As the movement is flowing out, it is being shaped and developed by intuition interlocked with skill into a finer and finer organic, aesthetic whole” (1982:7). Were this not the case the choreographic outcomes are likely to be dry/academic or self-indulgent. “The composer’s natural feeling or artistry needs to be disciplined by knowledge and techniques peculiar to the art form” (2010:216).

#### *Dance making - reasons for the lack of recognition of the potential contribution of Laban’s analysis to the challenges of dance making.*

Why are we where we are? Clearly Laban’s analysis has the potential to make a valuable contribution to dance making but there is limited evidence to suggest that it does; or does it? Apart from Smith-Autard, many dance education texts use Laban’s language, but without acknowledgement, or use similar language but with a less comprehensive and/or refined taxonomy. For example Minton’s text entitled *Choreography* makes no reference to analysis or Laban in the index or glossary. The contents however include reference to direction, dynamics, flow, force, geometry, quality, shape, time, unison etc. These movement components are classified under any one of three elemental headings, namely space, time, energy/force; shape is sometimes included as a fourth element. There are said to be eight directions; the diagonals are counted along with forward, backwards, right and left (Minton 1986:112) and shape for a solo dancer is described as an interesting arrangement of body parts (1986:117).

Minton is not alone a text book written in 2009 for GCSE Dance and approved by AQA includes a chapter entitled ‘The Ingredients of Dance’. The content of this chapter clearly references Laban’s work yet he/his work remains completely unacknowledged. Laban’s analysis, no longer focal in dance education, is used variously in teaching dance. Similarly in texts associated with the professional world the recognition of a systematic analysis relevant for performance, choreography and appreciation appears to be largely ignored. *The Rough Guide to Choreography* (2004), a publication accompanying the Ballet Boyz televised interrogation into choreography, contains little reference to movement content; more attention is paid to the narrative, props, costume, lighting, styles of dance etc. Where movement content is mentioned there is little evidence of a systematic approach. Indeed a random if not whimsical methodology is not unusual. Thus texts either fail to acknowledge, use a less precise version or ignore the potential contribution to dance making of Laban’s analysis.

An associated factor concerning the content of choreography texts is that dance making is often accompanied by references to something bordering on the mystical; an aspect of dance making that cannot be explained. For example Christopher Bruce refers to “trusting his instincts in the making process” (1998:29); Jonathan Burrows refers to a “fuzzy logic” (1998:44) and

Shobana Jeyasingh refers to a feeling; she says that it is personal judgement, “your instinct as to what works and what doesn’t” (1998:82). Could this suggest a wish to preserve the sense of mystery associated with creating works of art? Indeed Adshhead notes a reluctance to analyse for fear “that the work would disappear ... on the dissecting table” (1988:9). She suggests that on the contrary “something worthy of repeated viewings and sustained attention ... will still be there at the end of the analytic process” (1988:9). Analysis in this context, she suggests, is likely to result in increased understanding and appreciation (1988:10). For the choreographer recognition that analysis has the potential to enrich engagement in the process (as well as the product) and that it is not all that is required should be reassuring. As Blom and Chaplin note the “intimate act of choreography is an inner process, begun in a creative encounter with movement and pursued and refined with aesthetic sensibility” (1983:7). In other words it is the dance choreographer’s intuition/inner artistry/aesthetic sensibility that guides his/her decisions through the process of dance making. And whilst the analysis of movement components will inform that process from idea to outcome and beyond, the talent/artistry of the creator is not denied. Hence the dance maker has nothing to fear with regard to the use of Laban’s analysis.

In the context of practical dance making, H’Doubler observes that ordinarily “we look at movement superficially noting only the results” (1985:77). She adds that actions may be seen as purposeful, intelligent, expressive, artistic, and so on, “But these terms do not suggest the intrinsic attributes of motion itself. The student of dance must go deeper.” (1985:78). H’Doubler makes the point that no movement can take place without the involvement of resistance, direction, distance, duration, speed and force (1985:80). Hence a study of movement she suggests “necessarily involves the consideration of these factors and the relation they bare to one another” (1985:80). Indeed Laban’s analysis enables the dance maker to break down these factors still further. For the dance maker therefore the movement knowledge, skills and understanding required is of a particularly extensive and profound nature. However because, as H’Doubler says, movement is something with which we are all so familiar and because we are rarely required to delve beyond the surface, the value of Laban’s analysis for the dance maker is not recognised. Moreover where it is used it is often used so superficially that it seems obvious and unworthy of study. Thus the commonplace nature of movement means that we take it for granted and in so doing fail to associate it with dance making; thereby, in an artistic context, we fail to attribute any value to Laban’s analysis of movement.

Writing about movement analysis for a dance text book I was asked to start with Laban’s framework progressing to more recent (but less detailed or comprehensive) models through the chapter. Since then I have written a chapter on movement observation. In this instance I was able to reverse the process such that stage one considered the context, stage two technique, an understanding of form provided the third stage and Laban’s analysis as a tool to drill down even further was the final stage. The potential of Laban’s analysis for demanding dance practice conducive to the production of high quality outcomes is not appreciated. However in the latest Guild magazine Alison Curtis-Jones’ article articulates convincingly the rigour and

challenge that working with Laban’s principles can require (2016:14). It is worth noting also Curtis-Jones’ reference to imagery which she says “is used throughout my rehearsal process to help dancers find sensation, authenticity in movement and to clarify intention” (2016:15), echoing the views held by Smith-Autard discussed above.

Thus it would seem Laban’s analysis does not receive the recognition it deserves. This is certainly so in education. In the professional world, dance makers may have no knowledge of Laban or they may be wary of using any form of analysis for fear of compromising the mystique associated with artistic production. As we have seen this need not be the case since analysis and artistry have been seen to be mutually informative. Indeed Laban’s analysis offers the possibility of breadth and depth throughout the choreographic process. Further a superficial approach with regard to the use of Laban’s analysis may be responsible for dance educators and dance professionals failing to associate Laban’s work with high quality, rigour and challenge. As a result of this basic approach Laban’s work is more typically associated with: Primary Education, the start of the choreographic process, a minor role in dance appreciation and irrelevance in dance training and performance. Again nothing could be further from the truth. Laban’s analysis has the potential to: make a significant contribution throughout the choreographic process, inform dance appreciation and in so doing enable viewers to make finely discriminating judgements, augment dance training such that dancing bodies are more aesthetically responsive to the choreographer’s artistic needs and thus remain relevant throughout education.

Indeed recent research regarding the value of Laban’s analysis for dance making in an educational context has arrived at similar conclusions. Increased knowledge, skills and understanding of Laban’s work has been seen to provide a shared language which has enabled students to: discuss dance concepts, articulate dance ideas, explain movements, be more specific/clearer about intention and give and benefit from feedback. Moreover findings have indicated that ‘watering down’ Laban’s language is not necessary. Further, security of knowledge, skills and understanding of Laban’s work was seen to provide access to enhanced artistic and aesthetic experience. In facilitating more pertinent and extended exploration, use of Laban’s analysis was observed to result in richer and more relevant spatial and dynamic content. In supplying students with tools, the language enabled them to explore with confidence; they were able to physically apply their understanding of choreutics and eukinetics in improvisation and in response to facilitation tasks in dance making lessons. Typically choreographic outcomes were of a higher quality than prior to the research because students had enhanced resources on which to draw to express their intentions. With the tools to refine outcomes students were able to work with more rigour and produce work of greater integrity. In addition enhanced outcomes were noted where Laban concepts informed approaches to training/warm-up material. Moreover, in providing tools relevant for performance, choreography and appreciation students were able to operate with increased autonomy. As noted above the use of imagery and in schools cross-curricular links was observed to deepen kinaesthetic learning.

In conclusion therefore it is clear that elements of analysis are integral to the dance making process, wherever it is on the creative continuum, and that Laban’s analysis of movement has the potential to make a significant contribution. When used with knowledge and rigour its systematic and comprehensive nature has the potential to contribute valuably to the generation and organisation of rich and vital dance material. Material, what is more, that has come to fruition as a result of articulate and aesthetically responsive dancing bodies; bodies moreover the result of Laban informed training. Mary Wigman’s article reprinted in the latest Guild magazine summarises my position perfectly.

Movement – in all its possibilities and varieties, in its utmost simplicity as well as in its intricate extravagance, in its natural appearance and in its symbolic abstractions. In its spontaneous outbursts and its controlled functions – movement and movement again- that is the extraordinary thing Laban gave back to the dance, so that once more we can understand and experience it, can read, write and speak it as an artistic language of its own (Wigman reprinted Guild Magazine 2016:8).

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## Laban-based dance classes

### Belfast, Crescent Arts Centre

Monday: 5.30pm - 6.30pm  
 Adult Movement and Dance  
 Contact: **Brenda McKee**  
 Email: [brendamckee@btinternet.com](mailto:brendamckee@btinternet.com)

### Cambridge

Wednesday mornings ‘Third Age Dance’  
 Cambridge U3A.  
 Contact: **Maddy Tongue**  
 01223 302030

### Beehive Centre, Cambridge

Thursday: 2 - 3pm  
 Contact: **Filipa Pereira-Stubbs**  
 Email: [pereira-stubbs@yahoo.co.uk](mailto:pereira-stubbs@yahoo.co.uk)



# AGM Report

Janet Lunn

I always look forward to and enjoy the AGM day each spring; meeting up with old friends, some of whom I only see once or twice a year, being inspired by the Laban Lecture and moving, dancing and learning more about Laban's philosophy in the workshops. This year was special with the added extras of lots of birthday messages, the striking and imposing sculpture, cake and bubbly, and the general air of celebration.

Maggie's Laban Lecture on the elements of analysis used in dance making and the Re..... creation, ....visiting.... construction....imagining....working of dance works from the past was fascinating and hugely full, delivered at breakneck speed with her wonderful enthusiasm and commitment. I am so looking forward to reading it at leisure when I can slowly digest it, relate it my own experience, pass on sections to other people and discuss it with them.

What a privilege to work with one of my choreographic heroes, Lea Anderson! Thank you for those who made that possible. She brought a simple drawing by Mary Wigman of a staged moment, a sketch depicting nine dancers. Then she used it to engage us all in a process of collaboration and creative endeavour to make a short dance about a hipster and a wheelbarrow (sorry, you had to be there to understand that!). As several people said, and Lea concluded, we needed a whole day to develop it.

The second workshop was led by Olga Masleinnikova, working from photographic images that captured a single moment in time. She took us through the embodiment, the expression, the intentional experience of each Effort quality, exploring it with and contra to its affinities in different body parts and actions and directions in space. Sometimes it felt exhilaratingly delightful and sometimes sinister and awkward. Often it felt almost impossibly challenging and at one moment I know I was moving in a way I have *never* moved before and that was both weird and wonderful at nearly 60 to do so!

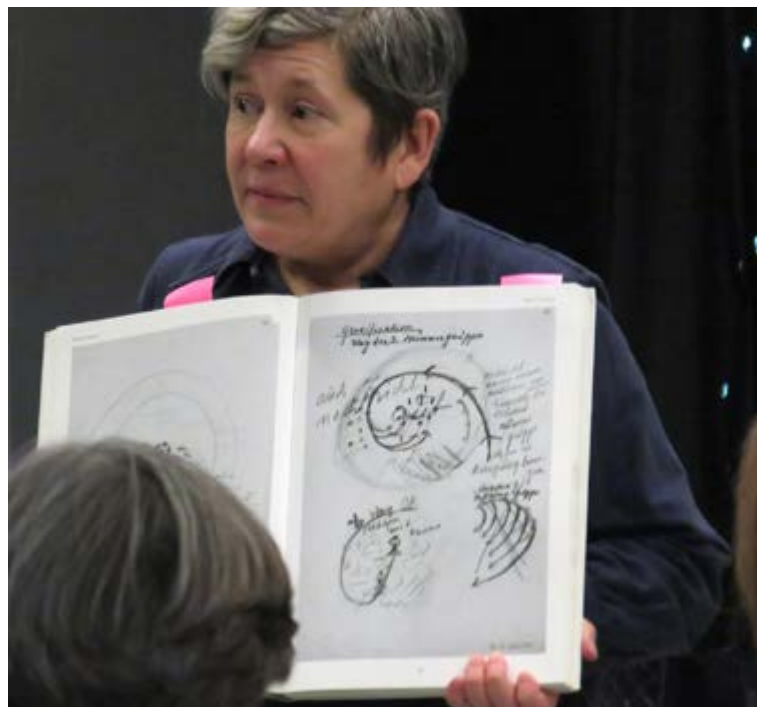


Photo by Janet Harrison



Photo by Janet Harrison

Such an exciting afternoon of movement; indeed, a wonderful day which left me walking back to my car with a big smile on my face and, not for the first time, great gratitude in my heart to God for the gift of Rudolf Laban to the world and to my life, for this was not about making me a more proficient dancer but a better, happier, more balanced and contented person with more to offer the world and the people I encounter in it. Thank you for a wonderful day!

Happy 70th birthday Laban Guild for Movement and Dance!

What a lot of memories as we look back over the years. Sam and I have gained such a lot through our membership of this honourable organisation, made many friends, had stimulating teaching and creative experiences and had a lot of fun. We are deeply appreciative of being given honorary membership.

I first heard about the Guild in 1958 when I was at the Art of Movement Studio but was not actively involved until the mid-1960s when a friend from the West Riding Movement Study Group and a fellow member of Choreos, decided with me to apply to become Graduates of the Laban Guild. We were encouraged to do so by Margaret Dunn. We had to go on study week-ends and answer tough questions to show our knowledge. We rubbed shoulders with the 'big' names in the Laban world and were very impressed. We were thrilled to get our graduate status and I have supported the Guild since then.

In 1967 Geraldine Stephenson choreographed the Guild's *Kaleidoscopia Viva* ably supported by David Henshaw (a fellow member of Choreos). What a thrill to be involved in the creation of the Yorkshire contribution, to rehearse diligently, to tackle the costumes of blow flies, slugs, dragon flowers and to travel to the Albert Hall for the great performance. This was the first of the Albert Hall events we were involved with - the next two were the Laban Guild's contribution within the CCPR where Sam choreographed and directed *Stillness and Stir* - a movement choir to Laban's words spoken by June Petit's son, Sebastian. Then came *Metamorphosis* his choreography to *Eine*

## Susi Thornton Remembers



Photo by Janet Harrison

## Cambridge Movement Choir

Ann Ward

In Cambridge on 21 May, we made dance in a day to Smetana's *The River*.

Participants came from all walks of life and ages ranged from my 7 year old grand daughter to members of Hazel Francomb's U3A group and Maddy Tongue's regular group for older dancers. With my daughter there as well, this was a very special event for me – and the Bedford day on 21st August (see p.2) could be just a special for you. So don't hesitate to bring friends and family members along to take part in this unique experience.

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

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*Kleine Nachtmusik*. It seems apt that we are presenting a new version of this for the Laban Guild summer Course in August. We are very glad that the vacuum left by the ending of L.in.C has been filled by the Guild and wish this 70th anniversary course a good response. Susi has found a new role - cook and bottle washer!

We travelled to Manchester to celebrate Sylvia's and Lisa's birthdays. Sam remembers being told to quicken his step by Valerie Preston Dunlop who was behind him breathing down his neck. We remember also our involvement in Joan Russell's movement Choir to celebrate the 25th anniversary of the Guild. The hall in which it was held rocked as, at one point, so many dancers were moving in unison all beating their feet at the same time. Joan had trained 'leaders' in advance to guide the dancers arriving on the day and this concept of 'leaders' was the inspiration for the Leaders Training Scheme. Sam and I were fortunate to be teachers on that first course at Little Paxton where not only were participants given their dance education, but also looked after and fed. I can still remember Chloe Gardner cooking roast meat in the kitchen of John Rockett's school - delicious. That was the start of many happy opportunities to share Laban's work with people thirsty for this knowledge. We knew that many of the participants wanted to know and experience more and Anna Carlisle and I worked out a thorough Second Stage programme which was piloted in Northern Ireland; another fulfilling experience. How good were those great meetings of the Training Scheme committee with Maggie Semple, Janet Lunn, Sheila McGivering and Jan Fear (now Nicol).

We have seen the ups and downs of the Guild and were present at the period when numbers were dwindling, monies were getting tight, and Margaret Dunn at an AGM asked the question "is there any validity in continuing with the Laban Guild - has it had its day?" This resulted in uproar and surges of promises and determination that

## Good wishes to the Laban Guild for Movement and Dance in their 70th year

*Over the last 40 years I have been a member of a variety of organisations and over these same years my memberships have lapsed ... all but one. I just cannot not be a member of The Laban Guild! Its past, present and future is important and I am delighted that the Guild is celebrating its 70th birthday this year. Congratulations.*

Maggie Semple, OBE, FCGI

*70 years quite extraordinary and inspired by passionate individuals such as Anna Carlisle and Maggie Killingbeck. Janet Lunn, Susi and Sam Thornton, and Janet Whetham, Sheila McGivering ... and others .... Maggie Semple of course ... also worked as a student with the utterly inspirational Walli ... the Guild so close to my heart ... in fact my history ... way back to Lorn Primrose... My warmest wishes and love to you all,*

Dr Scilla Dyke

the Guild must survive and grow. All that are here today will have to decide on whether this has happened. So many organisations today are faced with the problems of recruitment, particularly of younger members, and the Guild has to find ways of marketing itself so that students and those finishing their dance/drama studies want to come to learn more through programmes of education.

The Guild has had to find its way through the dilemma of balancing the history, the need for Laban's philosophy and fundamentals of movement to be kept in focus and passed on, with the need to find its relevance in modern times and the range of movement/dance which is available today. We know that those training to be professional dancers and actors are being given opportunity to explore Laban's movement vocabulary - the Guild is offering courses of training for those in helping professions and teachers. The Laban Movement Project, all members of the Guild, are keeping alive Laban's concept of Layman's Dance. We know it is not easy to get members to book on courses and give their time and energy to dance for a whole Saturday but we have to keep pressing on and encouraging the work. We know that the excellence of the Guild magazine keeps us abreast of what people are doing, thinking and planning.

The Guild has new excitement ahead with its bid for the oral history project. Council is composed of hard working dedicated people and Sam and I thank you all, deeply, for your time and energy. We rejoice in the 70 years of the Guild, and all it has done to keep alive Laban's vision and practise. We give thanks to all those who have contributed so much but who are not with us anymore; they have left their rich legacy.

We wish the Guild well for all its future projects, ideals, visions able to keep and draw in creative, imaginative and focussed people to carry them out. We all need to be proactive for the Guild, not leave it to a dedicated few - what can we all 'gift' to the Guild as a birthday present?

*Sorry that I am not available to welcome you to Trinity Laban. I am delighted to wish you an enjoyable day of celebration. Many congratulations on your 70th year and every good wish for the future.*

Professor Anthony Bowne

*The work of Rudolf Laban has greatly influenced my own choreographic thinking. I wish the Laban Guild well. (taken from his letter of support for the Heritage Lottery Fund bid)*

William Forsythe  
Choreographer

*I was very fortunate to have been, and still am, a student of Laban and proud to be a patron of the Guild. I wish The Laban Guild well. (taken from his letter of support for the Heritage Lottery Fund bid)*

Bernard Hepton  
Actor

### From Gordon Curl, A Celebrant Guild Member

It is with great regret that I was unable to join the 70th Anniversary celebrations in person at this special AGM on April 2nd 2016 at TrinityLABAN. Perhaps I may share with members a few celebratory thoughts, together with my indebtedness to many members of the Guild - past and present.

Celebrations inevitably evoke personal memories and reminiscences - as well as requiring recourse to vital published evidence of Guild activities during the past 70 years. Fortunately, we have the first-hand evidence from a few surviving Members who were there in the early days of the Guild; their memories when shared are pure gold!

There is so much to celebrate in Guild associated activities but I can only highlight a very few of these – both personal experiences and those to be found in 70 years of our precious Guild Magazines- wherein lie the key to the Guild's growth, development, achievements, and multifarious activities; our Magazines provide a rich source of archival celebratory Guild evidence.

I would wish to celebrate with all of you:

\* Past pioneers of our Guild: not least Rudolf von Laban himself, Lisa Ullmann, Sylvia Bodmer, F C Lawrence, Elsie Palmer, Margaret Dunn, Diana Jordan, Marion North, Joan Russell, Veronica Sherborne and Warren Lamb.

\* Present pioneers of our Guild: Ann Hutchinson Guest, Dr Geraldine Stephenson, Walli Meier, Jean Newlove, Sally Archbutt, Dr Valerie Preston Dunlop, Sam and Susi Thornton, Sheila McGivering (one of our venerable Vice-Presidents), Ann Ward (our longstanding Courses Officer).

\* Patrons of our Guild: Sir Walter Bodmer, William Elmhirst, William Forsythe and Bernard Hepton - It will be recalled that William Elmhirst gifted the Art of Movement Studio Addlestone to Lisa Ullmann in 1954.

\* Council Members and Council subcommittees - who over the years have served us so ably - not least when our membership was rising 5000 and when Laban's influence in education was so pervasive.

\* Guild Magazine Producer: Pam Anderton, a self-effacing and indispensable member of our Guild - whose untiring efforts and computer wizardry have brought us the most memorable scripts and images.

\* Magazine Editors, photographers and contributors - all of whom during the past 70 years have regaled us with fascinating material - from Laban Lectures, Interviews, Course Reports, Movement Pattern Analysis, Movement Therapy, Research Papers, Youth Theatre and Dance Reconstructions.



There is yet more to celebrate from the Royal Albert Hall:

No one who was privileged to be present at the spectacular *Kaleidoscopia Viva* presented by the Guild in the RAH in May 1970 will ever forget this event. Rising 500 dancers - from the four corners of UK - held their capacity audience spellbound - and all masterminded and choreographed by our own Geraldine Stephenson.

Yet again, in October 1999, the Guild contributed to the PEAK's Centenary celebrations in the Royal Albert Hall - this time with large-scale twin projection-screens celebrating Rudolf Laban, and, believe it or not, a life-sized icosahedron seen floating down

from the dome into which stepped Janet Lunn who (spotlit in a darkened auditorium) danced a Laban's space harmony scale superbly. This was followed by an equally delightful performance in the arena by over 200 children, youth and adults with specially composed music and colourful costumes - choreographed by Michael Platt. Eileen Rawlings, the PEAK Organiser referred to the Guild's contribution as a 'stunning performance which left the audience cheering and me with shivers of amazement and gratitude ...'. Our own Vice President Sheila McGivering (who raised over £3000 to fund this event) wrote: 'What a superb evening ... There would have been a terrible gap in the programme if the Guild had not been represented'.

We can but celebrate and highlight the visual impact of our Guild Magazines - for the cover designs by the computer-crafting Pam Anderton are exquisite. Just a few of these covers owe their impact to the Suffolk Youth Theatre professional photographer Mike Kwasniak who skilfully captures some dramatic moments in Michael Platt's productions. Mike's images of *Romeo and Juliet* - in a memorable Ipswich Guild Drama week-end in April 2003 - and *A Midsummer Night's Dream* in May 2009, serve to remind us just how powerful Michael's Laban-inspired choreography can be. It has been a great privilege to review these productions in the Guild Magazine over the years.

Celebrating Record-breaking Terms of Office:

We celebrate and congratulate most warmly the record breaking decade of splendid service to the Guild by our President Anna Carlisle MBE and our Chair Maggie Killingbeck. Apart from Laban himself, no-one has served as President for so long and no-one has served the Guild as Chair for so long. Our colleagues have given unstintingly of their skilled time and energies to Guild affairs. We are eternally grateful to them both.



## Overview of the Theoretical Framework

Dance practice without theory is like speaking a language well without knowing how to read, write or analyze its grammar. To do this we first need an alphabet – an agreement linking sounds to meaningful symbols. To write about the movement or to describe a dance, we need an alphabet of movement - an agreement which relates movement to a corresponding concept or symbol.

Laban/Bartenieff Movement Studies (LBMS) differentiates movement into six categories which are all present in every movement: *Body, Space, Shape, Effort, Relationship and Phrasing*. The movement categories give answers to the following questions:

- *Body*: What is moving? (Which parts are moving? Which actions? Which body connections? Which patterns of total body organization?)
- *Space*: Where does the movement go?
- *Effort*: With which energetic quality?
- *Shape*: With which plastic modification?
- *Relationship*: What is the relationship to something / somebody through movement?
- *Phrasing*: In which temporal order?

The peculiarity of each individual movement originates not only from the addition of the different elements, but from their versatile combinations. Furthermore, each movement is colored by the category which stands more in the foreground. There are a number of more detailed aspects within each of these six categories (altogether over sixty) which can be experienced and observed.

An essential part of LBMS is the somatic bodywork of Irmgard Bartenieff. The *Bartenieff Fundamentals* strengthens the body's connections and activates the coordination patterns. Movement principles and themes become conscious and can be experienced through basic exercises and thematic improvisations. Integrating the body through the *Bartenieff Fundamentals* with the practical Laban Movement Studies will in the end enliven the expressiveness of the body. The Laban/Bartenieff Movement Studies provides a practical basis to experience movement, to precisely observe, and to describe and document non-verbal behavior.

## Laban/Bartenieff Movement Studies (LBMS) for Dance

LBMS can be used for any kind of work with movement and dance in the educational, therapeutic or creative sphere. Generally, it can facilitate communication between dance specialists through a common terminology.

For dance teachers, LBMS is useful for establishing good pedagogical lesson structures, for improving verbal guidance skills while teaching movement, and for refining the observation and correction of problems. Laban deliberately did not develop a dance technique because he wanted to encourage the dancer on his/her individual path.

Dance students who work with LBMS get more clarity, coordination and expression in their movement, enhance their creative skills and discover new growth opportunities by identifying movement patterns and personal preferences. Through improved movement observation, complex dance sequences can be perceived faster and with more precision.

For choreographers, LBMS can be a source of inspiration, as it can open up an almost inexhaustible range of variations through experimenting with an existing vocabulary. It can also be used as a tool by which one can consciously develop a

personal style through the synthesis of the various elements.

Dance scholars can use LBMS for precise analysis in relation to their hypotheses. The LBMS terms and the corresponding systematization support the study of movement. One can choose different methods for qualitative and quantitative research and analysis on the macro as well as the micro level. The observation process can then be documented in the different notation options to then be reproduced by other dance scholars.

For dance therapists, LBMS is a reliable structure for detecting the movement repertoire of clients for precise diagnosis and for creating adequate interventions. A client's movement can be described with the parameters of LBMS in an objective way and thus promotes verbal reflection for conscious integration of the experience.

## EUROLAB Certificate Programs

The *European Association of Laban/Bartenieff Movement Studies* (EUROLAB) awards a certificate for the programs at *Basic* and *Advanced* levels. With the *Basic* certificate the acquired knowledge can be applied in one's own professional field. Upon successful completion of the *Advanced* level, graduates acquire the *Certified Laban Movement Analyst (CLMA)*. Since the EUROLAB Program is recognized by the International Somatic Movement Educators and Therapists Association (ISMETA), an alumnus of the EUROLAB program can become a "Registered Somatic Movement Educator" with ISMETA.

EUROLAB, based in Berlin, offers a Certificate Program on *Basic* Level in English in an intensive format: 4 weeks of classes for 2 summers, plus homework (via the internet) throughout the year. The goal of the Certificate Program in LBMS is to acquire the foundations for a holistic understanding of movement, as well as to bring the inner and outer perception of movement in line. Practical movement is always put into a theoretical context, which in turn can only be understood through the movement experience. Through this approach, emerges new relationships and links - a "moving knowledge". The next *Basic* certification starts in the summer of 2017.

Further information:  
EUROLAB Certificate Programs  
Director: Antja Kennedy  
Berlin, Germany  
[programs@laban-bartenieff-berlin.de](mailto:programs@laban-bartenieff-berlin.de)  
[www.laban-bartenieff-berlin.de](http://www.laban-bartenieff-berlin.de)



Laban Guild members interested in Drama may wish to attend the Nonsuch Summer School at which Darren Royston will be using the Laban approach as a thread to link the historical technical classes with reconstructions and creative responses. This year

Nonsuch History & Dance will be offering two parts to their annual summer course. Part One has a saucy dramatic flavour, recreating the medieval Seven Deadly Sins through dance performance. Based on a Spanish text published in 1564, there will be scope to explore historical dances from musical sources as far back as the thirteenth century, such as Royal Estampies, choreographies from the Italian and French Renaissance courts of the fifteenth and sixteenth century, as well as music from seventeenth century England and Spain to honour the combined anniversary of William Shakespeare and Miguel Cervantes. Fun and social enjoyment will be joined with historical research and theatrical presentation, under the direction of Darren Royston, the new chairman of the Early Dance Circle, who you may be familiar with following recent TV and Radio programmes promoting historical dance research.

More intensive study days will form Part Two of the course, with international guest teachers Ana Yepes and Diana

Campó offering classes in Spanish baroque dance. This part can be taken as a weekend course, and will include options to learn castanets and to dance socially in the evenings. Dances will include the *Pavana*, the *Folias*, the *Jacara*, the *Españoleta* using material from Nicolás Rodrigo Noveli *Choreographic figurative, y demonstrativa del Arte de Danzar, En la forma Española*, Madrid, 1708. Interpretation of the dancing steps of this period is based on the treatise *Discursos sobre el arte del danzado* written by Juan de Esquivel Navarro and published in Seville in 1642, the oldest known work on this kind of dance.

The Full Course concludes on the final August bank holiday Monday, and is residential at the Ashville College in Harrogate, North Yorkshire. Linking the two parts on the Friday will be a rather decadent evening of historical speed-dating on the dance floor in the style of a Nineteenth Century ball, recreating a typical pastime when the town welcomed visitors as a highly fashionable spa town. Nonsuch invites you to step onto the dance floor, be you beginner or expert; will you remain virtuous or may you be tempted by the vices on offer during the dance?

More information and provisional timetables can be found at [www.nonsuchdance.co.uk](http://www.nonsuchdance.co.uk) or call Darren Royston on +44 (0) 7702 975 988

## Biographies:

**Darren Royston** (Artistic Director) is an established international choreographer, director, dance consultant in drama and also a specialist in historical dance and movement. He has worked in theatre, musicals, opera, film and television, recently as Dancing Master on the BBC Series *Dancing Cheek to Cheek*. Trained in the Laban system, Darren works with professional actors, dancers and musical theatre performers and is also skilled in training non-dancers. He is Associate Tutor in dance, movement and choreography at RADA, drama representative for the Laban Guild and a member of the International Dance Council for UNESCO.

**Ana Yepes (Guest Tutor)** studied at the Sorbonne in Paris, the conservatories of Madrid and Fontainebleau, the Hague and at the Guildhall in London. A Paris based dancer and choreographer, Ana was born in Spain. She works internationally in opera, ballet, and theatre and teaches Baroque and Renaissance dance. She is a specialist dance teacher in Early Spanish music and dance. She has her

own company Andazas and collaborates with other organisations such as The Royal Opera Covent Garden, L'Opéra National de Paris, la Compañía Nacional de Teatro Clásico de Madrid and the New York City Opera.

**Diana Campó (Guest Tutor)** finished her studies in Dance Pedagogy at the Conservatory of Dance "María de Ávila" of Madrid, and obtained a Masters Degree in Early Modern History at the Autonomous University of Madrid, where currently she is studying for her PhD degree. Specialising in historical dance, she studied with Barbara Sparti, Bruna Gondoni, Denieau François, Marie-Genevieve Massé, Verena Maschat and Maria Jose Ruiz.

**Francisco Vidal (Social Ballroom Dance Instructor)** is studying for a physical education degree at Vigo University, Spain. He is a fully qualified, professional Ballroom Dance teacher and won the Galician Cup in 2007. This led him to compete

at a National and International level, competing regularly in IDSF International Dance competitions and winning the Championship O Porto in Portugal. In 2015, he was awarded an Erasmus Scholarship and studied the Laban system of movement on an internship at the Royal Academy of Dramatic Art.



# Vera Maletic - Tribute

*Janet Goodridge*

My friendship with Vera began in 1954 when we were students together in Adlestone, at The Art of Movement Studio; everyone working or studying there certainly very much appreciated Vera's presence. She was already a well-trained dancer having received a fine introduction to Laban studies from her mother, Ana Maletic, who had known Laban well, and studied with him.

At the Studio, Vera's main focus was on pursuing her interest in Laban studies and, especially, with the opportunity to meet Laban himself. She participated in a range of our classes - I recall she joined a small group of us who were learning the basics of African hand-drumming technique in an informal weekly evening session. Vera's purpose and focus at that time was far distant from her considerable expertise in Yugoslav folk dance. Although she had fine knowledge and repertoire, "my" group was initially frustrated in our enthusiastic attempt to get her to share some of this with us. However, when the summer term began, we were delighted when it was announced that as part of our course, Vera was to introduce us to Yugoslav folk dance. A final memory from those days is of Vera's truly excellent, most patient teaching - one of the line dances was selected to curve its way around the space for

a well-received performance at the end of year Studio Open Day.

It was a most welcome surprise when we found ourselves together again as teaching colleagues at the Studio in the 1960s; I will always remain grateful for Vera's unfailing friendship, support and encouragement both professionally and personally.

\* \* \*

Vera Maletic worked as Faculty member in the Dance Department at Ohio State University, Columbus, Ohio from 1977-2000 where she introduced and developed numerous new courses based on Laban analysis, Space Harmony, and Dance Dynamics. She also initiated several innovative multimedia dance documentation projects, created with a team of collaborators. These projects had a dual purpose - to develop an accessible technology by documenting the work of a choreographer (including an interactive DVD-ROM of the process) and to provide such a prototype for the use of dance professionals.

Laban members represent given regions:  
Scotland, North East, North West and Yorkshire: Bobbie Millar bobbie@bobbieillar.com (as members in these areas increase we will look for further support for Bobbie),  
South East: Susi Thornton susi@thorntonclan.com (given how busy Susi is I know that she would be happy to pass this on to someone else in the South East if a volunteer comes forward),  
London: Maggie Killingbeck M.Killingbeck@ntlworld.com  
West Midlands: Yael Owen-McKenna ynsowen@hotmail.com  
South West: Lydia Everitt lydia.everitt@btinternet.com  
East Midlands: Selina Martin SMartin@LodgeParkAcademy.co.uk  
East: Carol Wallman pcwallmandance@hotmail.co.uk  
Eire and Norther Ireland: Ann Ward annonhols@yahoo.co.uk  
Wales: Rhyan Parry rhyanparry@hotmail.co.uk .

Thank you all. Regional representatives will contact members to introduce themselves, remind members of Guild events, offer to put members in touch with each other with a view to sharing lifts to and from events, invite members to comment on what they would like to see the Guild provide in the regions, what support they can offer the Guild and what feedback members have in relation to the magazine/eflash/current Guild activities. Please make use of regional representatives; they are in place to enable all to make the most of their membership.

Another strategy that is being trialled is our technology strategy. We have recognised the need to align our expectations with Council members' time availability. With this in mind we have agreed to email material for twitter, Facebook, the website and eflash to the technology team on a monthly basis. If members have interesting comments, images, quotes and so on please email them to your regional representative; they will pass them on. Thank you to all for your support with this.

Members will be saddened to know that William Elmhirst a long-time patron of The Guild died at the beginning of March. We send sincere sympathy to his family and friends and our thanks for his extended support. Dr Stuart Hopps has accepted our invitation to become a patron of The Guild. Stuart's early dance training was with Hettie Loman and Sally Archbutt. He trained and taught at the Studio (with Sam Thornton). In America he received an M.F.A. in Choreography when he studied with Bessie Schonberg, Cunningham and Graham and then became assistant director of Scottish Ballet (1971 – 76). He has choreographed for musicals and opera in the West End, for the Royal Shakespeare Company, television, Sadler's Wells, The Metropolitan Opera House, Glyndebourne, Scottish Opera, D'Oyly Carte and film. In addition because of his academic background (he also has a B.A. Honours degree in Linguistics) when he worked with Marion North, Dorothy Madden and Bonnie Bird he was able to help them establish the first B.A. degree in Dance in Europe.

At the AGM members voted for rolling membership. This was an initiative of Janet Harrison our membership secretary – she recognised the need to enhance the convenience of when subscriptions need to be paid. Indeed she continues to explore opportunities to improve the membership database and increase the ease with which members can pay their subscriptions. Council is extremely grateful to Janet; thank you Janet for the initiatives you have introduced to improve members experience of the Laban Guild. Sadly, having given eight years of excellent service to the Guild in this role, Janet is standing down at the next AGM. If any members are interested in becoming membership secretary please contact Louise Douse secretary@labanguild.org.uk now. Janet will be happy to provide the requisite support and guidance in the months leading up to the AGM. Due to Janet's diligence membership matters are efficiently organised such that succession is unlikely to be a problem.

Members may remember mention of twilight sessions designed to meet the needs of individuals who are interested in Laban's work but do not have a lot of time to spare. A drama option is being piloted. Special thanks go to Janet Harrison and Darren Royston for their work on this. Specific Laban concepts could form the content of future

## Dance Leaders Training Course

The members of the Lisburn course in Northern Ireland have now completed their teaching practice and we are more than half way through their course. As usual we had an amazing range of creative dance sessions, with stimuli ranging from flocks of birds to Jackson Pollock paintings and many highly original ideas in between. The students demonstrated that they are really absorbing the Laban principles of movement and are getting to grips with structuring sessions to facilitate the creative work of others.

This course can be run wherever we have enough people to make it financially viable and we have possible venues in Surrey and Hertfordshire, so do register your interest if you would like to know more about a course near you.

## Summer Schools

There will be two Laban based summer schools associated with the Guild this summer; one in Maynooth organised by Kildare County Council, 18 – 22 July, and one run directly by the Laban Guild at Bedford University in Bedford, 19 – 21

developments. If this is something in which you would be interested and you think that there would be sufficient interest in your area please contact your regional representative; Council officers will action.

Having rescued our financial situation when we were experiencing considerable difficulty Pam has now handed over the role of treasurer to Loma Lockie treasurer@labanguild.org.uk . Members were introduced to Loma at the AGM. Whilst Pam will remain in a supportive role the transition processes has been relatively simple and stress-less because, due to Pam's thoroughness, the documentation is in good order. On behalf of members I would like to thank Pam for her invaluable support with our accounts; we would have struggled without her. I am delighted that Pam will have one less thing to worry about; the website and the magazine are huge undertakings especially in this increasingly media savvy world! Thank you Pam.

As members will be aware this year The Laban Guild's Movement Dance and Drama magazine is revisiting articles from the last seven decades in recognition of its 70<sup>th</sup> year. In re-engaging with our roots re-reading these articles offers inspiration for the future. Indeed the sense in which Laban's work offers the potential to extend knowledge, skills and understanding across a wide range of life experiences is wholly galvanising. As ever grateful thanks go to Clare Lidbury and Pam Anderton for their expertise in editing and producing the magazine.

On behalf of members I would like to thank all Council officers for their commitment to the work of the Guild. Given the demands of contemporary life their support is invaluable; thank you all. If you are inspired by the potential of Laban's work please consider joining us - currently we have one vacancy on Council. In particular if you have experience in obtaining sponsorship and/or fundraising we would be delighted to hear from you. To express interest please contact Louise Douse, the Guild's secretary secretary@labanguild.org.uk Indeed any members who would like to become involved with our sub committees, regional representation or other aspects of the Guild's work are advised to contact Louise.

# Training Committee Report

*Ann Ward*

August. Building on last year's highly successful summer school in Bedford, this year's tutors again include Anna Carlisle and Cathy Washbrooke and will introduce Ailish Claffey, leading a strand focussing on performance. Ailish is a highly experienced practitioner and has joined our tutoring team for the CDLC. Further details can be seen elsewhere in the magazine and on our website: www.labanguild.org.uk.

## Further Training

We know that once people are hooked on Laban work they just want more and we are planning to extend our provision for further training. Please register your interest if you would like more information.

For information on any of the above or any aspect of training, please contact Ann Ward at [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

Training Committee: Janet Lunn (Chair), Noeleen McGrath, Louise Costelloe, Sheila McGivering, Ann Ward.



Basic movements of *Yangge Dance* from North East China  
 notated by Madame Dai Ai-Lian

The image displays six distinct Yangge dance steps, each with its own notation and visual representation. The steps are arranged in two columns and three rows. Each diagram includes a 2/4 time signature, a central notation grid with various symbols (circles, crosses, arrows), and side-view illustrations of the dancer's feet and arms.

- 前踢步 (交替花)**: The first diagram in the top-left, showing a sequence of alternating steps.
- 前踢步 (小五花)**: The second diagram in the top-right, featuring a 'small five-petal flower' pattern.
- 前踢步 (双臂花)**: The third diagram in the middle-left, involving both arms in the pattern.
- 前踢步 (蝴蝶花)**: The fourth diagram in the middle-right, characterized by a 'butterfly flower' motif.
- 前踢步 (蚌壳花)**: The fifth diagram in the bottom-left, resembling a 'clam shell flower' pattern.
- 前踢步 (片花)**: The sixth diagram in the bottom-right, showing a 'slice flower' pattern.