

# *Movement, Dance & Drama*



***The Duchess***

*Oil on Gesso Panel*

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## Late News

It is with great sadness that we have recently learned of the death of Rene Sakula, who trained at the Laban Art of Movement Studio in 1966 having previously attended many summer courses with Laban and Lisa Ullmann. There will be an obituary in the June issue; if anyone would like to contribute to this please contact the editor.

### Cover Images

Paintings by artist Jack Bullen inspired by the spatial harmony work of Rudolf Laban

See *Movement Dance & Drama* Autumn 2014 - Jack Bullen Interview by Anna Carlisle  
<https://labanguildinternational.org.uk/articles-from-past-issues/>

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## Editorial

Marion North's article from 2012 is reproduced here as a timely reminder of Laban's contribution to movement analysis. His work has been taken in many directions and it would be good to hear from any of you who are using his theories/work in your practice – whatever that might be. Maggie Killingbeck's report on the 2022 Foundation Course in Laban Studies confirms that there is still interest in learning about his work.

Elsewhere in the magazine you will find information of forthcoming events, most notably the zoom meeting for subscribers. It is a chance for you to have your say on what you would like the magazine to cover or perhaps suggest a contribution you might make: I look forward to seeing you there.

## Zoom Meeting for Subscribers

The Trustees are planning a zoom meeting for subscribers on Saturday April 29<sup>th</sup>, 2023, at 11am UK time (please note the change of date). Subscribers are encouraged to get in touch with suggestions for any points to discuss – eg: What are the Trustees doing well? What could we do better? – or with ideas for how they might like to be involved. This is an opportunity for subscribers to make a contribution to Laban Guild International, so do please register your intention to attend and send your suggestions for discussion points by emailing [trustees@labanguildinternational.org.uk](mailto:trustees@labanguildinternational.org.uk)

## Dartington in the 1930s

Clare Lidbury

Monica Bohm-Duchen, Creative Director and initiator of the 2019/20 Insiders/Outsiders Festival, is organising an informal online symposium, almost certainly on Friday 20 and Saturday 21 October 2023, focussing on the dance activities at Dartington during the 1930s. This of course includes the work of Kurt Jooss and the Ballets Jooss, Sigurd Leeder and the Jooss Leeder School of Dance, the work of Lisa Ullmann, and Rudolf Laban's contribution after his arrival there in 1938. We will be including more information in the magazine when dates and speakers are confirmed but, in the meantime, do put this date in your diary.

The website for the festival <https://insidersoutsidersfestival.org> has a mass of resources on the many refugee dancers, musicians, artists, photographers, writers, architects, designers, and actors as well as art historians, dealers and publishers who, in fleeing

The Trustees continue to meet regularly by Zoom. We discuss, for example, current Hub activities and explore ideas for other potential Hubs, applications for financial support for Laban-related activities, and keep abreast of Laban work offered by other organisations. If there is anything to which you wish to draw the attention of the Trustees, please get in contact using [trustees@labanguildinternational.org.uk](mailto:trustees@labanguildinternational.org.uk)

Nazi-dominated Europe in the 1930s, contributed so greatly to British culture. In 2020 the festival went on-line and there are many recordings of lectures and discussions available on the website, including 'Rudolf von Laban, Reactionary Modernist', see <https://www.youtube.com/watch?v=VIHYVMHxSCQ>

Other useful work on this period at Dartington can be found in Lorraine Nicolas' *Dancing in Utopia: Dartington Hall and Its Dancers* (Dance Books, 2007) and Ann Hutchinson Guest's "The Jooss Leeder School at Dartington" in *Dance Chronicle* (2006, vol. 29, no. 2, pp. 161-194) while Michael Young's *The Elmhursts of Dartington* (Dartington Hall Trust, 1996) gives a masterly overview of the founders of Dartington. An early recording of Sigurd Leeder's *Danse Macabre*, created for students at the Jooss Leeder School in 1935, is available here <https://vimeo.com/321471404>

## Dimensions of Laban's Contribution to Movement Analysis

Dr Marion North



*Fifty years ago (1973) Marion North, on Lisa Ullmann's retirement, became principle of the Art of Movement Centre. During her tenure the institution changed both its name – to Laban Centre for Movement and Dance – and its location – from Addlestone in Surrey to south east London, but more importantly it became an internationally renowned centre for dance training and research. By the time she retired in 2003 the centre had moved to the award-winning Laban Building in Creekside and was soon to merge with Trinity College to become the Trinity Laban Conservatoire for Music and Dance (see <https://www.trinitylaban.ac.uk/about-us/history/marion-north/> )*

*Here we reproduce Dr North's article on Laban's contribution to movement analysis and her particular interest in child development.*

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<sup>1</sup> 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".<sup>2</sup>

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".<sup>3</sup>

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 <sup>4</sup> 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" <sup>5</sup> 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"<sup>6</sup> 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'.<sup>7</sup>

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<sup>8</sup> (as necessary in Price's theory of consciousness) or the relatively simple cross plains<sup>9</sup> (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 Schoichtel<sup>10</sup> 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<sup>11</sup> 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<sup>12</sup> 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<sup>13</sup> 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<sup>14</sup> "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

# Foundation Course in Laban Studies 2022

## Tutor Report

Maggie Killingbeck

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 Sezchely 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".<sup>15</sup> 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<sup>16</sup> 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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### The Virtual Context

The second year of this virtual version of the Foundation Course in Laban Studies attracted seven mid-career professionals from movement fields concerned with teaching (in both formal and community settings), drama, therapy and movement direction. As last year the group appeared to be genuinely interested in Laban's work and keen to use new learning to inform their practice. They were wholly comfortable with the virtual environment; indeed it enabled attendance, for two were based in Ireland, one in France, another in Germany and the remainder in the UK. The group worked with focus throughout each of the four-hour sessions and did not appear to feel that their learning was compromised by the remote delivery. Where there were issues (for example, the link went down for twenty minutes on the first morning) there was a general feeling that the advantages significantly outweighed the disadvantages - student feedback, citing professional and domestic commitments, stressed the increased accessibility of the course as a result of technology. Also, they felt that it offered greater inclusivity by meeting more diverse needs.

The use of breakout rooms for pinning, spotlighting, viewing professional excerpts, observation, discussion, use of props and furniture helped to convey the significant concepts but, as last year, work on relationships was challenging. Not being in the room with the participants and therefore unable to respond to snippets of conversation, early responses to tasks, evidence of individual needs and so on will always be a problem in teaching a course of this nature. Given the size of the group however, the fact that this was the second year of teaching the course virtually and the increased take up of tutorial opportunities, as the tutor, I felt that I was able to get to know the group as individuals, prepare more appropriately and support participants in a more targeted manner. Additionally, the group seemed more inclined to question which facilitated the learning of all.

Although not as bad as last year, but nonetheless challenging, some participants had limited dancing space in which to explore concepts and embody burgeoning understanding, however I

think that this was a problem for me more than the participants. Having said that, I think that the performance and composition assessment outcomes of some students were compromised.

Despite these challenges it is gratifying to be able to offer a course that is not prohibitively expensive and has the potential to include all interested parties regardless of their location

### The Course

As last year I was happy with the form and content of the course. This year, in order to avoid the Christmas period, the course started in the first week of September which appeared to be satisfactory for all. Inevitably there were some absences so I recorded missed sessions, made the link available for a week following the session and offered catch up tutorials. Despite this, two participants failed to attend 90% of the course (a course requirement). Those who have not completed have been advised of the proposed dates for next year's course and invited to attend missed sessions.

This year also we had one participant who, due to health issues, was unable to sustain physical activity but attended all sessions. Although she was not awarded a certificate, she was extremely enthusiastic about the course and recognised the value of listening, watching, questioning, answering and on occasion directing the work of others; inclusivity is something to think about going forward.

### Assessment

As last year I was pleased with the assignment tasks; they address performance, composition, appreciation and reflection, concepts central to contemporary dance practice. In addition, the 50/50 split between theory and practice meets the needs of a range of learning styles particularly given that the appreciation task could be submitted as a spoken word recording. The group valued viewing excerpts of professional dance. They commented on how it expanded their knowledge of the range of practice that identifies as dance. This year participants were asked to submit their appreciation task on film. These were time limited

and enabled the second marker and I to return to the presentations in our discussions. It enabled a fuller and more accurate recognition of what had been achieved. Moreover, this modification allowed more course teaching time.

It was invaluable to have a second marker to validate outcomes and review the course. Indeed, the second marker (Carol Wallmann) felt that the format of the course worked well for the diverse nature of the participants. She commented that video exemplars of good assessment outcomes could be a useful development. (I have gained permission to share the work of a student whose assessment submissions were particularly successful.) Also, the cross marker felt that the participants could benefit from the opportunity to work together more although group work in breakout rooms is an element in every session.

### Participant feedback

As a whole the group felt that the course exceeded their expectations (excellent value for money). They were especially appreciative of the depth of

knowledge gained (a rich learning experience). They recognised the extensive tool kit to which they had been given access and looked forward to applying it to their own practice. The incremental approach, analysis of professional works, assessment tasks, group work and support were all valued elements of the course. Interestingly, the recordings made for absentees were appreciated by the whole group. Indeed, they would have liked the recordings to be made available throughout the course, so storing 9 x 4-hour recordings for four months could be explored if the course is to run in 2023. Individual participants would have liked a longer course and one needed more support (physical resources) with space (a completely new concept for her). There was mention of a one day in person session although the challenges of cost and availability was acknowledged. Overall, the timing of the course was considered appropriate (one participant would have preferred the summer term and a later start). Encouragingly, amongst the participants, the course has initiated significant interest in Laban's work.

## Hub Reports

### Well-Being Hub - Rowenna Mortimer

This is a stimulating group that meets on-line. There is a steady core of four people with two to four others who attend when they can. We come from England, Scotland and Austria. We do not have an agenda, unless it has been planned for a future meeting, but we free wheel on aspects of the arts that interest us.

Different members of the group have led practical work, which is always most enjoyable. We also share about our work which includes working in an orphanage in Austria, students in Russia, further education college work and free-lance work, and making music. We also share what we are reading.

The main topics we have explored are movement, music, drama, and art. This last meeting the Vagus Nerve and Polyvagal Theory were brought into our discussions. We are fortunate that the people in the group are all experienced in their fields, so the discussions are rich and meaningful. We are all on

the same page when it comes to the importance of the arts for well-being and grieve the difficulty that members of the arts community are having in this present climate.

### Movement Choir Hub – Susi Thornton

The Movement Choir Hub LMCP is in preparation for their Water Dance piece to be performed in Cambridge at the Dance in Action Festival run by Naz Yeni. We have a group led by Hazel Francombe in Cambridge, a group led by Maggie Killingbeck in Hitchin and a tiny group composed of Janet Lunn, Catherine Butler and Susi Thornton all coming together to dance about the desecration of the Chalk Streams in the Hitchin area. We hope to work further on this and film it for the Global Water Dance movement in June.

## Subscribers' Classes

### Adult Movement and Dance in Belfast

Contact: **Brenda McKee**

Email: [brendamckee@btinternet.com](mailto:brendamckee@btinternet.com)

### Weekly Drop in Classes

Led by **Viv Bridson**

Every Sunday at The Place (16 Flaxman Terrace WC1) from 12.00 – 13.30.

The class is for those who are trained or would like to be dancers, actors or performance artists. Viv does not teach Laban theory, rather, in the tradition of Jooss and Sigurd Leeder who developed their professional training from Laban principles, she uses her knowledge to structure the class and the material.

£9.00, concs £7.00, unwaged £5.00 – pay in Studio

Contact: [danceprojects@btinternet.com](mailto:danceprojects@btinternet.com)

### Weekly Workshops

Led by **Jenny Frankel**

Taking place on Tuesdays from 12 noon to 1pm at the Primrose Hill Community Centre, 29 Hopkinsons Place, Fitzroy Road, London NW1 8TN

Fee: £10 per workshop

Contact: 07970 536643

Email: [jennyfrankel.laban@gmail.com](mailto:jennyfrankel.laban@gmail.com)

### Movement workshops for musicians

Facilitated by **Alexandra Baybutt**

**One to one bespoke movement coaching** (<https://alexandrabaybutt.us17.list-manage.com/track/click?u=7af725bbcc79827225a22e6a9&id=5959043b6e&e=0283ccaf58>) and research continues: clients see me online and in person for a range of questions and interests.

### Dramaturgy

'DJ Whimsy or what will the climate be like?'

Alexandra Baybutt is working with choreographer Tania Soubry (<https://alexandrabaybutt.us17.list-manage.com/track/click?u=7af725bbcc79827225a22e6a9&id=24bba01b87&e=0283ccaf58>) on her latest creation, premiering later this year and with a London date: 24 April 2023

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Please contact:

[magazine@labanguildinternational.org.uk](mailto:magazine@labanguildinternational.org.uk)



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### Zoom sessions with Anneliese Monika Koch

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"Behind the visible, behind outer events, lives a hidden force, almost lost, hidden deep within ourselves a forgotten landscape reveals itself and within it we find a dance poem" – Laban

You are warmly invited to join us for a virtual celebration of Life through the Art of Movement. We will dance, improvise and create, guided by the poetical expression of our internal truth, our hopes, visions and dreams. Suitable for beginners and advanced students. First session free. Then £5 per week on Zoom.

Contact: [movementatelier@gmail.com](mailto:movementatelier@gmail.com)



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