

The

LABAN CENTENARY SYMPOSIUM

Report

1979



EDITOR: ALAN SALTER

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Typescript: Ellen Dudson
Photographs: Gerry Lidstone

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Rudolf Laban
(1879-1958)



Model
presented to
eminent
colleagues
Sculptor,
Willi Soukop
(donation,
Elmgrant
Trust)



Allison Jablonko, Nina Gersholowitz



Patricio Bunster, Bonnie Bird (Co-Director)



Murray Louis

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FOREWORD

by

Peter Brinson

It is right that those who celebrate and acknowledge the work of Rudolf Laban should come not only from the legacy and institutions which Laban left behind but from a wide range of other experience which has felt his influence. My own background is a mixture of classical ballet, adult education and teaching and writing about dance at tertiary level. This, perhaps, is one of two possible reasons why I am contributing this foreword, based on a short speech to the Laban Centenary Dinner on July 24, 1979. Marion North and the Laban Centre, after all, have been foremost in the oecumenical movement which exists now in dance - everyone (well, nearly everyone!) speaking to everyone else. Second, it has fallen to me at the Gulbenkian Foundation over the last four years to be chairman and writer of a national study of dance education and training. During these years I have been brought into contact with almost every kind of dance in Britain. Among other things this has given me a realisation of the enormous importance and significance of the work of Laban, touching every field of movement and accepted now, of course, with a universality testified by the representatives of 40 nations gathered for this symposium.

Laban, though, would be the first to argue a need to look forward rather than back in celebrating his achievement. In doing so, our start point will need to be the considerable change of climate which has affected dance education and training in Britain during the last few years. So far as the Laban Centre is concerned this change is symbolised by the decision to move to the Goldsmiths' campus. I think that this was a very courageous decision and absolutely right, but it was a move into the eye of the storm, into a geographical area full of social and ethnic problems. It marked, too, an alliance struck with a special kind of intellectual institution, which Goldsmiths is, enormously enriching already the work of the Centre. In the academic field one can see the diversity of courses, the diversity of studies, which has followed from that move and which Marion and her colleagues have inspired, including the first BA(Hons) course in dance in this country. Here I am red faced before our American colleagues because we are so far behind what they have done. Nevertheless we are catching up, and we shall take our place alongside them. Dance studies are developing not only at the Laban Centre but, in different ways, at Leeds University, the Queen's University, Belfast, and other universities as well as a number of polytechnics and colleges of higher education. In time, to paraphrase a famous Chinese leader of our time, these will produce many hundred blooms.

Why are these dance developments so important just now in our country? Dance is a test case in two ways. First of all dance challenges conceptions of the nature of knowledge. We point out, in the opening words of our report, that dance is a discipline which is part of the history of human movement, part of the history

of human culture, and part of the history of human communication. It demonstrates that knowledge is much, much more than what is recorded in the written word. This leads me to my second reflection. Dance challenges the purpose of education at all levels and at all ages. Education cannot be only for work as our Prime Minister has seemed to indicate. It should not be confined to the 3 R's, but should embrace a fourth R which is "ARTS". Education is for life, for work, for leisure and the pursuit of happiness. This, if I can be controversial for a moment, is the fundamental controversy behind the present cuts. There is a trend now towards a meaner conception of education against which we should be prepared to fight.

Dance, so long discounted in education, becomes a test case precisely because it is discounted. If dance can win, then everybody else can win! Therefore we postulate the need today for a voice as well as a heart so that dance can speak out and speak bravely and speak courageously to win an equal place alongside all the other subjects in the curriculum. If we achieve this, let's not be unaware of the implications. If we win, we change the nature of education. If this seems rather a lot to place upon the Laban Centre, and all the other centres, and all their faculties and staffs, let me remind you that Molière, 350 years or so ago, actually placed much more responsibility on the back of dance. In *Le Bourgeois Gentilhomme*, he pointed out that "all the ills of mankind, all the tragic misfortunes which fill the history books, all the political blunders, and all the failures of great commanders have arisen merely because of their lack of skill at dancing. When a man has been guilty of a mistake either in ordering his own affairs or in directing those of the state or in commanding an army, do we not always say so and so has made a "false step" in this affair? And can making a false step derive from anything but lack of skill in dancing?" In the next hundred years we are not into making "false steps". We are into correcting "false steps". Above all, we are into CREATING NEW ONES!

INTRODUCTION

by

Bonnie Bird and Marion North

Directors of the Centenary School and Symposium

Although we began to prepare for the 1979 annual Laban Centre Summer School during the Autumn of 1977, we were already aware of the importance of the Centenary of Laban's birth, and excitement for this celebratory event soon spread amongst all the people concerned with it.

We invited a number of our colleagues from the Laban Centre, from Goldsmiths' College and from the dance field generally to serve on a planning committee to help formulate an international symposium which the Centre would sponsor and which would effectively honour Laban's unique contribution to the world of dance and movement. Initially, we had no idea of what events would take place, nor how we would organise this enormous meeting which was to involve so many people who had been influenced by Laban's ideas. It became more and more obvious that the range of Laban's work, the extent of his influence, and the repercussions of his ideas and imaginative concepts were breathtaking.

The planning committee met at regular intervals: sometimes the whole committee, sometimes only a few members could meet. Ideas were juggled about and, in the curious manner which seems to be the way in which creative ideas come to fruition, actual practical steps were taken, trying always to tailor good ideas to non-existent budgets.

By the Spring of 1978 a plan had emerged. We would concentrate on two major events. First, the expansion of our Summer School to make it a special Centenary event. We needed to find a way to celebrate Laban's work, to show his influences on dance, to push forward another stage in our dance experiences for all the participants in 1979.

Who had been influenced by Laban? No one can truly know all the effects of such a man but we see some direct lines of development of his work such as Leeder, Jooss, Wigman, Holm. Yes! that would be the way - a younger practising artist from one of these influences. And so Murray Louis came! Murray Louis's fame as a dancer and choreographer does not rest solely on his training, but on his personal ability and creative energy, which transformed what he learned so that he has made new and original progress from the stimulus of this material and from his experiences.

Mr. Louis was a logical first choice, for his own background of training had stemmed from Laban. Alwin Nikolais, his teacher, was trained by Hanya Holm, who was in turn trained by Mary Wigman (an early pupil of

Laban) and sent by Wigman in the early 30's to found a New York branch of the Wigman school. Added to this was his reputation throughout the U.S.A. and Europe as a superb choreographer, performer and teacher. The fact that he and his Company would be performing in late June '79 as a guest Company during Nureyev's annual London season at the Coliseum, enhanced the practicality of the project.

The immediate interest of the Rockefeller Foundation in the Project and their willingness to make a substantial contribution directly to the Murray Louis Company (provided an equal amount were given on this side of the Atlantic) was heartening. The Gulbenkian Foundation responded to our proposal by agreeing to fund the tuition fees, accommodation and other specific costs necessary for 24 dancers, selected through audition, to participate in the project.

Laban himself would have been delighted with the gathering of students young and old, teachers and artists. The richness of range and style of movement and dance was a tribute to his ideas. He never wanted or aimed for a style of dance called 'Laban' - certainly not a technique such as Graham, Cunningham or Leeder. He was more concerned with fundamental ideas, ways of recording and understanding human movement and behaviour and therefore dance. The fact that a style became associated with 'Central European' dance and his name, was more a matter of time and circumstance, than a devised style development, although 'good practice' of dance in the form of exercises in space and effort was taught by him.

Murray Louis and his dancers taught throughout the two weeks with verve, excitement, energy and sensitivity. Bessie Schonberg gave her special contribution to Composition course; Marcia Seigel gave special classes in Dance Criticism and Dance & Movement Style. Other classes - in Technique, Choreography, Dance Analysis, Music for Dance, Labanotation and Repertory, Sociology of Dance - were the responsibility of Laban Centre teachers (Bonnie Bird, Christopher Benstead, Peter Brinson, Peter Curtis, Cathi Gorman, Els Grelinger, Mary Pat Henry, Jean Jarrell, Pat Mackenzie, Dorothy Madden, Walli Meier, Simone Michelle, Marion North, Valerie Preston-Dunlop, Charles Yarwood, Jacob Zelinger).

The two weeks flew past and everyone was aware of the Symposium to follow. Many students stayed on for this special event, and by so doing met the other participants from all over the world. Dance was alive and flourishing; and we look forward to the next Summer School gathering at the Laban Centre in the summer of 1980.

The second event was to be the sponsorship of the first international symposium to be focussed around Laban's work. It was planned for the week following the Summer School. The dates were fixed, the Summer School was to be held from July 10th to 20th and the Symposium from July 23rd to 27th. A call for papers and special presentations for the Symposium were sent worldwide to every Centre, Institution, Organisation and individual known to the planning committee to be involved in teaching, conducting, researching, sponsoring specialised training, or in performance activities which in some way related to Laban's contribution to dance, notation, or the study of human movement behaviour.

In response to the invitation we had made, papers began to come in during the Summer of 1978 and this continued until late Spring 1979. As a result, over 60 presentations were made, with both presenters and participants paying their own expenses for the Symposium. Early efforts to find funds to underwrite some kind of honorarium for key presenters were unsuccessful. The only recompense the Planning Committee could offer presenters was to waive the conference fee itself. International professional meetings rarely cover their costs, and the Symposium was no exception. As the institution which Laban helped to found, and which bears his name, the Centenary celebrations were our responsibility - we soothed our reeling senses with the thought that at least we would have a hundred years before the next big birthday rolled around.

From the outset of the Planning Committee's discussion it was agreed that we would publish the Proceedings of the Centenary Celebration events. It is our pleasant task as Directors to write these words for that publication. Alan Salter, Senior Lecturer in the University of London Goldsmiths' College Dance Department, consented to serve as editor for the report.

It is our hope for those of you who attended the Summer School and/or the Symposium that some of the excitement of those events is caught in this publication. For those of you who were not there, we hope that something of the global spread of Laban's influence and impact as a unique thinker, creator and contributor to dance as a life form and an art form will be communicated, something of how much there was and is to celebrate.

The planning, organising and presenting of all the parts of the Centenary events involved all our faculty, administrative staff and many of our students to some degree or another over the past year. We are especially grateful to our Planning Committee colleagues for their guidance and help. The support both practical and moral from colleagues around the world assured us that interest was international.

We thank you all!

Outline Programme of the Symposium

Monday 23 July Informal Reception; participants welcomed by Marion North.

Tuesday 24 July Symposium Opening by Marion North and Bonnie Bird as Directors.

Introductory Survey by Lisa Ullmann and an Historical Panel with herself, Irmgard Bartenieff, Sylvia Bodmer and Sigurd Leeder.

Opening Papers.

"Danse Macabre", reconstruction of the work by Sigurd Leeder.

Buffet Banquet:-

Addresses were given by Richard Hoggart, Warden of Goldsmiths' College, and by Peter Brinson.

Memorial sculptures by Willi Soukop were presented to the following distinguished associates of Laban:

Irmgard Bartenieff, Sylvia Bodmer, Martin Gleisner (in abs.), Charles Lawrence (in abs.), Sigurd Leeder, Lisa Ullmann; and Peter Cox on behalf of Dartington,

the presenters being Bonnie Bird, Marion North, Veronica Sherborne, Valerie Preston-Dunlop, Simone Michelle, Marion North, respectively.

Tributes were paid to:

Juana de Laban, Kurt Jooss, Albrecht Knust

by Lisa Ullmann, Ann Hutchinson-Guest and Roderyk Lange respectively.

Wednesday 25 July Classes, demonstrations, papers and reports.

Thursday 26 July Classes, demonstrations, papers and reports.

Panel in tribute to Kurt Jooss, chaired by Marcia Siegel, with Patricio Bunster, Ann Hutchinson-Guest, Sigurd Leeder, Anna Markard, Simone Michelle, Joan Turner and Lisa Ullmann.

Friday 27 July Classes, demonstrations, papers and reports.

Symposium Summary and Closure with the Directors and Conference Reporters (Elma Casson and Alan Salter).

The Organisation of the Symposium

Directors: Marion North and Bonnie Bird

Members of the Consultative Committee included:

Mollie Davies, Margaret Dunn, Felix Greene, Patricial Howell, Warren Lamb, Simone Michelle, Alan Salter, Geraldine Stephenson.

Executive Officers included:

Sue Davies (programme co-ordinator), Michael Kobayashi (programme co-ordinator), Sarah Lattimore (asst. to directors), Peggy Mason (exhibition organisation), Jane Wells (asst. to consultative committee), Charlie Yarwood (media resources).

Editor's Note

The centenary of Rudolf Laban's birth stimulated celebratory events that reflected his widespread influence. The Laban Centre in London embarked on a programme with several aspects - publications, an extended summer school of dance and the Centenary Symposium itself.

This Report summarises that last event, which included, beside a variety of classes, reports and research papers, commemorative tributes to eminent associates of Laban. Much of value lay in the opportunity for informal exchanges and in the reports of expertise and resources. The art of dance was perhaps under-represented, but that largely because of the symposium's conjunction to the Summer School. Some comments on the latter included in the Introduction by the Symposium Directors may therefore indicate the proper balance.

The selection of papers, particularly in such an open conference with no predetermined keynote addresses, was obviously a fairly impossible task for the directors and myself to do adequately, even with advice. Contingent factors were, for example, the financial limits on the scope of the publication and the preclusion through simultaneous publication elsewhere of some excellent papers. The selection is therefore essentially just one attempt to represent the range and extent of the work contributed. I hope the papers given here are not only of value and interest in themselves but also convey something of the variety and flavour of the symposium.

The commentaries are intended to support this, their authors being asked to comment, in the light of symposium presentations and discussion, on some areas to which Laban's ideas and practice have contributed. The balance of papers illustrates the particular interest shown in relating movement and dance to the human condition and to remedial applications.

For readers who may not be thoroughly familiar with this area, it should perhaps be said that development has created some differences of terminology and practice. These have not been ironed out: indeed, the papers are substantially as presented. Their unity lies not only in a common source but also, hopefully, in a certain community of spirit and outlook.

Special occasions included an historical panel concerned with Rudolf Laban himself, a demonstration of Sigurd Leeder's technique and choreography and a panel in tribute to Kurt Jooss. Distinguished speakers included Richard Hoggart, Warden of Goldsmiths' College, and Peter Brinson, who also undertook to write a Foreword to this volume.

A.S.

Centenary Exhibition

Included were valuable contributions as follows:

Gerard Bagley - loan of photographs
Martin Gleisner - donation of archival material
Ann Hutchinson-Guest - loan of photographic display
Roderyk Lange - donation of books
Sigurd Leeder - loan of scores and books
Hettie Loman - loan of photographs and programmes
MacDonald & Evans Ltd. - donation & loan of photographs and books
Movement Notation Society (Israel) - donation of books
Lisa Ullmann - donation of original Laban sketches
Zagreb Institute (Yugoslavia) - donation of photographs



Hettie Loman,
Sylvia Bodmer,
Gerard Bagley



Sigurd Leeder,
Irmgard Bartenieff,
Peter Cox,
Ann Hutchinson Guest



Simone Michelle, Sigurd Leeder, Anna Jooss Markard, Lisa Ullmann, Marcia Siegel,
Ann Hutchinson Guest, Joan Grant, Patricio Bunster



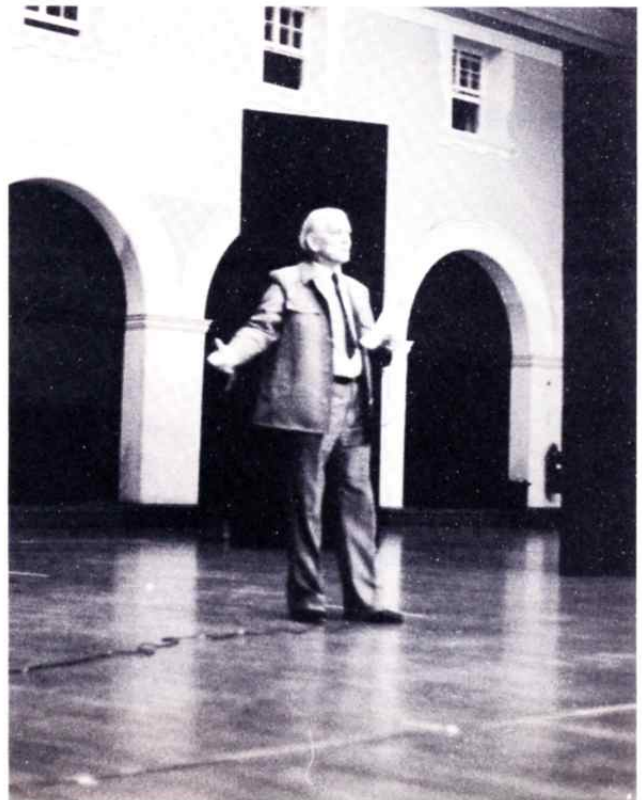
(above left) Julianna Lau, a student member,
John Blacking

(above right) Amos Hetz, Selma Odom

(left) Lucy Venable

(below left) Murray Louis, Marion North (Co-Director)

(below right) Sigurd Leeder



HISTORICAL AND BIOGRAPHICAL CONSIDERATIONS

Margaret Dunn

A commentary written under this title has been no easy task. To select, not only from the papers read, but also from the discussions and conversations that went on between people who knew Laban personally has meant, inevitably, that much has had to be omitted. However, from a host of impressions, certain of them seem to stand out and these are now recorded.

"Who was the man Laban?". This was a question put to the historical panel on the first morning. John Hodgson had asked himself the same question when he embarked on his biography of Laban and so he began his search for an answer by visiting Bratislava, Laban's birthplace, to try to sense something of the atmosphere and the influences which surrounded him as a child. He was born into a family of soldiers and diplomats during the days of the Austro-Hungarian empire and it was assumed that his career would follow that of his father but, as Lisa Ullmann reminded us, he abandoned that and with it the financial support of his family and went to Paris in 1900. There, thrown into the big city, he had to live on his own resources but it was a period of considerable growth for him. He read widely, he learned music notation, he studied physiology and anatomy and the physical movement of the human body and he met, amongst many other artists of that exciting period, a pupil of Delsarte through whom he became acquainted with the latter's theories. This break from his home background to independence and his avid interest in people and the world in which he lived gives some indication of the make-up of the man. John Hodgson spoke of him as being not one man but a hundred, each having his own sphere and problems; a man who touched on many great movements in history, who lived through two world wars in each of which he lost all his possessions, and for a time his health. Peter Cox described his first meeting with him soon after he came to England as a refugee from the Hitler regime. "He was", Peter Cox said, "thin and emaciated, huddled in what seemed an enormous raincoat and a mere shadow of the man I later came to know". Yet, as John explained, he started again on his several careers and, at the age of 60, he added to them the role of adviser on boiler making in Huddersfield! A series of photographs spanning his life was shown and it presented to us in visual form, his many different images and revealed a man of remarkable character.

The people who knew Laban spoke of his magnetic personality and the life and energy he gave to them. John Hodgson described his visit to East Berlin to meet a former dancer of the State Opera House, Rita Sabatha. She was elderly, very ill and in great pain but at the mention of the name Laban, she agreed to an interview. When John arrived, it was she who opened the door and with great excitement cried "Laban!" She had had, it appeared, a miracle cure, and after that visit she lived on the memory of Laban for some years!

Mary Wigman, also a sick woman when John met her, was most willing to talk of Laban. She described her first meeting with him when, after many setbacks she came to him as he taught at his summer school. He asked her brusquely "What do you want?" and added "There is a bush there, go behind, change and come and start." At that moment, she recorded, she felt she had come home and it was the beginning of her life's work in dance and, too, of an attraction to him as a man, an attraction which she shared with most other women who met him. It seems that he enjoyed immensely the numbers of admiring and adoring women who frequently surrounded him.

Another who told of Laban's great influence on him was Kurt Jooss whom John Hodgson met on a number of occasions before he tragically died earlier this year. He said that he owed most to Laban and that although he, Jooss, had developed in his own way, "The Green Table" would never have been possible without him. Jooss added "He was the greatest gift the gods have given."

And there were others present at the Symposium who, through their reminiscences, contributed to the knowledge of Laban, the man. Lisa Ullmann, Sylvia Bodmer, Irmgard Bartenieff and Sigurd Leeder remembered him as a man interested in everything, deeply involved in all he did and whose concern never waned. "Noble", "A genius", "A man who had a beautiful sense of humour", "A man who observed movement in all its manifold expressions and activities" - these were comments made about him. He brought people together in the dance and into a wonderful relationship, and for Sylvia Bodmer this was his greatest gift. But so many people acknowledged with gratitude the influence which Laban had upon them and all were inspired by him and seemed able to achieve more than they ever thought themselves capable of.

What then of the men and women and of the period in time which influenced Laban? Lisa Ullmann and John Hodgson gave some indication of the atmosphere in which he grew up, of the break with his family which took him to Paris, and of the many great movements in history falling within the earlier years of this century. It was Kayla Zalk and Naima Prevots who gave a fascinating survey of some of those great movements. Laban was so ready to explore, to experience and to enjoy the ideas and the activities of the artists and philosophers of Paris and later of Munich and, without doubt, all had an influence on his own development. Attention is drawn to one of these influences, chosen because it was, perhaps, the first impact he made in this country, and that is his thinking on education. Great interest was shown in Germany, up to 1929, in the artist as educator. Stress was laid on the individual within the group and on the contribution which each one could make. If art could be brought closer to the people, and all could respond to it, then life could be lived wholly and more fully.

These ideas certainly became a part of Laban's philosophy and in his letters to Diana Jordan, written after he came to this country and extracts from which formed another of the papers given at the Symposium, this was very evident.

This concern for education was but one movement of those early years with which Laban became acquainted. As Vivien Bridson remarked in discussion "If it is in the air, anyone with integrity and intelligence will be concerned with important current events and ideas". Laban was very much a man of his time but, of course, no matter what time, he would have made a unique contribution. His perceptive observations led to his study of human movement and analysis of it in terms of his kinetography, of Eukinetics or Effort Study and of Choreutics or Space Harmony. These are his unique contributions.

On the last day of the Symposium, one member summed it all up with the comment "Laban matters". Indeed he did and he does still. And that, perhaps, is a good way to sum up these impressions.

AN ART OF MOVEMENT

Alan Salter

It is interesting that 'the art of movement'¹ tends now to be understood in specific relation to an essentially educational programme. Yet Laban's inspiration and focus lay, for many years, in the performance arts of moving and dancing - even his well known 'The Mastery of Movement' was originally titled '.... for the Stage'.²

Recent inquiry has mainly concerned itself, in report³ and review,⁴ with Laban's influence in education, the chief preoccupation of his later years. But interest, as the symposium indicated, is now shifting to the earlier historical period⁵ and, specifically, some of the influences which acted upon him as an artist are being elucidated.

The end of the 19th Century saw a cumbersome verisimilitude giving way both⁶ to a deeper, more intimate, sense of realism and to a clearer, even architectural, concept of true theatricality. Reflecting these reforms, Laban's perceptiveness of movement motivation and his urge to work on the largest possible canvas found a unique fusion in his choric movement dramas. In such works⁷ artistic and humane considerations were joined, so that all could experience movement understood as an enlivening and compensating force.

It is hard for us to sense the excitement of the variety and sheer novelty in all the arts at the beginning of this century. General theory (as in ideas about abstraction and feeling)⁸ was equally capable with individual practice of making the running. Nowadays we are blasé about experimentation and it is duly impoverished. But Laban and his associates were caught up in it, not as an enfeebled elite, but as part of the effort which their times called forth.

Though Laban can, at various stages, be linked⁹ with various labels - Dada, Expressionism, Abstract or Metaphysical Art, even the Bauhaus - he remains his own man through an unremitting concern for the appropriateness of art and action to the human condition.

Recitals of chamber dance based on choreutics¹⁰ which Laban gave, superficially exercises in an abstract art, were more vital for him given the foundations from which that system sprang.

In the 20's Laban established his own companies, 'tanzbuhne', and worked on such large themes as Faust and Don Juan; by 1930 he was choreographer at the Berlin Opera House and at Bayreuth.

What of all this survives? There is notational and photographic material that deserves researching, contemporary account and comment. The fruit of his association¹¹ with Kurt Jooss remains viable and at least four of the Jooss ballets, including the famous 'The Green Table', exist in repertoire.¹²

A work¹³ by Sigurd Leeder, the 'Danse Macabre', was reconstructed for the symposium and there was also a demonstration of his dance technique. It is Laban's notation, developed by Knust and others, which safeguards such achievement. How impoverished dance is by comparison with the other arts that our scant knowledge of its historical forms, of masque or ballet d'action, is painfully compiled from almost incidental sources.

We cannot entirely escape the business of seeing fine works in their context (the essentially trivial side of museum going), but they are truly alive in performance, able to enrich and inspire new possibilities. Even technically it can be useful to be reminded of the novel force of Laban's thinking - to compare the exercises¹⁴ which he gives as movement training with any 'step-based' dance technique is to recognise an enormous chasm between a rational concern with the body and an imitative approach from tradition.

It is a source of regret that after the Second World War the European impetus to a modern dance theatre faded.¹⁵ Jooss reformed his company but time and money, as well perhaps as less tangible forces, were against his success. In England Lisa Ullmann's energy¹⁶ promoted the success of the work in Education. Though at Dartington and elsewhere¹⁷ there were theatrical opportunities, those whose talent lay in theatre tended eventually to individual ways forward. Laban's pupils, and in turn their remoter associates, created such companies as British Dance Theatre,¹⁸ Dance Drama Theatre¹⁹ and City Dance Theatre,²⁰ and émigrés from various continental centres of movement and dance added to the mix.

The labours of these artists prepared a renewal for which the actual catalyst was the Martha Graham Company: for the dance in America had continued to develop strongly and, having included in its variety elements of European origin, now returned the compliment.

In contemporary theatre, both dance and drama, there is much that has kinship with Laban's ideas. His concept of mime²¹, for example, which made little sense when that art was familiar only as rather mannered representation, is elucidated by new practices. Similarly the concept of dance as 'free', self-sufficient and autonomous, having its roots in itself, bears periodic renewal.²²

But perhaps specific parentage is not to be expected²³ 100 years after an artist's birth. His ideas remain 'in the air,' crystal seeds that wait to be consummated through the contemporary imagination.

References

First an apology for the authorship of the piece - the intended author was unable, at the last moment, to come to the symposium. The following references are mainly confined to persons and papers within the conference.

1. Associated with the name of 'The Art of Movement Studio' founded in Manchester, 1946, later moved to Addlestone, 1954. An anniversary publication 'Studio 25' reports a variety of work, 1971.
2. The Mastery of Movement on the Stage, Laban, R. Macdonald & Evans 1950.
3. eg Thornton, S. A Movement Perspective of Rudolf Laban, Macdonald & Evans 1971.
4. eg Redfern, B. Concepts in Modern Educational Dance, Kimpton 1973.

5. see A Life for the Dance, Laban, R. Macdonald & Evans, 1975 also e.g. Rudolf von Laban, Forgotten Pioneer, Bridson, V., in New Dance 9 1979 (U.K.) Symposium papers of Zalk & Prevots and of Huxley.
6. Say Ibsen & Stanislavsky on the one hand, Appia & Craig on the other.
7. The Symposium exhibition included valuable material from Martin Gleisner and others about these and more orthodox productions. The celebratory 1970 Kaleidoscopia Viva (Geraldine Stephenson) and the Laban Guild's own Centenary event (Joan Russell) 1979 both used many dancers.
8. eg in the visual arts Worringers's thesis; Kandinsky & theosophy; Mondrian & Shoenmaekers. Laban's own sources included classical ideas; see also the LAMG Mag 55 1975, 56 1976, Architecture and Freemasonry, Foster J., and Ullmann, L., in reply.
9. eg Mauldon, E., in LAMG Mag 54 1975 on Schlemmer & Laban.
10. Various aspects of Laban's own work were mentioned in panel discussions e.g. Irmgard Bartenieff mentioned this area. See also Choreutics, Laban R, Macdonald & Evans 1966 and Studies Based on Crystalloid Dance Forms, Bodmer S. Laban Centre 1979.
11. See eg The New Ballet, Coton A., Dobson 1946 or Kurt Jooss, Dove C. in LAMG Mag 55, 56, 1975, 1976.
12. Jooss' daughter (Anna Markard) spoke of her work in recreating such of her father's ballets as The Green Table, The Big City, A Ball in Old Vienna and Pavane around the world and of the special power of the first.
13. Danse Macabre f.p. Dartington 1935 reconstructed by Simone Michelle and Els Grelinger.
14. In the Mastery of Movement.
15. Anna Markard recounted some of Jooss' difficulties.

The whole history of movement and dance (other than ballet) in England this century has been a series of fades. Consider e.g. Revived Greek, Margaret Morris, Boughton's music-dramas, the Cambridge Festival Theatre Productions, such transplants as the eurhythmics of Dalcroze and of Steiner.

16. A link which still continues as Peter Cox's presence indicated. At Dartington, through the Elmhursts, the Jooss company and in 1939 Laban himself found a first home.
17. eg Esmé Church's Northern Theatre School where Laban taught in post war years.
18. Founded in 1950 as "the only exclusively modern ballet company" and continuing for many years under the direction of Hettie Loman with Sally Archbutt as principal dancer.
19. Founded in 1954 by Gerard Bagley, which continues as a theatre in education company.

20. Directed by Christa Haring and with which the writer was associated.
21. Compare, say, Marceau and Berkoff, Fialka.
22. Take such recent -isms as minimal and abstract dance.
23. Though practical classes at the symposium evidenced a continuing direct inspiration - perhaps one should strive against this facile conclusion!

APPRECIATION AND ANALYSIS

Valerie Preston-Dunlop

Learning to become a dancer, a useful and articulate artist, needs a multi-stranded approach. No longer is a good technique enough. Choreographers demand more than ever before from their cast the ability to contribute motifs, themes, require wide knowledge of repertory and style and of the compositional process. The art of appreciation of the dance work is long overdue for a radical re-think - for dance critics (most) are knowledgeable on history, costume, casting, design, indeed everything except the stuff of dancing, what it is made up of, its content. The New York critic Marcia Siegel is an exception, and it was a pleasure to have her contribute to the Symposium, bringing to it her wide experience and observation. Her handling of the evening devoted to Kurt Jooss, the man and his work was illuminating, as it was to have Anna Markard Jooss present and dancers from the Ballet Jooss including, of course, Sigurd Leeder, his earliest working partner.

Elizabeth Murdoch presented spatial material (choreutics) as a choreographer's device, using similar methods to musical composition. She asked if 'interval' in movement through space could be relevant to the choreographer. Her text was primarily concerned in a theoretical way with the innate quality of horizontal and vertical components and their aesthetic effect, visually, on the audience.

Dr. H.B. Redfern's contribution "Rudolf Laban and the Aesthetics of Dance" dealt with the potential of some of his kinetic ideas for the illumination, evaluation, and appreciation of dance works. Her scholarly approach stripped away the unnecessary "socio-recreative-therapeutic" associations with which his work is encumbered and takes the point that knowledge of kinetic ideas gives access to a work, provides a means for critical appraisal of the movements themselves.

Valerie Preston-Dunlop's presentation, demonstrated through five dancers, illustrated Betty Redfern's approach. The former's tenet was that Laban's spatial studies are not an esoteric study but of practical use in design making through embodying line and shape in actions of the dancing body, dynamically performed. To do this some of the associated theories and purposes of choreutics have to be abandoned to reveal the strength and variety of logical spatial

structures. The dancers, all students from the Laban Centre, ably and sensitively showed that expression formed from this content is indeed dance of the 1980's. The material, used analytically, is explained in the Laban Centre's centenary publication "Dancing and Dance Theory", edited by Valerie Preston-Dunlop. Her spatial analysis of Graham's "Diversion of Angels" and "Lamentations" and of Limon's "Choreographic Offering" shows the strength of the method in its ability to provide access to the components of space and time in choreography.

Rose Hill, from McMaster University, Ontario, enquired into the interrelationship of the experience, symbolisation and appreciation of dance. Perceiving and conceptualizing and developing symbols are the stuff of aesthetic experience and practice in dance. Her thorough theoretical application of it to dance education suggested ways in which enjoyment by the young of dance might be approached.

Contrasted was Gerard Bagley's approach, as Director of a group touring schools. He comes to grips at the grass roots with the young and dancing and he described his work with Dance Drama Theatre, an Arts Council supported company. His width of approach to the 'ordinary child', his mixture of media and use of child involvement methods made practical sense. His plea for a child, and a dancer, to know both fantasy and skill, mirrored Joyce Cary's words in "Art & Reality" that 'intuition and conceptualisation' are the protagonists in the artist's battle for new and relevant symbols of human feeling.

Of all dance theorists, Rudolf Laban in his methodology provides an avenue to appreciation, through analysis and synthesis, which is illuminating. What is needed is to present it in such a way that the verbiage is not off-putting, and to show that the results are disarmingly successful, as indeed they are.

NOTATION

Roderyk Lange

In many sessions of the Laban Centenary Symposium, the topic of notation was understandably inherent. It was the invention of Laban's Kinetography, also called later Labanotation, which made its definite impact on future research on movement and dance.

The successive development of Laban's notation involved contributions from many people, from different centres all around the world.

The analytical base of Laban's system of notation and its development over the last fifty years was presented by Ann Hutchinson-Guest in her talk The Labanotation Legacy.

The progression of movement in space is basically analysed in the Laban system in relation to the constant cross of axis, based on the dimensional cross. This allows a very objective observation of movement changes.

As soon as twists in the body occur and directions are not judged from Stance, the Standard Key is not comfortable in analysis. Therefore Laban suggested in 1947, on the instigation of the Dance Notation Bureau in New York, to include the Body Key into the system, and thus made this possibility of analysing movement also available.

Later Sigurd Leeder developed a sign for description of movements according to the room itself, and Albrecht Knust established the way of describing movement in relation to a focal point.

However, dance practitioners in general are still used to subjective approach in analysing movement from the 'doing' of their own bodies.

Laban's spatial description of movement on the other hand secures the universal understanding of the instruction contained in his notation. This has been proved so many times, and perhaps best in the remedial exercises Irmgard Bartenieff has developed. These are based on the feeling and concepts of shapes which the patient has to perform, which, as a result, produce the needed muscular changes. Instructions to flex and extend joints would not have produced the desired result.

There is moreover one very important instance where the Laban system of notation is so basically unique. In all other systems of notation the timing is added; music notes are written underneath or movement indications are placed in appropriate spaces on graph paper.

In general the average dance practitioner is only mechanically aware of time and it is enough for him to produce steps and gestures on right notes of music. It is seldom explored how these steps and gestures are using time as it passes by. Laban was, however, in his teaching, very sensitive about the importance of time in dancing. It is therefore not surprising that his early co-worker, Dussia Bereska, proposed that the proportional length of the movement symbol should indicate the duration of the action. This remarkable solution made it possible to describe the full progression of movement in space and in time.

Although there have been many people involved over the fifty years in developing particular areas of Laban's notation, the universal basis established by Laban remains unchanged.

Laban himself invited people to develop further the system after he turned his attention to other aims of interest. Albrecht Knust was the most distinguished contributor, devoting the major part of his life to this work. The bulk of his empirical material is contained in the eight volumes of his vast Encyclopaedia.¹ He developed the method of group notation and his fine theoretical work is concluded in his Dictionary,² which was recently published. Knust was the first to make notation his profession. Together with Azra von Laban he founded the first Dance Notation Bureau in Hamburg in 1930.

The meticulous analysis of Knust was balanced by the contribution made to notation by Sigurd Leeder, who was particularly concerned with describing the quality of movement, its dynamics and the space-time-body patterns. Many of his ideas have been incorporated into the official system.

Ann Hutchinson herself as a student at the age of twenty returned to the United States with Laban's blessing, after studying notation at the Jooss-Leeder Dance School in England. A group of enthusiasts formed the Dance Notation Bureau in New York. They were responsible for spreading the system in the U.S.A. and have contributed to developments within the system. The system has been called Labanotation in the U.S.A. and textbooks have been issued.

After Laban's death in 1958 the International Council of Kinetography Laban was founded. At its core were the few people whom Laban entrusted with responsibility for the system: Ann Hutchinson, Albrecht Knust, Sigurd Leeder and Lisa Ullmann. The membership of ICKL is international, including representatives from different areas of dance and movement application. ICKL is concerned with unification of the system, its further development and perfection. This mirrors Laban's own open minded and unfettered attitude.

Muriel Topaz spoke about the Dance Notation Bureau Activities in the U.S.A. This centre for movement research and analysis is of great importance in the spreading of Laban's notation. It was also instrumental in the development of Labanotation and has brought together many prominent specialists over the years. The DNB provides notators and possesses a comprehensive collection of notated material from all over the world. Many ballets, modern and classical, have been notated and reconstructed from scores by the DNB staff. What is most notable, however, are the many DNB professional courses in movement analysis and dance, and particularly the certification courses in notation.

Muriel Topaz also spoke about The Relevance of Labanotation Training for Dance and the Implications for Teaching Methodology. This important talk reflects the policy expounded in the DNB to integrate the practical work on dance with notation. Muriel Topaz pinpointed several valuable methodological topics in teaching notation and convincingly illustrated it with practical examples.

Lucy Venable presented a Report on the Dance Notation Bureau, Extension for Education and Research at the Ohio State University. Alongside the usual tuition in notation for students, some reconstruction work has been done and new works notated. Also, teacher certification courses are conducted. Lucy Venable's report has been complemented with a paper by Odette Blum about the Aspects of Laban's Work as a Teaching Tool and a Unifying Element in the Department of Dance, Ohio State University.

It is of great interest that both the DNB in New York and its extension in Ohio have used extensively the IBM Selectric Labanotation Element for typing notated scores.

The practical relevance of utilising notated scores for reconstruction work was demonstrated, as convincingly as ever, during the performance of Sigurd Leeder's *Danse Macabre*. The choreography has

been reconstructed from notation by Els Grelinger, with the students of the Laban Centre in London, dancing. Leeder arrived only at the very end of the rehearsals to put some finishing touches to the production.

An interesting introduction into the Eshkol-Wachmann Notation System was given by Amos Hetz. The analytical basis of this system of notation has many common features with the Laban system. Both are based on the observation of movement occurrences in space. This allows a detached, objective identification and notation of movement.

The practical relevance of Laban's notation to dance research has been particularly evident in the area of the Anthropology of Dance.

Roderyk Lange talked about The Development of Modern Dance Research. The interest in the dance of the common people and peasants began during the period of Romanticism at the beginning of the nineteenth century. From this initial interest, ethnographic work developed during the later part of the century, leading finally to professional research on dance.

The application of peasant dance in the successive folk dance 'revivals' from the end of the nineteenth century, promoted demand for extensive collections of folk dance.

First methodical approaches in the nineteen-thirties, particularly in parts of Europe where peasantry prevailed, advanced ethno-choreology rapidly.

Laban's movement notation was introduced to folk dance research at the Ethnology Department, Warsaw University around 1935 and notated material has been shown in 1937 at the international exhibition organised by the Archives de la Danse in Paris. First comparative works on dance appeared.

Laban's notation was introduced about that time to anthropological work at the Vienna University.

After the interruption caused by World War II, methods of collecting data on dance and the processing of dance material were further advanced.

The significance of movement analysis for dance research and the particular methods applied in advanced stages of analysis, demanded the usage of a notation system allowing the recording of the full progression of movement. Laban's system was the obvious choice when dance researchers from all over the world came in 1957 to Dresden to discuss the issue.⁵ From then on Laban's notation has been used extensively in dance research world-wide and promoted further development of dance ethnology.

The relevance of full notation in research work on dance was vividly illustrated in the talk given by Judy van Zile: Alarippu - A Choreographic Analysis. The element of stylisation of movement in dance could have been not pinpointed without the analysis of notated material.

Alison Jablonko presented her film and talk on the Maring in Motion - An Analysis of Dance and Daily Life among the Maring of New Guinea. During discussion, she concluded that she may have achieved more definite results if she had used notation in analysing the material.

Short commemorative talks were given during the Buffet Banquet. These included a tribute to Albrecht Knust by Roderyk Lange.

Albrecht Knust will be remembered foremost for his selfless attitude in his work, for the single-mindedness he applied in pursuing his aim, and for his kindness to people he met on his way.⁶

References

1. Albrecht Knust, Encyclopaedia of Kinetography Laban.
This work exists in several manuscript copies and microfilms.
2. Albrecht Knust, A Dictionary of Kinetography Laban (Labanotation), Plymouth: Macdonald & Evans, 1979. 2 volumes.
3. Die Hamburger Tanzschreibstube.
4. See also: Muriel Topaz, 'A Different Approach to the Teaching of Labanotation', Dance Studies, vol. 1, Jersey C.I., 1976, pp. 5-13.
5. Doris Stockmann, 'Der Dresdener Kongress für Tanzschrift und Volkstanzforschung, vol 1-4, Oktober 1957', Deutsches Jahrbuch für Volkskunde, vol.IV, Berlin 1958, pp. 160-161.
6. For a full biography see Dance Studies vol. 1, Jersey, 1976, pp. 1-4.

In his last will, Knust gave his archives and collection of notated dances to the Centre for Dance Studies in Jersey.

MOVEMENT AND THE CHILD

Vi Bruce

Please forgive me if I write in a personal way. When I think about the influences which dominated my early teaching life they were predominantly the utterances and actions of Diana Jordan, Sir Alec Clegg and Rudolf Laban, the first two of course finding certain affinity and being influenced by the third.

Laban came into this country and may not have thought of himself as a person who knew much about the education of children. Laban however, with his respect for the uniqueness of persons, for the involvement of the whole mind-body instrument in activity, and for the relationship of person with person, spoke so clearly of those attitudes which concern children and their learning - so emphatically about the "spark of life" which for children is movement.

On this theme readers should turn immediately to Margaret Dunn's account of Diana Jordan's communications with Laban. Diana Jordan dedicated her gifts directly to children and this paper is probably the most important when we consider Laban and the education of young people.

It is of course false to separate any of the aspects of Laban's work discussed at this symposium from children and education. All increase of knowledge, sharpening of analysis and criticism must play a valuable part. It is also difficult to separate therapeutic aspects. Teachers such as Walli Meier and Veronica Sherborne are obviously concerned about the special education of children, so the reader is directed to this area as also relevant to education and to the child.

Varda Dascal's paper Movement for Parents and Children highlights a particular aspect whereby family participation in the arts is being successfully undertaken. This venture, I am sure, is one which would have gladdened Laban's heart.

There were other lectures which dealt with varying aspects which had connection with education and children and certainly some of the movement classes were based upon the kind of approach which brings dance to all children and all people. Some lectures I was inevitably, in such a rich diet, unable to attend and I do apologise if there was a session about children which I have ignored.

The Symposium was a very generous one, involving and sharing many opinions, ideas and aspects of work in many countries, but there was little which directly concerned "Education". This is not a criticism. It may very well be that Laban's contribution to education is too large to be shared. Laban's approach to the dance and his knowledge of human movement were profoundly valuable to education in this country especially at the time of new thinking which coincided with his presence.

Now, when confidence in the wider value of dance for children is somewhat battered, we probably need a symposium dealing with this subject and with Laban's work as a major contributor. We must not allow the tremendous part which Laban's teaching played in our dance programmes in school to be wasted. Rather we should reappraise and renew our efforts to teach at the level which Laban envisaged but very few achieved.

THERAPY

Walli Meier

It is significant that a major part of this Symposium was directed to elucidating the way in which Laban's work is applied and manifests itself in the field of Movement and Dance Therapy. For as Sylvia Bodmer so clearly stated,

"Laban's work was based on human relationships"
and his concern was with man as a moving and thinking being. It is

his fascination with human movement and its connection with man's psychological states which led him to study these areas and lay the foundation of the body of knowledge we now have as the basis of our work and for further research.

Presentations were concerned with practical application research and methodology and reports from a variety of associations and institutions covered a wide spectrum of age range and disabilities: from children to the aged, from the physically handicapped to the severely psychotic patient.

A large proportion of the work presented was concerned with children and young people. Practical application of this was demonstrated by Veronica Sherborne (U.K.) who introduced her film "A Sense of Movement" showing two movement classes of young and older mentally handicapped children. Marcia Leventhal (U.S.A.) speaking to her video tapes of "Emotionally Disturbed and Learning Disabled Children" and Walli Meier (U.K.) with a practical session of movement and dance-like activities applicable to children with special needs. It was clearly evident that all three were concerned with helping children gain a greater concept of self and the ability to relate to others through guided movement experiences.

Contributions concerning practical work with adults were also received. B. Meredith-Jones (U.K.) presented her paper on "Movement Rehabilitation", in which she advanced her theories and methods for helping the elderly to utilise and extend to the full what movement capacities they still had within them.

"Old age is a positive state, where slowing down is a natural process and should not be regarded as deterioration".

Also concerned with physical rehabilitation, Irmgard Bartenieff (U.S.A.) presented a lecture-demonstration, "Bartenieff Fundamentals". She stated that Laban opened up the possibility of applying new methods of approach. Ably assisted by Kedzie Penfield, she introduced six basic "Fundamental Exercises" which made perception and sensation relationships through the awareness of space. Chlöe Gardner (U.K.) spoke on "Laban and Psychiatry". She gave graphic description of how she applied her knowledge in helping her severely psychotic patients, who, left by themselves could not cope with their self-perpetuating situation. She stimulated movement situations that were directly related to the individuals' immediate needs. Audrey Wethered's (U.K.) contribution "The Value of Basic Movement Principles as Outlined by Laban in Application in Psychiatric and Medical Fields", was presented with great sensitivity by Veronica Sherborne. (Unfortunately Miss Wethered was ill and unable to participate). She reiterated how movement penetrates the "Closed Doors" and how knowledgeable handling of it activates the imagination causing an interchange between the ego and the unconscious. Julianne Lau, (Canada) in her vital contribution of "Dance Alive - a Modality for Preventive Therapy" demonstrated that indeed dancing is expressive of life.

Fascinating and valuable information was gained by those of us who listened to contributions made by Symposium members who had applied their understanding and experience of Laban's knowledge to research and method of implementation. Joanna Gewertz Harris (U.S.A.) in her paper "Movement Observation in Context" shared with us her search for a valid overall and yet detailed method of movement observation - a task

which is a prerequisite for anyone in the field of Therapy. V.J. Wilson (U.S.A.) in her research, "The Relationship between Anxiety and Efforts in Movement and Children" and L. Vervaeke (Belgium) in a paper "Relation of Expressive Movement Behaviour and the Skeletal Maturity of Children aged 6 - 12" demonstrated, each in their own different ways, how invaluable such a tool was to them in their very diverse studies. The research work carried out in Israel and presented by Elly Friedman under the title "Rehabilitation of Culturally Deprived Children through Laban Movement Education" is particularly pertinent to anyone teaching in a multi-racial society. "The stimulating powers of movement of the mind" is a prerequisite to these ever failing, unmotivated and developmentally retarded children. (It's hoped the second research paper will shortly be translated). A description of research work by Professor Guberina of Yugoslavia on the application of Laban's theories intimately relating movement and speech development in deaf children was presented by V. Pintar as part of the report of "Movement and Dance in Yugoslavia". Particularly exciting correlations between body tensions and spatial orientation in movement and quality of sound and pitch in vocal utterance were made.

Claire Schmais (U.S.A.) in her contribution titled "The Demystification of Dance Therapy" closely connected her personal dance experience with her clinical training (under M. Chace) through effort shape understanding. This became the basis of her programme for Dance Therapy at Hunter College, New York, and vignettes of students' comments highlighted her methodology. "The Application of Laban's analysis of Movement in the Training of Drama, Psychology and Occupational Therapy Students", a paper given by Nina Gersholowitz (South Africa) also showed how a Laban-orientated background gave guidance in formulating such a programme.

The following reports on Institutions and associations only help to re-emphasise the variety of work in the field of therapy and research that is being presented. These are all from people who are intimately aware of and in touch with the infinite source of inspiration and practical foundations that Laban gave us as a result of his living endeavours.

Miss Maria Fleischl (U.S.A.) in her report on the Post-Graduate Centre for Mental Health N.Y. outlines her idea of creating "living room" where activities in the arts bring people together. A variety of movement and dance activities are practised and this helps the participants to regain self-esteem. Eden Graber (U.S.A.) reported on the recent founding of, "The Institute of Non-verbal Communication Research Inc." Under the guidance of Martha Davis, President, it seeks to give information about ongoing research and publications, set up conferences, workshops and seminars open to anyone involved in the wide spectrum of activities concerned with the well-being and development of the human being. A report about the "Laban Institute of Movement Studies" given by Jody Zacharias (U.S.A.) outlined how this new Institute came into being in 1978, Irmgard Bartenieff being its founder and President. She outlined the various courses of training and workshops offered by the Institute but above all pointed out the rich diversity of disciplines that were brought together to study the fundamentals of Laban's work. Many of these would of course be concerned with therapeutic activities. Finally Judith Bunney (U.S.A.) in her presentation, "The American Dance Therapy Association, a Historical Perspective" gave us the background to a somewhat more established association. She paid tribute

to the pioneers of Dance Therapy in America and demonstrated how such an organisation grows in order to communicate, promote, unite and maintain standards of a professional group of people involved in serving a common need and interest to the best of their abilities. We are very aware that such an organisation is highly overdue and (in U.K.) we are in fact at this moment following a very similar pattern to that which finally brought about the founding of the American Dance Therapy Association.

As a result of discussions held following the various contributions it became apparent that there is still need for considerable clarification of the term "Dance Therapy" and what that term encompasses. Some say its significance lies in the artistic background of the therapist while others affirm the importance of symbolisation through structured dance and dance-like movements.

In most cases similar philosophies and methods of approach were manifested in the unanimous aim of assisting physical, mental and emotional well being even though they were presented under different titles. This would only tend to emphasise the value of Laban's unifying structure, the elements of which, being understood by all, enabled immediate communication between participants of the Symposium in spite of a variety of backgrounds and cultures.

DANCE EDUCATION - EDUCATION THROUGH DANCE

Lisa Ullmann

During this year, when Rudolf Laban's centenary of his birth is commemorated in many parts of the world, it is surely timely to try and look at the nature of the "red thread" which formed the backbone of all his thinking and pioneering activities. For the purpose of this contribution to the Centenary Report I should like to lift out from my talk on the "Highlights of Laban's Career" just those references and implications which help to illuminate this thread.

There is not a particular starting point or moment but the origin of the thread can be traced back to the latter years of the last century and it gained its clear colour during the first decades of this century. Laban's explorations, investigations, experiments and applications were spread over a wide network of human situations and activities. He was foremost an artist who, in 1914, wrote: "Beside the impression great works of art can make, one's own artistic activities with their power of intensifying awareness and personal experience play a particular role....."

It was the capacity of human expression which Laban felt had to be increased and he saw dance as an eminent tool to achieve this end.

In tracing the radius of impressions which the newly re-awakened art of dance had produced at the beginning of this century, he found that an important factor was the need for dance to rise above the mere expression of subjective feelings and the highly personal utterances by a few individual dance talents. He pioneered towards the 'work of art in dance' which requires dance to be an independent art based on its own laws; the inner laws of the spatial harmonics of the movement form. Thus he helped the art of dance to become a self-contained mode of art, enveloping all the possibilities and levels of expression which spring from human perception and experience, and out of which specific forms of artistic dance creation are crystallised.

The essential feature of dance is the flow of movement which speaks of the presence of vital energy symptomatic of living creatures. Awareness of the infinite possible varieties of its rhythmic, dynamic and spatial patterns can be gained through bodily experience of fundamental movement forms. These are not created by subjective preferences but have to be elicited from universal happenings. The scales of movement, their spatial harmonics and dynamic qualities with which Laban has made us acquainted, are his great contribution in this direction. They offer a sound basis not only for the acquisition of a mastery of movement but also of a vocabulary serving to develop a language of movement, including that of dance.

When working with dance as a primary activity the stage loses its significance. Dance is more than a presentation of movement sequences even if performed with a high degree of technical skill. Laban sought to re-establish the link of dance with its original roots where the activity of dancing involved people wholly, brought them into community interaction in which they experienced the power of movement in a state

of complete unity of body and mind. In contrast to this, when dancing became a spectacle in much later times, there was not only a division created between dancers and spectators but also between the spirit of dance and its physical presentation.

"Why does man dance?" Laban asked himself. There are apparently no danceless people in the world and so dance seems to stem from an instinctive urge to move in an organised and rhythmical way. But not only that, dance has always shown a richness of expression and imaginative purpose which have their source in the human psyche.

Throughout his lifetime Laban worked practically with hundreds, or rather thousands, of people in a great variety of situations among which that of the theatre was prominent. His concepts and theory of movement were developed on the basis of experiments and observations together with a systematic analysis of the principles involved. He investigated the various facets of the phenomenon of movement and found that in the human being conscious awareness and practice of it has an educative, therapeutic, re-creative, humanly stimulating and socially awakening effect, beside being artistically and creatively rousing in its art form.

While dance can call up a rich motley of poetic, humorous, heroic, tragic, dramatic and such like feelings, it has only similarities with the arts of poetry, music and drama, for it has things to say which cannot be expressed through words or sounds. Dance is often looked upon as the primary art from which music and drama emerged through separation of single aspects of its emotional and formal foundation which then specifically developed.

Laban stated that the task of the new art of dance is to explore thoroughly all the possibilities of dance expression and to weld them again together into a synthesis of an objectified artistic form. Since dance, and all the other aspects of the art of movement, has as its sole instrument the human body, it was obvious to him to study the natural expressive range which lies within the various physical and psychic constitutions.

For the easier understanding of this in dance happenings, analogies from the realms of other arts may assist. For instance, Laban's classification of dancers into high-, medium-, and deep-movers (with their sub-divisions), which is based on the varied physical conditions of a more powerful, medium, or delicate stature, has its analogy in music in the soprano, mezzo-soprano or contralto voice of women, and in the tenor, baritone or bass voice of men. In each of the three types of movers characteristic dynamic abilities are connected which together encompass a wide and varied range of movement expression. This advanced not only the development of themes for movement choirs in which large groups of people with varying natural talents can participate, but also to the reinstatement of the male dancer with his particular dynamic qualities.

Laban said: "Man has to create his own contemporary art of movement. This should be based on the latest understanding of the nature of human movement." In our epoch the mechanisation of work processes has given rise to new movement habits which greatly contrast, for instance, the elegant movements of the court society of earlier days.

In formulating his ideas on the movement education of contemporary man, Laban's fundamental proposition was that the actions contained in all human activities, therefore also in dance, consist of movement sequences and combinations which spring from definite qualities of an inner impulse or effort of the moving person. These qualities are his personal expression which in educational dance is particularly encouraged.

When looking at the flow of human movement in its entirety, one will recognise the infinite diversity of its forms, while stylised movements contain only a limited number of nuances which then make up a particular mode of expression. The richness of movement possibilities which is presented in modern dance demands a new approach to the material of dance. Rather than acquiring the mastery of single movements which can only be done with a limited selection, in modern dance it is necessary to understand and to practise the principle of moving and to comprehend movement concepts physically and mentally.

In education we consider the human being in its totality. It is therefore necessary to stimulate his inner and outer natural abilities as well as to create conditions which are likely to further the physical, mental, emotional, spiritual balance and development of the individual.

When, after having worked for 10 years almost exclusively with professional dance students, I began during the war to stress the educational value of dancing in this country, it was first of all necessary to make people, especially educationists, aware of the fact that dance can serve as a means of education. People had to experience how dancing brings us into immediate contact with the flow of movement which permeates all our activities. The same elements of movement, as Laban has shown, are used in dance and in work, only they are arrayed in a different manner. The rhythmodynamic flow of a spatial movement form - no matter whether it serves a utilitarian or expressive function - is the common denominator of the technical execution of working movements and of the spontaneous functioning of the individual.

Movement is the most powerful feature of man's entire make-up and in its formulation into dance movement it goes through a process of clarification which requires an ever growing sensitivity toward this medium.

Since life, particularly in present day times, poses extensive demands at every level, the educationist aims at unfolding such qualities in the child, as well as in the adult, which offer a suitable equipment for a full extension and exploitation of his capacities. The contribution which the dance educator can make here is vital. In innervating the whole body through dancing a frame of mind can be attained which is favourable to heightening awareness and understanding of self and the world. When a person's inner impulse (effort) is stimulated, the quality of his experience is enriched and consciousness deepened.

In educational dance we aim at dancing through conscious mastery of those movement forms which have universal character. In such a dance technique integration of rational knowledge with creative power is a fundamental condition. It is based on the natural functions of the

human body together with the unified operation of such inner capacities as feeling, thinking, willing. A range of movement is established whose existence man begins to discover at birth and gradually learns to extend and organise in relation to the purpose it serves. It is his most fundamental means of expression and communication which he uses all along unconsciously but also acquires consciously as a language when he practises one or the other idiom of the art of movement. Dance is, no doubt, the purest form of the art of movement. Because of its nature, which is bound up with the total being, it cannot be studied like a mechanical operation where perfection of each single movement is primary. Particularly in educational dance, it is first of all important to get acquainted with oneself through discovering one's body as an instrument of action and expression.

The main objective of education through movement is to develop a person's specific capacity for living, and to harmonise the features of his personality. This is attempted by eliciting people's particular qualities through creative participation in dance. There are, of course, various ways of achieving this. One may be to stimulate a group of child or adult students to build up their own dances with themes which correspond to their natural aptitudes and level of development. Another might involve them in dance sequences or group dances which already have a characteristic form providing a challenge for the individuals to break the fetters of their habitual responses. However, creative participation with either method can only be expected if modes of movement of universal nature have been previously studied. These set people free to respond from within, both spontaneously and deliberately. Through the opening up of creative powers many personal faculties are developed which, for instance, within the general programme of education in schools provide a complementary factor.

Physical experience of what distinguishes one movement element from another and how each may combine with others in different ways in the diversity of movement expression is the backcloth on which personal movement characteristics stand out. Likewise, physical experience of the spatial harmonics enriches movement imagination which manifests itself in the movement inventions of different persons in many different characteristic ways.

But it is not that alone which develops personal aptitudes and highlights their special qualities for oneself as well as others. Dance is a social activity and, in the group situation which it provides, the individual has to find his proper place within a unit of which he is only a part. Through the need for group awareness and sensitivity, for group action and formation, the individual personality is pulled out of the boundaries of his independent self to play a role in a happening which follows its own laws. Conditions present themselves which, by inviting reaction, stimulate the creative faculty of the participants. Two fundamental ones may be mentioned here. One is a state of unity out of which an impulse arises to bring about continuity and new happenings. The dynamic power needed for this is gathered in that state and breaks forth when it has reached its climax, almost like an explosion. The other produces this power through an opposition of two entirely different qualities, say in two opposing groups or partners. The tension between them calls for a solution which, ultimately, may be "mend" or "break".

Educational dance aims at a harmonisation of the personality whereto all such experiences contribute.

After I had worked during the war years in many educational institutions which included centres for psycho-therapy, art and drama clubs, recreative societies and adult education associations, as well as schools and colleges, I founded the Art of Movement Studio in Manchester. This was set up as a training centre for movement and dance entirely based on Laban's concepts and practices, and I was fortunate that he himself actively contributed to its development.

The educational value of dance was quickly appreciated by the authorities, and in 1949 the Studio became recognised as an efficient establishment for Further Education by the then Ministry of Education. A variety of courses were set up and people from all over the world came to study movement principles and techniques, as expounded by Laban, in order to apply these to their own profession. They included artists, musicians, architects, actors, dancers, psychotherapists and industrialists, as well as school teachers, physical educationists and training college lecturers. With the support of the Ministry of Education, training courses for the latter categories were particularly extended as educational dance became very sought after in schools and teacher training colleges from the end of the 1940s.

In 1953 the Studio was transferred to Addlestone, Surrey and it was incorporated as the core of the Laban Art of Movement Centre when this was founded in 1954. After my retirement in 1973, Marion North followed me as the director of the Centre which is now known as the Laban Centre for Movement and Dance. We, who were able to partake in the rich symposium which the Centre organised as a centenary celebration of Laban's birth, are delighted to have seen that it is so well set up in its new premises on the campus of Goldsmiths' College. Personally, I am also most gratified that I have met so many people from all parts of the world who had come to the Symposium to pay tribute to Laban.

LETTERS, NOTES AND ODDMENTS

Exchanges between Laban and Diana Jordan

Margaret Dunn

I have in my possession a folder which contains a collection of letters and comments written by Laban and Diana Jordan in an exchange of correspondence between the years 1940 and 1952. These were given to me after Diana died in 1976 by her friend Elizabeth Logan and, reading through them, I felt that there was much that might be shared with others and this Centenary Symposium seemed to me an occasion when I could do this. Much of the content of the letters is concerned with education and I have, therefore, made this the theme of my paper.

Laban, of course, is known by all, but there may be some who do not know Diana Jordan and to whom a brief introduction would be a help. As a young woman Diana Jordan realised that her compelling interest was in dance, not as a performer herself, though she danced well, but in dance as a source of enrichment and as a medium for personal growth and the expression of ideas. As early as 1938 her first book was published, "The Dance as Education"¹. It was, in its thinking, far ahead of its time but it revealed that inner sensibility and poetic imagination which was to mark all her future work with teachers and children. During the war years she was an adviser in Worcestershire where she was greatly encouraged by Alec Clegg, then Deputy Director of Education, who later moved to be Chief Education Officer in the West Riding of Yorkshire. Diana was appointed to this Authority in 1947 and it was there, perhaps, that her greatest influence was felt. In 1952, she became the first Warden of Woolley Hall, a college for the in-service training of teachers. There, not only did she continue, with patience and perception, to bring teachers and children to move and to dance, but she also, through the courses in different areas of study and through the provision made for such pleasing surroundings, gave nourishment which was quite unique in its quality. In true Yorkshire understatement, those who attended acknowledged that they felt better for doing so.

This was not her only work. For twenty years she, with Laban, Lisa Ullmann and Joan Goodrich ran the Modern Dance Holiday Courses which contributed so much to the development of Laban's work in education in this country. There are many teachers today who will remember the gentle and unassuming manner in which she shared, in such a practical way, so much of her thinking. When she retired she wrote her second book "Childhood and Movement"² which had the simplicity of statement which only deep and profound understanding can give.

Always, she acknowledged the influence which Laban had had on her from her first meeting with him in 1940. When she died, amongst the many tributes paid, was that of the Laban Art of Movement Guild which devoted one of its magazines³ to her memory.

It was when significant changes in approach to the education of children began taking place that Laban came to England. Cizek in Czecko-Slovakia and Marion Richardson in this country recognised the artistic potential of children and realised that their personal experience in art contributed far more to their development than adult imposed techniques.

These ideas were not new to Laban. He too, was a rebel and had broken from traditional dance. In his first letter to Diana he explained at some length how he came to his activity and the stages of development of his work. He said:

"The ideas to dance in a new way, came to me, so to speak, by chance at an occasion when I arranged with my friends "living pictures" for a festival. It occurred to me, that the single pictures and postures could very well flow into each other and so we moved in a rhythmical way with roundabouts"

N.B. One has to remember that in 1941 Laban had some difficulty with the English language.

"There was a kind of principle behind it. We felt that life is eternally young and that there is no cause to become old and idiotic as we considered our civilisation to be. This is, of course, a feature common to youth at all times. But our idea to react against the inner and outer stiffness of our times by free dancing was new, and seemed to most people I know, rather crazy, dangerous and shocking.

Dance soon revealed itself to us as having two aspects; on the one side, it was a kind of language by which certain ideas and awareness could be much better expressed than by words or by the means of the other arts; on the other side, dance seemed to be an astonishing means of regeneration. I decided, therefore, to take dance as my profession. I studied all existing dance forms as ballet, ballroom dancing, national dances which were available to me at that time. But, with my friends, I improvised freely with the aim to find some new art of expressionistic stage work."

In her turn, Diana Jordan also had been searching for a 'new dance' and in one of her papers she wrote of her progress:

"Following a three year specialist training at a College of physical education, I was intuitively aware that my main interest was dance. However, in those days dance in college was very limited by prescribed techniques and I soon found that what I knew was very inadequate if the children I taught were really to extend themselves physically, imaginatively, and rhythmically and be able to express something of their inner life, their mental, emotional and imaginative resources.

The search for a freer dance, already freed by my own explorations, but lacking the scope I wanted, led me to discover Leslie Burrows, a former pupil of Mary Wigman, who was beginning a career as a dancer and a teacher in London. It was through my study with her that I came under the influence of Laban's work, and it was to our Studio in London, where we had adopted the term Modern Dance, that Laban was invited to take a course with Lisa Ullmann, already teaching professionally with the Ballet Jooss at Dartington Hall. In the lull before the storm, in July 1940, they took this course in London and to it came many teachers and dancers.

It is a fact that all significant encounters seem in retrospect to occur at precisely the right time and that this assumes a readiness for the event. So it was with me."

It was at that first course that Diana's basic understanding began to grow, new facets were revealed, new relationships, new possibilities. She wrote later -

"That he was prepared to be so closely associated with anyone as ignorant as I felt was a cause of wonder to me but it was characteristic of him that he pierced the veils of ignorance, seeing in all people their potential, and by a skilful and sensitive administration of help and challenge, he enabled one to discover more of one's self which he then underlined and clarified through friendly discussion. His sense of humour was also a very endearing quality which softened the initial awe one had of his large and knowledgeable personality and his 'greatness'."

In his letters and comments Laban frequently laid no claim to being an educationist. He said "I know nothing about Education", but that was education with a capital E, for one quickly realises, when reading the letters, that he knew more than many professional educationists about the process of education. In an exchange of ideas with Diana on knowledge and learning he wrote,

"I think it is the manipulation of the media (and not the media themselves) which has a beneficial effect. I think the educative effect is the improvement of the capacity of experiencing or learning. Not learning of course in the sense of knowledge such as parrotlike repetition of steps of conventional dances, or of imitation of shown dance steps, - or of copying an activity orientated towards memorising. By learning we mean the taking in of experience gained in the creative form of an individual's artistic expression. I think that manipulation (of the media) in the creation of works of art awakens capacity for learning, learning which balances knowledge and intuition. Note, the former is made possible in dance through vocabulary of movement, the latter works by itself but must be liberated and loosened through exercising imagination."

When therefore, Laban talks about dance, it is against the background of his philosophy of education; and his ideas on dance were sent to Diana -

"The restricted forms are characteristic of a process of degeneration. Education has tended to be directed towards the mastery of practical and external standards and external aims become paramount. Games and dance for example may assume, as their main purpose, physical fitness and beauty and their movements may be directed to a practical end but the intrinsic value, which is to stimulate an inner urge towards personal harmony, is lost. The new forms of dancing liberate movement from the fetters of a restricted number of traditional steps and gestures. Historic styles of movement are still studied by the modern dancer but mainly because they arose from the fundamental needs of man. To copy their forms is, however, at best the mere copying of museum pieces."

This freedom has so often been misunderstood by educationists and followers of Laban. There are many examples of so-called free dance in which arms wave meaninglessly, and, most unfortunately this has frequently been called 'Laban movement'. Laban never thought of freedom as lacking in purpose, - he often spoke of the need to know

"A compelling necessity which I personally see in spite of the freedom in method and training is that the inner and outer resources of movement can and must be thoroughly studied Teachers must know something about the elements from which the art of movement and its exercises derive."

And Diana, in writing about him after his death, said,

"He was a brilliant teacher with the consequent ability to give a simple

framework and a fundamental theme within which each member of the class could work and contribute. His searching scrutiny admitted of no facile and easy answer, but in his hands, people found themselves able to do that which they would not have thought possible in themselves. He was never 'technical' in any arid sense in his teaching, but technique emerged as the servant to the idea upon which his class was based. He had no time for the passive participant and expected all to make their own contribution to the whole and they did, stretched often to full capacity not only physically but also by the need to call upon all their resources to satisfy the personal relationships, group sensitivity, intellectual and imaginative demands of the composition."

Yet for Diana, there was something missing. She found herself floundering in the sheer breadth and depth of the experience into which she plunged and she searched for a foothold. It came she records, on the day Laban introduced the idea of his concept of 'Effort' containing the fundamental analysis of all human movement through the elements of weight, space, time and flow. For her, this was 'it' - this was what teachers would be able to grasp. She recognised it intuitively as a concept which held a truth which would be undeniable to those who sought explanation and conviction. This was a unifying basis for all physical activity, a basis of truth from which all could develop and extend their skill and powers of creative expression and communication.

In his later correspondence, Laban often referred to "the experience of efforts" as he called it, and added,

"... it is a vital procedure which cannot be done by ordinary thinking or verbal study alone. The irrational theory of motion and movement is not impenetrable by reason, but their real sense must be investigated and put into the service of living practice as well as in thinking."

continuing in another letter,

"Man has one kind of effort only, yet they have two aspects and are used for two different purposes; the modern dancer hits, swings and presses, using movements which have the same shape and rhythm as working movements. The sole difference is that the working person's efforts have an impact upon objects, while the dancer's efforts result in movements in which the inner sources of activity are felt and communicated to a spectator."

From then on Laban's concept of effort became the basis of all Diana's work in movement and dance.

(I use those two words because Diana used them. Much has been written in the meaning and the right use of movement, art of movement, modern dance, modern educational dance, dance but this is not the moment to consider their appropriateness. For Diana the word movement - with a small 'm' - seemed most apt for it was, for her, the basis from which dance might emerge - but also drama and many other activities.)

She did not teach "the Efforts", in inverted commas, this was too complicated an approach, - she worked from the experience of the effort elements of weight management, or force as she called it, time, space and flow, with an understanding of what the body must do to achieve experience and knowledge of their elements.

In 1946, Diana was appointed an adviser in physical education, with special responsibility for dance, to the West Riding Education Authority. The letters T, F and S (Time, Force and Space) became symbols of her work with teachers, children and colleagues and she was often teased good humouredly about them. But the depth of her understanding made her able to present Laban's ideas with a simplicity which

teachers and children could grasp. The teachers took up the challenge, even those so-called hard headed Yorkshire headmasters who reckoned a thing had to be good before they accepted it, were won over by the children who responded with a sensitivity and imagination far surpassing anything expected. After a visit to the schools in the West Riding, Laban wrote to Diana:

"The realistic approach to the role of movement in education can only be given by people living in close touch with children's progress in the various fields where movement is important. I am still full of appreciation of your silent but penetrating work. It was a great experience for me to see these ideas spreading over a greater district in a coherent way."

Laban, I know, realised how much Diana had absorbed his ideas and made them her own and he once said to me

"Diana understands, - she understands even when I cannot find the right words - she understands much more than most people."

Years later, after Laban's death, Diana wrote of those pioneers who discover truths and scale new heights from which others, if they so wish, can see ahead a little further and take up the challenge from where it was laid down. She continued "...Of such pioneers was Rudolf Laban. One never heard him assert that he knew the answer."

I think, perhaps, Diana was one of those who, in her own way, took up the challenge from where Laban laid it down and helped a few others to see a little further ahead.

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LABAN'S PRINCIPLES IN THE PSYCHIATRIC FIELD

Chloë Gardner

It is hoped to explain here the way I work with people suffering from psychiatric illnesses, my basic theories, and hopes for the future growth of Laban's work in the healing field.

I base my therapeutic theory on the work of Laban, because I found that his ideas answered the questions which my work provoked. I did not learn about his theories first and then try to make them fit my brief; the application of his ideas in the therapeutic field is not an arbitrary experiment but a practical answer to problems arising from experience.

Psychiatric Illness

Before discussing movement as a treatment, I must attempt to describe some of the illnesses with which I have been working. They are not simply exaggerations of the normal, though some symptoms may seem like that - depression, elation, preoccupation, day-dreams and fantasy, anxiety, anger, fear, indecision and exhaustion, feelings of depersonalisation and the struggle to find out who one is. Normally, we recognise what is bothering us and find our own way to resolve our problem, as by work, exercise, the arts, or being with friends. But the sick person is submerged in his feelings and cannot free himself. His condition tends to be self-perpetuating unless someone interferes. Interference can be traumatic so the sick man needs the security of people whom he can trust and a safe situation in which he can be helped to find a way back to normal living.

In psychiatric work it is necessary to understand pathology, because quite different diseases may produce symptoms which appear to be similar, but will need different handling. Unlike physical disease or injury, there is no one treatment for any condition and each person requires an individual programme. One does not just treat the disease; one has to treat the disease in that particular person. All people in the treatment team need to be able to understand each other's contribution, and to report to each other intelligibly, in terms of ordinary living, rather than in the jargon of their own discipline.

SCHIZOPHRENIA

This is the commonest illness in hospitals in this country (U.K.). All patients are different but they all present some of the following symptoms:-

1. A lack of body awareness, and of self-awareness, and a blurring of the ego boundaries. This means the patient has a real difficulty in knowing who he is and where he is separate from other people. When I was talking to a woman who was slipping into this state, she began to confuse the people around with members of her family, and even confused herself with me. I had to move from standing beside her to standing in front of her to bring her back to herself.
2. Difficulty in relating to other people, to work and to the pattern of normal life. Orientation in time and space are also difficult.
3. Lack of relatedness within the self - the intellect may work without connection with the imagination, or the emotions without connection with the body or intellect.

This fragmented state explains how a person can be lost in fantasy, but seems to have little imagination. His imagination is riding him; he cannot control it, nor use it to plan or check on his work, or communicate creative ideas.

4. Concentration is often disturbed by hallucination or uncontrollable trains of thought.
5. Initiative, decision-making and work tolerance require a thrust and sustainment quite beyond a person who literally cannot "pull himself together" because his personality is in bits.
6. Violent outbursts can occur, understandable if one thinks of emotions working without modification by the intellect and without expression by the body. The patient who has a violence problem is usually terrified of himself. He cannot make strong, sudden actions when needed, and will be unable to attack his work with energy.
7. Institutionalisation. The long-standing schizophrenic readily accepts the conventions of institutional living, which require nothing of the individual personality. He carries on his own eccentric life in an inner world, and others who meet him may only see a personality as anonymous as a mass-produced raincoat, put on for protection. The good therapist has to accept the "raincoat" and communicate with it, while trying to strengthen the vestigial personality which is cowering inside. To strip off the raincoat and expose the inadequate person within is, in my opinion, a criminal violence. Some people try.

Treatment

When we encourage a schizophrenic to participate in any activity, particularly a physical one, we are making demands upon him. The kind of class in which each exercise is taught and demonstrated, makes very little demand, so the schizophrenic can remain isolated and untouched by it. Greater demands are made by aiming the movement specifically at his illness, in the way which is possible in our type of creative work. We must remember that in all active treatments the patient has to "do it himself", so we have to sugar the pill. In other words it is wise to use the specific treatment sparingly sometimes and use a more recreative approach from time to time. A treatment technique is required which is sufficiently flexible for the practitioner to change and adjust the demands made to suit the tensions or progress observable in the patient's response.

The Movement Session

Body

It will be obvious to movement experts that we need to aim at greater body awareness. So this is a good way of starting most sessions. Even before any start has been made, it is possible to see in what direction it would be wise to proceed, what posture or gesture the patients offer, and what they are likely to be able to tolerate. An oblique approach is usually needed, as anything as revealing and traumatic as, e.g., grow-shrink in the horizontal plane, would have to be introduced only after much work on the body and its ability to use strength, suddenness and flexibility. I like to work on bending, stretching, twisting and shaking all body parts and then go on to balance, and the way the weight is carried; then perhaps an exploration of personal space, before attempting to carry one's weight into general space. There are often difficulties in going from one place to another, and in travelling sideways, backwards or in curves. Work on the floor is very valuable, it helps to relate the person to his roots. However, floors are usually dirty, or uncomfortable, and this gives the ground one stands on the negative symbolism which we are trying to minimise. Relating body parts to each other and asking the group to make sequences of this is valuable as it increases awareness of self.

Partner work might seem the obvious next step, but it might be too difficult until the patient has established himself in space, and has had some help in making effort variations.

Effort

Some schizophrenics seem to be unable to make any variation in effort - they walk along, eat, drink tea, shake hands, or stroke an animal, without any effort element emerging from the neutral zone. This is a crippling disability. Not only is any kind of work almost impossible, but communication and relationship are denied to such people. I suggest that the reader try to do everyday actions such as hammering in a nail, getting dressed, combing hair, shaving and walking round a room, without making any variation in any component of effort. This should not be done alone. A friend should stand by, because if this very difficult task is achieved, it can have a frightening effect on one. It may help to explain what goes on inside a schizophrenic. The body and effort are closely related to the emotions. I find that a logical progression from one basic action to another is a helpful basis for working with people who have difficulties in expressing or controlling emotion. These progressions are best formed into a phrase; in fact, it is sometimes necessary to impose some form of phrasing to contain possible violence. When a person has successfully experienced a sequence of effort changes, taking him past his problem area - which might be Thrust and Slash for example - he may, by frequent repetition, gradually acquire the confidence to create phrases for himself. As this grows stronger, his fear of his own aggression should decrease. The dimensions are a safe prop, and can well be used to carry such experiences. Relationship and communication with others is another step in the integration of the emotions, and both these are only possible if the body can convey inner feelings through the flow of effort variations.

Space

I find the dimensions a great help. High - Deep can be tried out in many different ways, and is not only symbolic of "pulling oneself together" but literally does so physically. It helps to bring the patient to some connection between his fantasy life and the firm ground which supports him, and so to find his centre. Used in a group, with group timing, it helps to integrate the group and to encourage a mood of concentration. The Narrow - Wide axis is a good preparation for the more frightening horizontal plane, as it gives an experience of defence and presentation. The Forward - Backward axis helps to orientate the person in time, to make decisions, and prepares him for the forward drive of working. Sequences and improvisations based on the dimensions tend to be stabilising and to restore confidence, as water wings do for a child who is learning to swim.

The planes are important too. Initiative, decision-making and choice can be encouraged by improvisation with progressively less direction and with other people. The sagittal plane should be stressed as the patient becomes able to take it, and also variations in the time and space components of effort. Longer sequences, improvisations with a clear start and finish, worked on diligently and properly presented, are necessary for those with poor work tolerance and lack of persistence. The good therapist should know when, and how much to insist on polish and finish of a piece of work. To let creative work be done and dropped fecklessly, encourages a disrespectful attitude to everybody's (in the group) work. To over-stress or over-praise the offering of a timid person may push him into a position of responsibility which he cannot support.

Relationship

Many patients slip away into fantasy, or a kind of half-unrelated state, from time to time. With some this is only momentary, but with others it can last weeks or longer. It is possible to see when this is happening, and often

the patient can be coaxed back, with emphasis on the body, floor patterns, air pathways, orientation in space, and orientation in time by using phrases of rhythm. (I have observed that some schizophrenics seem unable to relate one beat of a sequence to the next, even when this is as simple as a march played on a drum, with no quavers. However, I regard rhythm as quite different from "beat".) To me, rhythm is akin to phrasing, and is concerned with the relationship of effort variations to each other within the flow of a phrase. The relationship of partners, lines, circles, trios, still needs the fundamental inner relationship of rhythm in this sense. If "hard rock" type of beat music is introduced to these unrelated people it becomes impossible, immediately, to communicate with them. They will probably respond by jerking about, without relationship, bodies working on their own, substituting energy for participation. Mime, with short scenes and imagined settings and objects, far from being an indulgence in fantasy, is an exercise in its control; this can be a useful vehicle for movement. Role-playing should be approached much later and with great care. Some people want to play a scene with speech, but this always impoverishes the movement.

OTHER ILLNESSES

So far I have been discussing schizophrenia, but there are many similar difficulties in illnesses with a different structure. Disorders of personality and behaviour can make relationship to other people and to work uneasy, and response to frustration negative. The emotions may be ungovernable, and the person a-social. Other problems can grow out of this, such as depression, delinquency, drug-addiction and psycho-somatic illness. Movement offers a therapeutic self-discipline, a non-verbal means of expression and a way of discovering the positive aspects of the personality. Many of these people seek to avoid confrontation with their problems by talking, rather than moving. If words are excluded, the body must speak, personal problems must be faced and overcome. The therapist has to work through enormous resistance.

Depression

There are several forms of depression. Some people have a built-in depressive make-up. These people vary and become acutely, suicidally, depressed at times. Some depressions are as physical as they are psychological, with every body function retarded. Movements are slow rather than sustained and heavy rather than powerful. There is little variation in effort, but the patient can meet one if one slows down one's effort activity to match his. The converse applies in Mania, a state of psychotic excitement; one can communicate with the patient if one speeds up oneself to fit in with his efforts. Only when one is in effort harmony with the person can one influence him and help him to create variations in effort more satisfying to himself and others. One patient, a dance teacher, who could swing in the space of an hour or two from acute, crippling depression to an unmanageable elation, asked me to dance with her when she was in the excited phase of her illness. She led an improvisation and I followed. Her dance was all thrusts, stamps and leaps, but without form. When she left off, I led, and danced something which started as she had left off, with violent actions, and big gestures, but then I changed it gradually into something with a clearer form, more sustainment, repeats and a conclusion. She became much calmer, and thanked me, being able to understand what I was doing and why, but unable to do it for herself. It is helpful to a depressed person to encourage him to see the positive value of his retardation, and try to bring it alive into a sustainment, and find a use for it. For example, I find pottery answers this need. The clay demands strength and sustainment in the first stages of making a pot, lightness and fine touch being needed in the later stages; also the upward lifting of the clay, as the pot grows, symbolises growth from the depths.

In movement classes effort sequences such as this can be performed as dance or mime.

Some depressions have a hysterical or self-pitying element and others are a response to a desperate situation. Sufferers from the latter may benefit from being able to express their distress, always within the discipline of the art form, while the former must never be allowed to indulge their symptoms and wallow in their depression, but should be encouraged to recognise their movement tendencies and use them to serve the group's creative effort. Any art form imposes its own discipline, and dance no less than others. Without this discipline, there is no achievement, no satisfaction and no healing. If a really sick person indulges his anger or depression without the discipline of form, he usually increases it until he harms himself or another, or so terrifies himself that no further treatment can be attempted. I believe that catharsis should have form. The discipline of making sounds into a tune, line and colour into a picture, and movements into a dance, is what carries the therapeutic content of the art in safety.

PLANNING AND PREPARING

In this treatment it may frequently be advisable to work on every aspect but the specific one until the patient has gained enough courage to take risks. One has to start from where he is, and use whatever his movement offers, and this means there can be no hard and fast rule about the progress of any session, nor of the overall syllabus. I find these classes are best taken "off the cuff". I try to assess all the information I can find about the patients, from my colleagues and from my own observation of them in other circumstances, and I try to set myself some overall aims. I try to prepare myself by dancing, moving, listening to music and thinking around themes which can be developed in many ways by using all the movement principles. In this way I hope to have, in the front of my mind, a means of responding to what I see when I meet the group, of keeping a connecting thread running through the session, and of leading the work towards the music which I have available. One day, when taking a group of isolated, self-centred people, I noticed that one woman had made a boat out of a sweet paper. I was able to start with swaying, then holding hands (while still sitting), then pulling on ropes with a partner etc., leading to group mimes involving the seaside, boats, swimming and more. This framework allowed for the required experiences in Relationship, Effort and Space.

THE FUTURE

During my working career I have seen great changes, but I think there are still greater ones to come. The most important influence on psychiatric care has been the development of new drugs. We now have medication with which to alleviate some of the suffering of the psyche. Although all powerful drugs still have some side-effects, these should be assessed against the ravages of a long period of mental illness. We have only to look at the hollow shells, the zombies, shuffling along the endless corridors of Victorian institutions, to remember what used to happen to those who became ill before the introduction of specific psychiatric drugs. Patients now come into hospital and go home again, but without time to convalesce and strengthen their resources. No longer do we, therapists, have time to lead them into interests and activities which would enrich not only their spare time, but their own selves.

The role of the therapist is changing. We now have to see our jobs as partly rehabilitative and partly prophylactic, and we must be prepared to work when most people have their leisure. We should be able to run workshops in which structured creative activities could be practised. Apart from the practical difficulties to be overcome, the two main problems are:

1. The kind of person for whom these activities are intended is usually a non-doer. To expect him to go out willingly, catch a bus, pay the fare, find the way to a class, and then allow himself to be persuaded to do something which is, for him, quite a strain, is unrealistic. It ought to be possible to incorporate some active treatments with the Out-Patients' clinics, which most ex-patients attend. Joining a therapeutic activity group has to be prescribed, just as medication is prescribed, and taken just as seriously by Consultant and patient. Without this support from the Consultant, the patient will regard the movement sessions as a pastime, and fade out as soon as he finds any difficulty. He needs very strong persuasion to convince him that it is worth the enormous effort we ask of him.
2. Our second problem is the present proliferation of "alternative therapies". Techniques are being used which are designed to break down inhibitions. Sometimes they break down the participant in the process. Many of these techniques are carried out by people without any qualification to work in this field, and who have no idea how dangerous their activities can be. Some of these "workshops" consist of exercises which have been learnt by the leader without reference to underlying principles, so there is no chance of adaptation when the danger signals show. These danger signals may not be recognised by the leader, and may manifest themselves much later. Since the same principles of movement apply to all physical behaviour, confusion easily arises in the minds of observers between the way a responsible therapist conducts a movement session, and the unstructured, self-indulgence of some of these "fringe" gatherings. Consultants may well look askance at anyone wanting to do movement with their patients.

TRAINING

For the above reason, it has now become even more important for a therapist using drama, mime or any form of dance, to have had a thorough training and experience in Laban's work. This provides fundamental principles on which to draw when working, and an insight into the methods of others. I do not favour "crash courses"; the student needs time to assimilate movement study, and he needs to dance for his own enjoyment and fulfilment first, before becoming analytical and intellectual. No amount of lectures or courses can replace the experience of working with the mentally ill; much valuable training can be had as a ward orderly, assistant nurse or Occupational Therapy Aide. About 6 months to a year of this kind of job would give the student a chance to find out how to use his own personality in relation to a sick person. This is entirely personal and cannot be taught, and must be sincere.

Academic requirements A sound knowledge of the illnesses with which he has to deal is essential for the trainee therapist. This means that he will have to study psychopathology and psychiatry, and have some knowledge of the commoner psychiatric drugs. Anatomy, and an understanding of healthy body mechanics are necessary in practice, and also some understanding of physiology and physical disease. This background will equip the movement practitioner to understand his brief, co-operate with his colleagues on the treatment team, to work autonomously and have his work respected.

Analysis So far I have visualised the Movement practitioner working in a normal hospital, but some are called upon to work with people who are undergoing psychotherapy. In some cases full psychoanalysis may be asked for, but sometimes all the staff have group therapy sessions themselves, and in some situations the psychotherapy used is not done at great depth. The Movement practitioner needs to know enough about the analytic process to be able to work closely with the psychotherapist. He should have coped reasonably well with any personal problems, so that his energies are free to help with those of others; he needs to be uninvolved with himself, so that he can observe the group objectively and lead it responsibly.

Criteria All treatment should be objective and based on knowledge. The therapist should keep in mind the aims of treatment at all times, and never allow his own needs to influence his work. Although this work is usually done in groups and the leader is part of the group (leadership being taken by a patient when possible), the therapist must never forget that he is responsible for everything that happens in, and because of, his session. He is not there for his own amusement, nor to experiment. However much he may dislike it, he has to accept a "We - they" situation. His patients must be able to lean on him, to depend on him, to break down or freak out, and know that they have in him a safe prop. The role of patient and therapist cannot be reversed, nor blurred. This does not in any way need to affect relationships within a group engaged on creative work, because the therapist must be trained to be inside the group and see it from the outside at the same time. He cannot call himself a professional unless he can accept this responsibility.

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MOVEMENT IN A WORKSHOP FOR PARENTS AND CHILDREN

Varda Dascal

Man moves in order to satisfy a need. He aims by his movement at something of value to him. It is easy to perceive the aim of a person's movement if it is directed to some tangible object. Yet there also exist intangible values that inspire movement.

Rudolf Laban

I

In this presentation I shall describe and analyze results of using movement techniques in a multimedia workshop involving an intensive interaction of parents and their children.

The idea of a workshop for parents and children arose from my interest in finding ways, outside the routine of everyday life, for family members to strengthen their existing links and forge new ones. The aim was to offer the family an opportunity to grow together and so avoid somewhat the detachment of the children, as they grow, from the family life. I wanted to do this by creating other forms of relationship, based on common interests and activities, on mutual understanding and help, rather than on mere dependence.

Personally, I love to sing, and I sing
 I love to dance, and I dance
 I love to paint, and I paint....

All these things have something in common - why couldn't they be done in common within a single framework? Hence, "multimedia" and "family".

It was clear to me that a relatively big group of people as well as appropriate materials and space were required in order to exploit the full potential of the idea: it had to be some activity going beyond the walls of each family's house, leading the family to appear and to behave as a family even outside the usual context accepted for such a behaviour. At home, no matter how free an activity would be declared to be, it would still be constrained by the usual limitations (no dirt, no disorder, no shouting, etc.) and hierarchies prevailing in the family. Yet, since the aim of the workshop was not to break such family constraints, but rather to complement them with the creation of other, non-hierarchical, relations between parents and children, the scenery for such a workshop should be other than home itself.

In 1973, when I finally became clear about the conception of the workshop, I was both surprised and happy to discover that much of what I 'invented' concerning movement had already been described and systematized in Laban's work! I began to study it and grew enthusiastic about the role of movement in the workshop I had in mind. Furthermore, such studies gave me the opportunity to criticize and refine my own methods. What I do today, is, no doubt, a synthesis of my previous ideas and those I was able to learn from Laban and his disciples. This explains why sometimes my terminology is at variance with that of the Laban school.

II

The workshop consisted in a series of "happenings": about a hundred people, allowed to participate only as families, used a variety of media of expression and creation. They were held for eight consecutive months in an area of low-income families in Israel, but, since they were widely advertised, many families from other areas and cultural backgrounds participated too, creating an interesting cross-cultural interaction. After this period, participants completed a questionnaire which allowed some assessment of the results. Some isolated workshops of the same kind were held in other neighbourhoods.

The media used in each workshop included painting-modelling, sound production-music, playing, story telling, and movement. The last played an important role: it received more time than other media and helped to inter-relate the other forms of expression employed. The assumption was that, although movement, body control and physical contact are extremely important in parent-children relations, most people have little opportunity to develop and use such means of interaction consciously. The workshop was designed, in part, to provide such opportunities.

Broadly speaking two sets of goals were distinguished in preparing the workshop: participant-oriented and team-oriented goals. Some of the p-o goals were communicated to the participants themselves and some not. Advertisement explicitly announced some of the goals: "An adventure for parents and children"; "New experiences in several fields of art for parents and children together"; "...to activate one's creativity with the help of such means as balls, balloons, paints, musical instruments and other materials". It was stressed that "there is no need for prior artistic experience" and that the main purpose was to "let parents and children have fun together by doing something rather than merely watching". At the beginning of each workshop, some more information was given to the participants concerning the specific aims of the workshop in question, as well as its structure and organization.

As for the goals not communicated to the participants, they varied from general to specific, from immediate to long-term and from family-directed to individual-oriented goals. Since I needed qualified people in the different fields working as a team, we devoted much time and effort to formulate clearly our goals, as an essential part of our preparation for team work. Let me list some of these goals:

- to offer families shared experiences different from those of daily interaction.
- to help parents to re-experience their childhood experiences (playing, having fun, exploring), and to become possibly more aware of their children's present experiences.
- to give parents and children an opportunity to work together on a par, that is, without dominance on either side.
- to let the participants learn something new in the media used in the workshops; maybe to discover hidden talents, or at least to acquaint them with various forms of expression, thus yielding more receptivity and interest in the different arts.
- to improve relations within the family (introducing an element of multi-directionality in the family dynamics, thus breaking a strictly hierarchical and authoritarian setting).
- to increase social flexibility through collective work: learning to lead, to follow or to co-operate in different situations.

- to increase flexibility of thought: the changing conditions of the work stimulate "divergent" thinking, an indispensable component of creativity.
- to learn to conform to new, ad hoc, social norms, as well as to change them, if necessary, when moving from one game, group or media to another.

The team had goals for itself as well. These included testing our hypotheses about the feasibility and utility of the workshop as a whole, as well as of its various components; gaining some insight and experience in team work (preparation, co-ordination, communication between specialists in different fields), and, - why not? - having fun doing it too.

III

The workshop took place once a month, Saturday mornings, for about three hours. Each meeting had a main theme, to which all its activities were somehow connected. Each one was an independent event, though it was also connected to the preceding and following meetings through the themes chosen. Some of the themes were "the line", "continue what your predecessor did", "house/home", etc. Elements learned in one of them could be used also later. The theme was exploited in various media and through several forms of group and individual activities, under the guidance of a team of four to five people.

One can envisage the structure of each meeting from different points of view. Broadly speaking, five types of activity can be singled out, namely: getting to know each other, an address to participants to clarify what is being done, learning a skill, family activity, expressive and creative performance.

To the first category, for example, belongs the 'name-yourself-and-move' game, where each participant makes himself explicitly present in the group, both by uttering aloud his or her name, and by producing a distinctive movement with his or her body, visible to all the other participants. At the same time, he or she becomes able to identify their fellow participants. Such a simple game, which stimulates individual expression through movement within a given rhythmic framework, has also the social function of "letting the others know me and letting me know the others".

The address of the leader to the participants, which establishes a sort of contract specifying the framework for the various activities of the day, has proven to be very important for the success of the workshop, because it contributed to a clear definition of expectations and responsibilities.

To learn a skill (third type of activity), the group splits into smaller groups, each one with its own leader, to work in a particular media on a subject connected with the main theme. For example, when the main theme was "continue what your predecessor did", participants in the movement group first learned to distinguish between static and dynamic forms in space. They produce such forms individually and, later on, collectively; that is, in such a way that each participant "added himself", so to speak, to the form (statue, machine, etc.) already created by his or her predecessors.

It is important to notice that all the groups worked with elements which are common to the various media. For instance, when the main theme was "the line", the expressive qualities of the line stressed in the different groups were:

- in drawing: direction, width, length.
- in movement: direction, strength, speed.
- in music: direction of melody, length of a note, tempo.

The similarities, of course, are not strict but rather metaphorical. Nevertheless, we felt that they were important in relating these activities, and in providing a common ground for their integration. Furthermore, since all the participants rotate, taking part successively in different groups, they were able to discover by themselves these common elements and to integrate them in their own way. When the time required for familiarization with some of the media was longer than our estimates, we settled for less than a full rotation of each participant through the four groups, but each participant went through the experience of at least two different media.

At the family co-operation stage, participants grouped into family cells developed some form of joint activity in one particular field related to the main theme. For example, when the main theme was "home/house", the instruction given to the family groups was formulated as follows: "try to represent or build any house, real or imaginary. The house can be any house you wish, at any place or time you choose". Here, the participants were required to employ their collective family imagination. In the first of our workshops, the family activity proceeded entirely on the sensorial level: a game of conducting a person with closed eyes, leading her to recognise the room through several "stations" involving the use of various senses. In this case, a sense of confidence in the person (family member) upon which one had to rely might be expected to develop, as well as an improvement in the ability to use senses other than vision, which are not often used consciously and independently of vision. Once the eyes were opened, the person was able to compare her visual representation of the room with her non-visual one - an experience which generated much enthusiasm among the participants.

Finally, to develop the creative and expressive potential of the participants, they were asked to employ all they had learned in the workshop for some integrative activity (e.g., a performance).

From the point of view of group dynamics, three types of groups could be distinguished:

1. the whole group (80 to 100 persons), occupying the whole room, and engaged in a joint activity such as a warm-up (movement) exercise or the naming-cum-movement game mentioned above;
2. small learning groups (20-30 persons), working in each of the media;
3. family cells (usually both parents, 2-3 children aged 5 to 13, and sometimes grandparents too). The group constitution was not constant during the workshop, but was deliberately changed a number of times.

There was no fixed sequence of types of activity nor of types of groups. Several arrangements were attempted. We considered it necessary to have the learning stage always intermediate (neither initial nor final), as well as relatively stable in its composition as a group. The meetings were thus enormously dynamic; participants constantly changed from activity to activity, from group to group, and from place to place. Yet, because of the unifying theme and common elements, each of them was perceived as a well-organised and integrated activity.

IV

Having described so far the workshop as a whole, let me now turn to some aspects of the role of movement within it. A quotation from Laban and Lawrence is in order here:

"Skill is acquired through the gradual refinement of the feel of the movement, and any training must promote this feel, which is basically the awakening of the sense for the proportions of motion factors. Some people will learn more quickly than others. ... The best practical method consists of a combination of exercise and the awakening of the understanding of the rules of the proportionality between motion factors."¹

Obviously, only to a very limited extent can the parts of the workshop devoted to movement be viewed as a process of "training" in movement. Nevertheless, I tried to look at each session as a possibility for beginning to promote the "gradual refinement of the feel of movement" described above. To be sure, the refinement had to be confined to the very first stages and to a small number of aspects of movement, but even so its effects were rather noticeable and in some cases almost dramatic. It seems that people are normally so unaware of their movement potential, that just by making them aware of part of it, an entire new horizon suddenly opens up for them.

The following aspects of movement have been particularly stressed:

1. awareness of the body articulatory system, through activation (and comparison) of commonly used and rarely used (consciously) articulations; e.g., comparing the use of the limbs as a whole with, say, the use of the shoulders alone;
2. part-body and whole-body work;
3. expressive qualities of movement and posture;
4. rest or pause as part of movement: shifts from static to dynamic situations enhanced the awareness of the value of rest as an integral part of a movement sequence (this was then correlated with the role of pauses in music);
5. awareness of space and its uses and expressive values: this included individual work regarding the micro-space of each participant, as well as group work with the common space generated by the joint activity of the group so that participants, who at first hesitated to intrude into the others' micro-space, were able later on to share portions of each other's micro-space, thus generating inter-penetrating forms.

Movement activities were directly related to the main theme. For the theme "the line", for example, we worked with continuous and discontinuous movement, direct and indirect movement, various directions of movement. For the theme "continue your predecessors", the main exercise used was the "mirror", which I developed into four stages:

1st, the classical mirror (one person in front of the other moving simultaneously with her, without any external stimulus affecting the rhythm of the leader);

2nd, the mirroring movement is not simultaneous with the mirrored one, but follows it after a certain delay;

3rd, the leader performs a certain movement and the 'mirror' reproduces it and adds to it a 'natural' continuation (a time unit for each participant's action is stipulated);

4th, the same as the former, with an external stimulus, say, music, providing a unified rhythm for the action of both participants. By alternation of roles, each participant is both leader and conducted, he works both in his own personal rhythm and learns to follow another's rhythm. Furthermore, the exercise stimulates clear observation of the other's movement and creativity (especially from the third stage onwards).

Movement activities were not merely one of the several media used. They were in fact the backbone of the workshop. No doubt this was so partly because of my

particular interest in movement. But there are also more fundamental arguments for movement's pervasiveness. One of the main aims of the workshop was to shake people, especially family groups, out of their routine ways of interacting with each other, to make them aware of hidden creative and expressive possibilities within themselves. Movement, although fundamental and primary in all our activities, is normally neglected in education and common social interaction. And our body, through which we belong both to the physical and social worlds, and which is our most personal "belonging", is paradoxically rather unknown to us. It is, therefore, by making the body and its movement available to our consciousness, that we can expect to shake people out of their routine modes of interacting. Furthermore, in a group of people, movement - in dancing, for example - has both a liberating and unifying effect unequalled by any other means of expression. And, finally, one might point out the need for movement control and its development for the learning of other expressive skills, such as drawing, playing certain games, etc.² As for the family, movement restores somewhat the direct physical links between parents and children, so important for their emotional development and so quickly rejected by external social conventions. These physical bonds are restored not only through direct contact, but also through the refined co-ordination required to perform such exercises as the 'mirror', where one learns to respect the other's rhythm and to share with the other a common space.

V

On the basis of the questionnaires the participants completed after the last workshop, as well as of private conversations with them, the following preliminary assessments were made:

- all participants enjoyed the experience itself; "having fun" was thus fully achieved.
- some families stressed particularly that they learned some new ways of expression.
- some families indicated that they found in the workshop their only possibility of a non-routine family activity.
- the number of male parents increased steadily.
- links of friendship were established between several participant families.
- some participants, especially adults, decided to apply for special courses in the areas in which they discovered, through the workshop, they had a real interest.

Parents supported children's requests of this kind.

Although the workshop may be viewed as containing pedagogical, social, therapeutic³ and artistic elements, these are only present in it in an embryonic form, which might be further developed according to the special interests of organizers and participants. Our own aim was to make it serve rather as a spark to bring about the recognition and development of latent potentialities (as well as compensating deficiencies) of the participants⁴.

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1. Rudolf Laban and F.C. Lawrence, *Effort*, 2nd Edition, London, Macdonald and Evans, 1974, p.14.
2. On the importance of mastering motor skills at different ages in order to be able to enjoy certain artistic activities, consider the following remark:
"Watercolour, for example, is a very poor medium at this age because the colors tend to run and flow easily. The child is unable to gain control over his motions or to follow his motions on the paper and is therefore discouraged by the material... Any art material should facilitate expression rather than be a stumbling block, and at this age the need to control kinesthetic motions should be uppermost" (V. Lowenfeld and W.L. Brittain, *Creative and Mental Growth*, N. York, Macmillan, 1970, p.109). As for games, says D.W. Winnicott (*Playing and Reality*, Harmondsworth, Penguin Books, 1974, p.60): "Playing involves the body: (i) because of the manipulation of objects; (ii) because certain types of intense interest are associated with certain aspects of bodily excitement". And, more generally, as is well known since Piaget's investigations concerning sensory-motor intelligence, intellectual development is intimately associated with motor development: "The body image is formed at the conceptual level, as well as the dynamic level, as the body interacts with objects in the environment. Correct assessment of developmental stages in the acquisition of the body image requires that both static and dynamic judgments be made..." (B.J. Cratty, *Perceptual and Motor Development in Infants and Children*, New York, Macmillan, 1970).
3. The therapeutic element may be compared with that of a relatively unstructured therapeutic situation as defined by Marion North (*Personality Assessment through Movement*, London, Macdonald and Evans, 1972, p.115).
4. I wish to thank all my friends and colleagues who participated in workshops of this kind with me in Israel and in the U.S. (Shoshana Kigel, Ziva Avigdori, Vivi Bar-Tzion, Michal Zaidman, Dalia Abrahams, Viki, Aharon Rozenberg, Laura Roeper, Barbara Delaney, Marcelo, Hagit, Shlomit, and Tamar).

AN ANALYSIS OF DANCE & DAILY LIFE

The Maring of New Guinea

Allison Jablonko

BACKGROUND

In 1963 an expedition of six from the Columbia University Department of Anthropology did fieldwork on the Human Ecology of the New Guinea Rainforest. As part of the project, my husband and I made a 16-mm. silent film document primarily of family life - 25 hours of footage. Upon our return, it was my task to develop a doctoral dissertation on the basis of the film data. Consequently, I studied with Irmgard Bartenieff in 1965-1967, becoming familiar with Labanotation and the concepts of Effort/Shape, as well as with the Choreometric study which she was developing simultaneously with Forrestine Paulay and Alan Lomax. By 1968 I had completed a written dissertation under the direction of Margaret Mead and the film which is a version of certain parts of the dissertation. This was the first dissertation in anthropology, to Margaret Mead's knowledge, which included a film as part of the presentation. The project was also important as an example of the use of research footage: namely, a system of analysis was developed and successfully applied to footage which had been shot with no prior knowledge of the system.

FILM AND ANALYSIS

The film presents two levels (an 18 minute film actually shown twice during this paper, once with its commentary about the movement and once silently to encourage a fresh perception). Thus: a) visually it presents concrete movement examples; b) by means of the commentary, it presents the broader cultural context as well as the analytic system. The dissertation itself enlarged on both these levels. At the level of context, the daily and ritual cycles were presented. As I moved about between these levels, I noted some delightful parallels - one example being that the stages of socialization of a child were structurally echoed by the stages of the ritual cycle; another example being the way in which the spatial structure of a ritual fence seemed to echo personal body stance in aggressive situations.

The bulk of the dissertation, however, consisted of microanalysis of body part use and trace forms in space. I chose these parameters because they are "straight-forward" and quantitative: professors who have never attended a movement class are nevertheless instantly able to understand such terminology, whereas speaking of the parameters of dynamics (Effort/Shape), which I was actually more interested in, became as complicated as speaking about colour to a colourblind person. (I am delighted to have learned recently that now, twelve years later, a thesis advisor in Temple University is encouraging his students to use E/S, not because he personally understands it, which he doesn't, but because he accepts it as a professional tool for specialists in its own right - analogous to statistics which he also accepts as a tool without being able to use it himself.) The body part use and

trace form analysis which I developed was designed to be as quickly understandable to a general anthropological reader as possible. I designed simplified diagrams which could freeze a whole sequence at a glance, as Labanotation does for experienced notators. I further summarized these so that each diagrammed dance step or work sequence was represented by a single profile. It was by comparing these profiles that I could make statements comparing daily movements with dance.

I would now like to discuss distortions in this analysis that I have recently become aware of - some introduced by the filming and some by the analytic system. Any filming is, by nature, going to be selective. This is due to several types of limitations: technical, financial, and the subsequent possibilities of viewing and archiving. In my observation-training with Bartenieff, she emphasized that the characteristics of a cultural or personal movement style are repeated again and again, so that, even in the selected body of data presented by film, characteristic phrases will occur and re-occur. The problem in looking for phrasing in a movement style so different from my own is that I tend to perceive only certain highlights, while ignoring long stretches which strike me as "nothing happening". Most or many of these stretches are then excluded by the cameraman and later, if the film is edited, by the editor, whose job is, of course, to condense time. The two processes dovetail: highlighting and condensing. Thus quite a different rhythm emerges in both the analysis and in the edited film.

Another set of distortions arises from the analytic system. In the present discussion I am considering Labanalysis as a whole, rather than the specific variations I devised and indicated above, because it was with the whole concept of Labanalysis foremost in my mind that I came to the project of analyzing the Maring footage. Looking back, I now notice that I was tending to apply Labanalysis to the observation of Maring movement in such a way that I was superimposing it as some sort of absolute grid. Labanalysis presents such a sweeping range of movement factors, that I tended to perceive my Maring field of observation as rather impoverished, since my own perspective "more than encompassed" the field. In fact, Maring movement style does not appear complex. In Choreometric terms it always appears at the "simpler" end of the spectrum - trunk one unit, simultaneous use of body parts, few trace forms, one beat rhythm. What I now feel is that this stage of analysis only gets at the "outer skin" of what I am seeking. I was working exclusively with this "outer skin" 10-15 years ago, fully involved in the academic, intellectual structure which deals so well with this level. I became aware of this only last year during an intensive week of film observation with Janet Goodridge. I was talking about synchrony, and the fact that the Maring have such a "loose sense of synchrony". Suddenly I realized, to my horror, that I had always been perceiving this as a "second rate sense of synchrony", i.e. "They don't ever synchronize perfectly they way we do; they are just a little less than perfect." By contrast, I suddenly saw that it is not a matter of some sort of laxity, of falling short, but that it is a sense of timing in its own right and is a crucial part of the whole cultural system, i.e. a democratic social organization in which every adult has the ultimate freedom to decide what he/she will do, and there are no hierarchical leaders who can impose conformity on any group member. A precise synchrony would not be a functional part of such a system - indeed, the loose synchrony observable in Maring dance is the precise parallel, though condensed in time, of inter-personal relationships in daily life with their extreme flexibility in timing and the dependence of each person on his own decision and timing. Thus, together, the Maring create a fabric, rather than fitting into a fabric

predetermined in abstract time and space. These new insights occurred to me only after my analytic system stopped functioning as a "judgement device".

A second example of my becoming imprisoned in my own analytic system concerns the phrase in the dissertation in which Maring movement is characterized as exhibiting "a vague attitude toward space". Having broken through in the matter of "loose synchrony", I began to get an uneasy feeling when I looked at this phrase - "vague attitude". I knew what it meant, that it is referring to a visible characteristic. However, I was suspicious that something was hiding here under this phrase. It then clicked in my mind that it is abstract space which they relate to vaguely - this beautiful crystalline space of the icosahedron that we in the Laban tradition have been trained to feel and appreciate. This is a "theoretical space" that we can keep in our minds and project around us at will "an intellectually projected space". Certainly, the Maring do not conceive of this kind of abstract space - they speak in terms of "up the mountain, down the mountain" and in terms of specific, named places which totally cover the landscape indicating particular areas and sites. Their space is therefore directly related to the environment rather than to abstract concepts.

CULTURE AND UNDERSTANDING

Where is this rethinking of the dissertation and film leading me now? At the practical level I am beginning the process of analyzing footage which we shot on a second trip to the same village in 1968. This is synchronous sound material comprising a number of 11 minute totally uninterrupted sequences (11 minutes being the longest uncut amount of film which the camera could manage). Thus I can at last look at the longer phrasing - how the "highlights" we have seen in the film today are fitted together in the on-going flow. I shall have to develop a new kind of diagramming for this, as it is not a matter of the micro-level of events (only seconds long) which the dissertation project dealt with. Right now, I am simply viewing the footage over and over to begin to let the structure of the visible behavior reveal itself. I was delighted to recently find a quote in Laban and Lawrence's book *Effort* which seems to indicate that they were well aware of the "highlight-continuum" effect: "In the specification of Time-Space patterns, the sense for the uninterrupted flow of actions is indispensable ... the essential efforts ... constitute special exertions by which the rhythmic flow of action is marked but must not be broken." (p.45)

At the conceptual level, I am finding the idea of "extensions" very helpful in keeping a balance between the "reality" I am observing and my analytic system. The idea of extensions has been recently expressed by various writers, including George Lock Land and Edmund Carpenter, and by Edward Hall in his new book *Beyond Culture*. According to this view, culture is a structure of extensions of the basic human processes. Our perception of culture, however, is often flipped in reverse and we tend to perceive the various cultural systems as basic realities, thus ceasing to be aware of our own primary position in the total system. The development of culture, and the subsequent rapid evolution of human beings in terms of evolving extensions, has created ever increased consciousness - for when we extend or externalize our capabilities, we see them and can begin to create awarely. Labanalysis is exactly such

an extension and thus a very powerful tool. It is to movement behaviour what writing is to speech behaviour, and its development has increased the range of our literacy. Labanalysis functions as a memory bank for movement patterns. But this mnemonic function did not go unperformed until the development of Labanalysis. Another breakthrough in thinking came to me when I recently thought of the Maring movement pattern of squeezing pandanus fruit during meal preparation. It is a complex dynamic phrase absolutely unlike any of the other phrases documented in the footage, one which I did not even seek to integrate into the dissertation analysis. Looking back, I noticed for the first time that I had been inadvertently projecting my own conceptualization of movement and was imagining that the Maring carry an abstract repertoire of movement possibilities around in their heads, to be used according to the individual's free choice when he decides - as though he were in an improvisation class! I now see that the movement patterns seem rather to be elicited by the natural environment, tools, specific activities and interactions. Each movement pattern has been witnessed as a whole time and again since infancy - the necessary physical objects, the social context, and the movement pattern. Movement patterns would not be perceived in abstract, and therefore would not be separable to be performed in different combinations. This holds true not only of physical actions, but also of social interactions such as arguments: the whole is a cultural package passed on by modelling from one generation to the next. Thus the social system and the material culture become mnemonic repositories - movement patterns are stored in each person's kinesthetic memory and are triggered by particular activities or types of events. The whole culture, - the various tasks, various rituals, various social settings, various spaces - becomes the repository of triggers to the various movement possibilities available to the people functioning within the culture. Another quote from Effort may bear on this point: "The sanest way to look at the combination of mechanical devices and human energy is to consider them as a complex unit, like the teamwork of several people, and not as the work of two separate entities." (p.83) I suspect that it is only in particular cultures and sub-cultures, in which movement is consciously extended into notation and into abstract thought structures such as Space Harmony, and in which movement can be "remembered" in scores, that movement patterns become "unhooked" from the environment. We can both disembody and "disenvironment" movement. Among the Maring, environment and people are a team in the complex movement system of the culture.

My final thought is that as we continue to develop ever more finely and richly this extension that Laban started, we must always be aware that we keep a balance between the extension and the basic human processes which always underlie and go beyond the notations and the words.

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MOVEMENT FOR SPEECH DEVELOPMENT IN THE DEAF

Body Movement Stimulation for the Development of Speech and Hearing in the Verbo-Tonal System

Vesna Pintar & Elvira Šakić

When we speak, we are in motion. There is no sound without movement. Speech is complex sound. So, there is no speech without movement.

Speech is one of the basic needs of every man as a social being, but in various cases this need cannot be satisfied. The biggest difficulties appear in deaf or hard of hearing persons who were born with the ability for normal speech but cannot by themselves develop speech communication.

The verbotonal system (VTS) is a method of habilitation and rehabilitation of deaf and hard of hearing children and adults. The creator of this method is Prof. P. Guberina from Zagreb, Yugoslavia. The aim of this method is to develop speech and hearing of impaired persons, to help them to communicate with their environment and be accepted by it. One of the basic procedures used in the verbotonal method is body movement stimulation.

MOVEMENT AND SPEECH

Why do body movement stimulations have such an important role in the verbotonal rehabilitation of speech and hearing?

There are three reasons:

1 The speech apparatus of a hearing impaired child is prepared to function.

There are neither psychological nor physiological differences in the speech level of hearing impaired and normal children. They develop equally up to the period of reflex, subconscious muscular movements, up to the phase of first vocalising. The deaf child, having no possibility to hear its own voice, has no feedback for repetition and variation of it. At this point the hearing impaired child stops its development of speech. For this reason it is so important to find the proper way for creating such a stimulus - feedback.

In all procedures of the verbotonal method we use special electronic apparatus (SUVAG). The apparatus SUVAG I transmits all frequencies from 1.5 c.p.s. up to 20,000 c.p.s. It transmits even very low frequencies - infrasound. The human body is the most sensitive to very low frequencies and this is one of the possibilities to create the feedback. Here we emphasize that low frequencies in speech sound do not mask high frequencies, on the contrary, different combinations and the relation between high and low frequencies give the possibility for better perception.

"The perception influences the articulation, and the speech production gives the nervous system possibility of perception by the principle of feedback". (Prof. P. Guberina: "Phonetic rhythm in the VT System".)

2 Elements of movement and prosodic elements of speech are comparable. We can see it better when we divide the speech and the movement in their elements.

The prosodic elements of speech are:

a) rhythm, b) intonation, c) tension, d) time, e) intensity, f) frequency (pitch).

The elements of movement are:

a) time (rhythm is included, it is the sequence of events in time)
b) space (it is the melody of movement, it has the characteristics of intonation), c) tension, d) intensity.

The common elements are:

a) rhythm, b) intonation, c) tension, d) time, e) intensity.

Besides the factors mentioned above, in our work on body movement stimulation for speech development, tension is a very important factor.

Speech sounds differ according to the degree of tension. It will be clear if we compare voiced and voiceless occlusives. The pairs of occlusives P-B, T-D, K-G which have the same place of articulation are completely identical by the form of movement, but different by the degree of tension. At the same time, other factors also change. So we discover the dependence of tension on the physical factors of movement:

a) Weight - we either resist the force of gravitation or indulge with it. In the first case the strength in our body increases and in the second case decreases. Simultaneously with our surrender or resistance to the force of gravitation, the feeling of tension in our body increases or decreases.

b) Space - if we take the shortest direct way to our goal through the space, we fight against the space which separates us from the objective, and the tension in our body increases. In the other case we move indirectly, flexibly, we surrender to space and then the tension in our body decreases.

c) Time - either we fight against the time desiring to use it and fill it with our actions, and in this battle with the time we are aware, so the tension in our body increases. In the other case we surrender to time's course, waste it and allow our actions to stretch out for a long time. That is a passive attitude toward the factor of time, and the tension in such a movement is very small.

In all these factors we have seen that by changing an attitude toward one factor we change the tension in our body.

Very often it was very difficult for us to explain the difference between tension and intensity. It is true that they are often proportionate, so that it is sometimes difficult to distinguish them. But our movement can be tense and light and in this case we feel tension

in the peripheral parts of our body (efforts - dabbing, flicking); movement which is tense and strong we feel as the tension of our complete body (punching, pressing, twisting). On the other hand we have movements which are strong and less tense; they are impulsive movements which begin from the centre and extend toward the periphery (slashing). So, it is obvious that tension and intensity are two different factors.

Time, weight (intensity) and space are physical factors. Tension is a psychic factor because it exists in our body and we do not feel it out of our body.

3 The articulation is not merely the result of the articulatory organs (organs of speech) as micro-motoric movements. It is not a fixed point of the position of the tongue in relation to the palate or teeth.

Articulation is the structure of movements produced by the body. The movements of the articulatory organs are the consequence of many tensional points of the body. This can be best seen as a phase of cooing in little children, when they first begin to speak. The rhythm, intonation and intensity of their voices are either the consequence or the cause of moving all their body in a certain degree of tension, of force and rhythm. Movement of the body as a whole on such a level results in voice. By progressive development of motorics, the speech localises in a narrow zone called the "articulation zone" i.e. micro-motorics. This means that our speech depends on the motoric state of the whole body. We all know by experience that exhaustion is reflected in our speech. Its intensity is diminished, the rhythm is slowed down, its intonation rather monotonal.

Conversely, by great activities of the body, by great gestures, we become excited, and our speech is then very rich with intonational intensity and rhythmical forms.

PROMOTING SPEECH THROUGH MOVEMENT

In our work, we follow the laws of speech development in children with normal hearing. Every individual develops his speech from global movement of the whole body. Such a beginning is very significant for us, because even a totally deaf person is not handicapped on this level. Our desire and aim is to stimulate the micromotorics by the global body movement, by macromotorics. We stimulate by the macromovement a tiny, fine movement of articulatory organs, which we can vary in intensity (its dynamics), in intonation and in time (its rhythm). In this way, progressively, we differentiate the speech, which at the end by its own rhythm becomes free from the body movements. But the speech will always depend on the state of the body.

According to the way of approaching the problem, we can divide the stimulation by movement into four parts:

- A. Body movement to stimulate phonation.
- B. Functional movements to stimulate specific sounds.
- C. Body movement for correction of specific sounds.
- D. Body movement for correct pronunciation and perception of words and sentences.

A. Body Movement to Stimulate Phonation (Vocalising)

Our first aim in the work with the hearing impaired child who stopped in his phonation at the level of babbling, is to stimulate the child to

experience again a reflex, a mechanical, subconscious movement, which is a scream. In the first phase of our work the physical contact is of primary importance. By the touch and different actions with the child, we create a certain situation and disposition in which the child will express himself vocally. We rock the child on our knees, in our arms, throw him in the air, lift him off the floor, play peek-a-boo with him, walk and run holding his hand at changing speeds, dynamics and spaces. All these actions are accompanied by our voices, and we observe in what situation and action a child begins to express himself by voice. Little by little, we induce the child to touch and play some games with various objects by himself. These games are chosen in order to stimulate the interest of the child by their contents (subject matters), to engage him emotionally and motorically, so that the final result be his vocalisation, scream which has all the elements of speech, i.e. rhythm in time, tension, intensity, intonation.

We started by playing motoric games with every child individually in order to create an emotional and physical contact. Later on, we develop a group contact (all children with the teacher, all children in a circle with teacher and some object we are approaching to or withdrawing from, every child with his object toward which he takes a specific attitude - caressing, touching, banging, throwing When we have gained the children's interest in the imitation of our movements, we can make variations in the movements in time, intensity and space.

These variations will result in voice variations of intensity, intonation and time. These are the first variations in the voice of a hearing impaired child and the basis of human speech.

B. Functional Movements to Stimulate Specific Sounds

After awakening the voice phonation by scream, we lead the child into a greater degree of speech development where in specific rhythm and intonation we stimulate the pronunciation of specific sounds and syllables.

The functional movement for the stimulation of a specific sound is a movement which must follow the biological production of speech. That movement is basically directed by the quality of voice, by the direction of tension in our bodies while articulating a specific sound, and by the psychomotoric capacities of the child at different ages.

The quality of a movement must be equal to the quality of the particular sound, which means that they must correspond in their parameters of time, intensity and tension. Through phonetic analysis we analyse sound with these parameters. Through analysis of movements (according to Rudolf Laban), we analyse the movements by physical factors:

a) weight (force of gravitation), b) space, c) time.

Combining opposite properties of the factors of weight, time and space builds the basic effort actions.

How do we come by phonetic analyses of sounds to the quality of movement for the stimulation of a certain sound? For example:

PA: (bilabial, occlusive, voiceless)
time - fast
tension - big
intensity - light
quality of movement - flicking, dabbing, touching

BA: (bilabial, occlusive, voiced)
time - longer than PA
tension - very small
intensity - weak, light
quality of movement - (incomplete quality)

During the work we change the form of movement while the quality remains the same, so that we maintain the kinaesthetic sensation.

C. Body Movement for Correction of Specific Sounds

If the previous phase did not produce the desired results - correct pronunciation, we immediately move on to this phase of correction. The work in this phase is always done with each child individually, beginning with individual mistakes, and we adapt the correction to the child's mistake. Most often, mistakes are found in either too tense or too lax pronunciation. For an example PA can be too tense, spastic, without vowels or too lax when the child pronounces it like BA. These are two extreme cases, and between them exists a whole spectrum of mistakes. Such mistakes are the result of too tense or too lax tonus, and they regularly appear in children with such conditions of tension.

We begin with correction of the whole body locomotion, which means that a tense child relaxes to a normal state.

D. Body Movement for Correct Pronunciation and Perception of Words and Sentences

In this phase of work the goal is to stimulate and to develop the speech by using good rhythm and intonation. This follows immediately after satisfactory pronunciation of certain sound and syllable, logatoms.

Up to this moment in our work, we have utilised many possibilities of movements: in different speeds and rhythms, with different accents and their quick changes in different directions in space (forward-backward, high-low, sideway-around). It is the multiplicity of extended combinations of movements and their variety that is used in this phase.

Our goal is good rhythm and correct intonation of words and sentences and in creating appropriate movement we shall analyse these words and sentences as speech units.

We begin with words, with words which have their own rhythm, accent, intonation, message.

In the analysis of sentences, we can ask several questions:

- How many phonetic units (phrases) does a sentence contain?
- Which intonational forms are represented?
- What kinds of rhythmic change are within one phonetic unit?
- Where is the accent of the sentence, with reference to whether the sentence has a rising intonation or emphasis on the first word in the sentence.

A child must perceive the rhythm and intonation of a sentence as a unit. A movement needs to lead the child to correctly pronounce a specific sentence.

At this point we start with some principles:

- One phonetic unit (analogous to a phrase in music and spoken on one breath) is represented by movement in only one direction.

If there are two or more phonetic units in one sentence, we change the direction of movement for each one. Thus the child can sense the discontinuation of one sentence as a structural unit, and becomes aware of active pause in that sentence.

- In order to get different intonations (rising, falling, linear, exclamatory) we follow these pitch modulations with the height of the movement. Our purpose is not to visually represent height, but with our elevation the tension grows and the voice pitch functionally rises. In the opposite case, the pitch is lowered.
- In order to emphasize an individual word in one phonetic unit, we do not break the direction of the movement, instead, continuing the same direction, we will moderate the dynamic, the quality.
- To analyse rhythmic changes present in a phonetic unit, we do not do a word by word analysis, but we are guided by the principles of the rhythmic structure of words.

We see that there is a multitude of movement possibilities through which the full variety of speech can be promoted. Finally we gradually diminish movement until, at the end, it disappears having fulfilled its task in achieving correct speech and perception.

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ANXIETY AND EFFORT

The Relationship Between Anxiety and Efforts in Movements of Children

V. Jean Wilson

In today's society, anxiety is experienced by both adults and children. Levitt summarized the thought and concern given to anxiety when he said "anxiety is not only our official emotion; it is the primary focus of a concerted effort aimed at the improvement, and perhaps the perpetuation of human life" (Levitt, 1967,p.2). Of the many concepts developed for anxiety, two concepts referred to as state and trait anxiety are of special interest. Gaudrey and Spielberger (1971) explained that state anxiety refers to a transitory emotional condition while trait anxiety refers to a relatively stable individual proneness towards anxiety. Individuals, characterized by high trait anxiety, perceive many objects and situations as hazardous or threatening to them.

The presence of trait anxiety has been observed in children as well as in adults. Researchers have examined both the positive and negative influences that anxiety has had on physical and mental performance of tasks (Castaneda, Palermo & McCandless, 1956; Hill & Sarason, 1966; Duffy & Martin, 1973; Smith, Irwin & Sarason, 1975). The overt behavioral signs of anxiety have been observed and given descriptions such as excitement, aggression, withdrawal and frustration (Johnson & Medinnus, 1965; Levitt, 1967; Saurey & Telford, 1965; Thompson, 1962). Studies such as those cited above prepared the way for further examination of non-verbal indications of anxiety.

In the field of education, researchers have examined the implications that teachers' verbal and nonverbal behaviour has for children with high levels of anxiety (Galloway, 1966; Gaudrey & Spielberger, 1971; Sarason, Davidson, Lightall, Waite & Ruebush, 1960). Children with high levels of anxiety are affected by their expectations of verbal and nonverbal feedback. North (1972) studied gross bodily movements as a nonverbal expression of the "variables of personality". She examined the relationship between children's personality and their gross motor patterns. North's work demonstrated the usefulness of Laban's effort content for analysing movement patterns. (Laban & Lawrence, 1947).

PURPOSE

The purpose of this study was to examine the relationship between anxiety, as defined and measured by selected children's anxiety tests, and the effort combinations in movement as identified by North. The main problem was subdivided into six separate problems in order to analyse each effort combination, and each component of the different effort combinations. The specific relationships investigated were:

1. Denied anxiety with social ties (DAST) and the four weight and flow combinations of (a) strong and bound flow, (b) light and bound flow, (c) strong and free flow, and (d) light and free flow.

2. DAST and the four time and flow combinations of (a) sudden and bound flow, (b) sustained and bound flow, (c) sudden and free flow, and (d) sustained and free flow.
3. Denied anxiety with social isolation (DASI) and the four weight and flow combinations of (a) strong and bound flow, (b) light and bound flow, (c) strong and free flow, and (d) light and free flow.
4. DASI and the four time and flow combinations of (a) sudden and bound flow, (b) sustained and bound flow, (c) sudden and free flow, and (d) sustained and free flow.
5. DAST and the 16 individual effort elements which are derived from the 4 effort combinations of weight and flow, and the 4 effort combinations of time and flow. They are: (a) strong, (b) bound flow, (c) strong, (d) free flow, (e) light, (f) free flow, (g) sudden, (h) bound flow, (i) sustained, (j) bound flow, (k) sudden, (l) bound flow, (m) sudden, (n) free flow, (o) sustained, and (p) free flow.
6. DASI and the 16 individual effort elements which are derived from the 4 effort combinations of weight and flow, and the 4 effort combinations of time and flow. They are: (a) strong, (b) bound flow, (c) light, (d) bound flow, (e) strong, (f) free flow, (g) sudden, (h) bound flow, (i) sustained, (j) bound flow, (k) sudden, (l) bound flow, (m) sudden, (n) free flow, (o) sustained, and (p) free flow.

METHOD

Before the main problem could be studied, a preliminary investigation was completed to determine whether or not a discriminating range of scores could be obtained on the General Anxiety Scale for Children. The scale was administered to 44 male and female children, 8 to 10 years old, in 2 ungraded classrooms of the predominantly black Hampton Institute, Hampton, Virginia. The test scores ranged from 7 to 36 points. Test scores of 25 and above fell in the upper quartile range of scores for the group tested. Children with test scores of 25 or above were considered as potential subjects for the study.

Following the administration of the General Anxiety Scale for Children, the 44 children were given the Index of Graphic Constrictiveness - Expansiveness test and a sociometric test. The latter test was used to determine if a child was a social isolate or a child with social ties. The Index of Graphic Constrictiveness-Expansiveness indicated if a child denied his anxiety. Denied anxiety is described as the inability or lack of willingness, by the individual, to recognize the source of his anxiety (Wallach, Green, Lipsett, & Minehart, 1962). When the Index of Graphic Constrictiveness-Expansiveness is used in conjunction with a sociometric test, the tests determine which children with high anxiety deny their anxiety due to their social standing amongst their peers.

A reverse relationship must appear between the scores of the sociometric test and the Index of Graphic Constrictiveness-Expansiveness scores. For example, children with high anxiety who scored below the median of the sociometric test for their class had to score above the median on the Index of Graphic Constrictiveness-Expansiveness to qualify as subjects in the classification of denied anxiety

with social isolation (DASI). Children were selected for the denied anxiety group with social ties (DAST) when their scores on the sociometric test were above the class median, and their scores on the Index of Graphic Constrictiveness-Expansiveness test were below the group median. After the selection criteria for the 3 tests had been applied, it was possible to select 10 subjects with high anxiety. Five of the subjects were classified as denied anxiety with social ties, and the other five were classified as denied anxiety with social isolation.

The 10 selected subjects were each video-taped in 2 spontaneous play situations. A video-taping session for each child was 20 minutes long. The second video-taping session for a child followed at least six days after the first video-taping session. The children were video-taped during the noon hour on the school playground or, if the weather was inclement, in the school gymnasium.

After an initial observation training period, three judges who had studied at least one year at the Laban Art of Movement Studio and who had a comprehensive knowledge of Laban's analysis of movement, viewed the two sets of video-tapes of the selected subjects twice. The second viewing by the judges occurred a month after the first viewing. On each occasion the judges recorded their observations of the effort combinations.

They judged the frequency with which components of the efforts occurred by counting the number of times an effort appeared; and they ranked the intensity of the effort combination on a scale of 1 to 3 for each part of the combination. A rank of 1 indicated a limited use of the effort whereas a ranking of 3 indicated extreme use of the effort.

RESULTS

The Kendall rank correlation coefficient was used to determine both intra and inter-judge reliability. The lowest intra-judge mean reliability correlations for effort combinations and frequency scores were .81 and .83 respectively. The average of all the intra-judge mean reliability correlations (3 judges on effort combination and on frequency score in first and second video-tapes) was .83.

The inter-judge reliability which measures the agreement between judges on each of the viewings of the two separate video-taping sessions was calculated. High reliability correlations for both the first and second viewing of the first video-tapes, and also the second video-tapes indicated agreement among the judges. All correlations were significant at the .001 level of confidence. The average of all the inter-judge correlations (3 pairs of judges assessing the effort combinations and the frequency scores of the 10 subjects in the first and second video-tapes each viewed on two occasions) was .82.

The Kendall rank correlation coefficient was used to analyse the 10 subjects' movement patterns for the 2 sets of video-tapes. The results showed that the movement patterns observed for the first set

of video-tapes differed somewhat from the observed movement patterns of the second set of video-tapes. As a result of this finding the two sets of video-tapes were analysed separately when the relationship between anxiety and the specific movement patterns of the social isolates and social ties were examined.

The relationship between DAST children and effort combinations of weight and flow are seen in Table 1.

Table 1
Relationships Between DAST Children and Effort
Combinations of Weight and Flow

Weight and Flow Effort Combinations	Video-tape 1	Video-tape 2
Strong-Bound Flow	.63*	-.11
Frequency Score	.82**	.00
Light-Bound Flow	--	--
Frequency Score	--	--
Strong-Free Flow	.53*	.32
Frequency Score	.53*	.32
Light-Free Flow	-.95***	-.95***
Frequency Score	-.95***	-.53*

*p $\leq$.10
**p $\leq$.05
***p $\leq$.01

Significant positive correlation coefficients were found for the relationships between DAST children's anxiety and both the strong-bound flow, and strong-free flow effort combinations. The results suggested that there was a tendency for the DAST children to use strong-bound flow and strong-free flow effort combinations. A high negative correlation coefficient $-.95$, significant at the .01 level of confidence was found for the light-free flow effort combination. This high relationship indicated that the DAST children did not engage in light-free flow movements. Such movements do not appear to be part of the DAST children's movement vocabulary.

A significant negative correlation coefficient was found for the relationship between DAST children's anxiety and the sudden-free flow effort combination. (See Table 2). The number of times the DAST children used the sudden-free flow effort combination was more significant than the intensity of the effort used.

Table 2

Relationships between DAST Children and Effort
Combinations of Time and Flow

Time and Flow Effort Combinations	Video-tape 1	Video-tape 2
Sudden-Bound Flow	.00	--
Frequency Score	.00	--
Sustained-Bound Flow	-.50	-.50
Frequency Score	-.50	-.50
Sudden-Free Flow	-.53*	-.11
Frequency Score	-.74**	-.11
Sustained-Free Flow	-.11	.00
Frequency Score	-.11	.00

*p $\leq$.10
 **p $\leq$.05
 ***p $\leq$.01

Significant negative correlation coefficients were noted for the relationship between the DASI children's anxiety and strong-free flow effort combination. (See Table 3).

Table 3

Relationships Between DASI Children and Effort
Combinations of Weight and Flow

Weight and Flow Effort Combinations	Video-tape 1	Video-tape 2
Strong-Bound Flow	.00	.00
Frequency Score	.00	.00
Light-Bound Flow	.00	--
Frequency Score	.00	--
Strong-Free Flow	-.60*	-.50
Frequency Score	-.60*	-.60*
Light-Free Flow	-.12	-.36
Frequency Score	-.36	-.36

*p $\leq$.10

In Table 4 a number of significant negative correlation coefficients were noted. A negative relationship between DASI children's effort combinations of sustained-bound flow, sudden-free flow, and sustained-free flow was found. The findings suggested that the DASI children did not use those particular effort combinations.

Table 4
Relationships Between DASI Children and Effort
Combinations of Time and Flow

Time and Flow Effort Combinations	Video-tape 1	Video-tape 2
Sudden-Bound Flow	.00	.40
Frequency Score	.00	.50
Sustained-Bound Flow	-.62*	.00
Frequency Score	-.62*	.00
Sudden-Free Flow	-.84**	-.36
Frequency Score	-.84**	-.36
Sustained-Free Flow	-.76**	-.60*
Frequency Score	-.76**	-.50

*p < .10
**p < .05
***p < .01

When the relationships between the specified effort combinations and the anxiety levels of the DAST and DASI children were found, each component of an effort combination was analysed in relation to the anxiety levels of the DAST and DASI groupings. Previously the data tables showed significant positive or negative correlation coefficients for certain effort combinations. Table 5 indicates which elements of an effort combination were significant. For example, earlier it was noted that the strong-bound flow effort combination showed a .63 correlation coefficient for DAST children. (See Table 1). In Table 5 the individual elements for the strong-bound flow effort combination for DAST children had a .81 and a .63 correlation coefficient respectively for the strong, and bound flow elements of the effort combination. As well as showing which element of an effort combination was emphasized, Table 5 reinforces the earlier findings regarding the relationships between the children's anxiety and the effort combinations.

Table 5

Relationships Between Children (DAST and DASI) and Sixteen Individual Efforts from Weight and Flow and Time and Flow

Individual Effort Factors	DAST Children		DASI Children	
	Video-tape 1	Video-tape 2	Video-tape 1	Video-tape2
Strong	.81**	-.11	.00	.00
Bound Flow	.63*	-.11	.00	.00
Light	--	--	.00	--
Bound Flow	--	--	.00	--
Strong	.74**	.32	-.60*	-.36
Free Flow	.53*	.32	-.76**	-.60*
Sudden	.00	--	.00	.40
Bound Flow	.00	--	.00	.40
Sustained	-.50	-.50	-.62*	.00
Bound Flow	-.50	-.50	-.62*	.00
Sudden	-.53*	-.11	-.60*	-.36
Free Flow	-.53*	-.11	-.84**	-.36
Sustained	-.11	.00	-.76**	-.60*
Free Flow	-.11	-.12	-.76**	-.36
Light	-.89**	-.76**	-.12	-.36
Free flow	-.95***	-.89**	-.25	-.36

*p < .10

**p < .05

***p < .01

DISCUSSION

The number of statistically non-significant correlations found tend to suggest that the movement behaviour of children does not reflect the anxiety which may be present. It may be true that, although the anxiety of the subjects of the study was measurable, the children were not functioning at anxiety levels marked enough to affect their gross movements, particularly as that movement was defined by the effort qualities. In addition, when children are as old as 8 to 11 years, their spontaneous play has become so formalized that the activities they do, dictate the type of movement patterns used. North (1972) noted that the more mechanical a movement became, the "less actual emotional content is involved" (p.244). This would suggest that spontaneous activities which become mechanical in nature, such as kicking a ball, may be devoid or limited in the expressive use of the efforts which are characteristic of an individual's movement patterns.

Another explanation for the outcome of the study may stem from the design applied. Once the high anxiety children had been identified, the design required that the subjects be subdivided into two types of anxiety groups, DAST and DASI. Such a requirement may have affected the results

because the number in each of the final groups was small. The discriminating power of the tests with groups as small as the ones observed may have been reduced. Very fine lines of demarcation had to be drawn when the Index of Graphic Constrictiveness-Expansiveness and the sociometric measures were applied.

In addition to the possibility of the design and assessment instruments influencing the outcomes of the study, observations of the judges may have been involved. Although acceptable levels of intra and inter-judge reliability were obtained, the fact that the relationships between the two video-tapes was low, may indicate some inconsistencies present, either in the children or in the judges, which were not apparent from the reliability and objectivity found. Certainly North's (1972) statement that the effort combinations were observable and could be recorded, was true for this study, however, North's belief that an individual displays the same movement patterns on repeated observations was not supported. The first set of video-tapes appeared to offer more information than the second set did. A suggestion made by the judges at the conclusion of their work might have aided in the observation process for the two sets of video-tapes. They suggested that the task of observing the movement patterns would be simplified if the movements were divided into a postural category and a gesture-type category. Each category would be observed and analysed for the effort combinations used.

Another explanation for the discrepancy between the observations of the two sets of video-tapes may be found in Loo's (1972) work. Loo stated that environmental surroundings influence the motor behaviour of children. Several environmental factors could have influenced this study for example, extreme heat and humidity on different days, variety in the activities engaged in by the children, and the fact that two different locations were used.

The study did demonstrate that it was feasible for movement patterns to be observed and recorded on video-tape. Although recordings were made on two different occasions, there were some effort combinations which did not appear, namely light-bound flow, indirect-bound flow, and sudden-bound flow. A possible reason for the absence of certain movement patterns in a child's movement vocabulary may be found in Blumer's (1936) explanation. He stated that children learn gestures and movement expressions as they mature. Although Blumer did not state by what age children learn the non-verbal language of their society, it is possible that some children from this study, in the age range of 8 to 10 years, have not yet developed their full range of learned gestures, movement expressions, and effort vocabulary.

A positive correlation coefficient of .63, significant at the .10 level of confidence, was found for the strong-bound flow effort combination of the DAST children. North (1972) described strong-bound flow movements as "cramped with tension" (p.251). Fischer (1970) reported that muscle tension was one characteristic of anxious individuals. An indication of anxiety may have been seen therefore, in the strong-bound flow effort combinations displayed by the DAST children.

North (1972) reported that light-free flow effort combinations displayed sensitive ease and buoyance. North believed also, that in order for an individual to have a "balanced emotional life," they must

use contrasting effort combinations, for example, strong-bound flow efforts and light-free flow efforts (p.241). Although the DAST children have shown that they use strong-bound flow efforts, $-.95$ correlation coefficient significant at the $.01$ level of confidence, indicates that the same children tend not to use the contrasting light-free flow effort combinations. According to North, this would suggest an imbalance in the DAST children's 'emotional life'.

The effort combinations which were significant for the DASI group of children were: strong-free flow, sustained-free flow, sudden-free flow, and sustained-bound flow. The correlations, however, were negative suggesting a lack of use of these efforts. North (1972) states that the effort time indicated decision. The negative correlations revealed a lack of use of the effort time. The question is: Is decision as explained by North (1972) the element recognised in such descriptions of anxiety as angry outbursts, inactivity, and withdrawn behaviour (Thompson, 1962; Johnson & Medinnus, 1965)? The description by the above researchers are so general that it is possible to make the error of reading too much into the pictures they have drawn; however, as was evidenced by the children's behaviour on the video-tapes, three of the subjects who were classified as DASI would answer the general description of being withdrawn and inactive. Three other children, two in the DASI group and the other a DAST child would answer the general description of restless.

Although there was not overwhelming evidence in this study to show that relationships between anxiety and the effort combinations of weight and flow and time and flow existed, there was sufficient evidence to suggest that more research should be done in this area. The study showed that movement behaviour can be analysed by using Laban's efforts. The establishment of intra and inter judge reliability indicated that it is possible to train people to observe, and use the effort combinations. The collected data can be statistically analysed and interpreted. The processes of observing, analysing, and interpreting movement behaviour is both complex and difficult, but possible. Therefore, the following recommendations for future studies are made.

RECOMMENDATIONS

1. Examine the movement patterns by observing both the postural and gesture-type movements.
2. Establish control over the environmental setting of the spontaneous play situation; use one location, or make the play activities uniform.
3. Repeat the study with younger children whose spontaneous play may be less formalized, or repeat the study in an environmental setting that will encourage more expressive behaviour.
4. Increase the number of subjects involved in the study so that the opportunity for seeing relationships, if any exist, is increased by broadening the spectrum under examination. The latter suggestion could be accomplished by selecting a group of children with high levels of anxiety as well as selecting a second group of children with low levels of anxiety. The comparison of the movement patterns for each group could be made, and the results related to the anxiety scores of each group.

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SYMPOSIUM PARTICIPANTS

The following lists are largely the work of Sue Davies who compiled them on behalf of the Symposium administration from such information - recognised to be often partial - as was available to her as Programme Coordinator.

INDIVIDUAL PARTICIPANTS

- Abbott, Mollie P. Principal, Dunfermline College of Physical Education, Cramond Road North, Edinburgh, Scotland.
- Ai-Lien Tai Apt. 216 Overseas Chinese Mansions, Garden Village, Peking, Peoples Republic of China. Artistic Director of Company of Central Opera Ballet Theatre of the Ministry of Culture; research and notation of ethnic dance in China and Tibet; choreography. (Paper: Laban's influence in China.)
- Alberts, Pauline B.Ed. M.Ed., Assistant Professor, Faculty of P.E., University of Calgary, Calgary, Alberta, Canada. Work in schools; provincial curriculum co-ordinating committee; national committee school activity programme. (Paper: A comparison of kinesthetic effects of two different kinds of dance instruction given to Elementary school children.)
- Archbutt, Sally 53A Croham Road, South Croydon, Surrey, England. Lecturer; Honorary Secretary, I.C.K.L. (assisted Hettie Loman)
- Ascough, Julia C. 14959 96th Av., Surrey, BC Canada, V3R1E8. Teacher, Surrey school district.
- Baddeley-Lange, Diana Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Islands. Fellow I.C.K.L.
- Bagley, Gerard Artistic Director, Educational Dance Drama Theatre Ltd., 1 The Warren, Carshalton Beeches, Surrey, England. (Paper: Relating dance performances to education)
- Bartenieff, Irmgard D.T.R., R.P.T. Laban Institute of Movement Studies Inc., 133 West 21st St., New York, N.Y. 10011, USA. Developed Effort/Shape and Labanotation in USA; research in observation and behaviour; author; President, Laban Institute of Movement Studies, Inc., (Paper: Bartenieff Fundamentals, an application of Laban's concept of space/body/effort)

to classical anatomical principles.
 Historical Panel; Recipient of Commemorative
 Sculpture.)

Beardall-Cording, Nancy M.A. 100 Gardner St., Newton, MA, USA 02158.
 Dance teacher and movement specialist.

Bergeest, Karl 2000 Hamburg 67, Tannenkamp 34, West Germany.

Bird, Bonnie Head, Dance Theatre Department, Laban Centre
 for Movement and Dance. Guest Lecturer,
 North America; co-director, International
 Laban Centenary Summer School & Symposium.

Blacking, John Professor of Anthropology, Queens University,
 Belfast, N. Ireland.

Blum, Odette Associate Professor, Dept. of Dance, Ohio
 State Univ., 1813 North High Street, Columbus,
 Ohio 43210, USA. Notator, reconstructor,
 teacher; Director, Labanotation Teacher
 Certificate Course, Ohio State Univ.
 (Film/Report: Aspects of Laban's work as a
 teaching tool and a unifying element in the
 Dept. of Dance, Ohio State Univ., USA.)

Boalsh, Anny 41 Walker Road, Braywick, Maidenhead, Berks
 SL6 2QU, England.

Bodmer, Sylvia 1, Stanton Av. West Didsbury, Manchester 20,
 England. Founder, Laban School, Frankfurt;
 co-founder and director Manchester Dance
 Circle; teacher; author.
 (Historical Panel; Recipient of Commemorative
 Sculpture.)

Bolwell, Jan 25 Highshore Road, Peckham, SE 15, London,
 England. College Lecturer, New Zealand.

Bridson, Vivien 2 Brooklyn Terrace, Worthing Street, Hull,
 Humberside. Lecturer in Drama at Univ. of
 Hull.

Brinson, Peter M.A. 16 Fitzjames Ave., London W14 0RP
 Director, Calouste Gulbenkian Foundation,
 London Branch; author; lecturer; Chairman,
 National Study of Dance Education and Train-
 ing in Britain. (Speech at Buffet-Banquet)

Brown, Frances 46 South Hill Park, London NW3 England

Bruce, Violet PhD. Lecturer, Dance Department, Leicester
 Polytechnic, Scraptoft Campus, Scraptoft,
 Leicestershire, England. Author, dance in
 education, religious and musical education.
 (Class. Report Commentary)

Bunney, Judith	D.T.R. President, American Dance Therapy Association, Suite 210, 1000 Century Plaza, Columbia, Maryland 21044, USA. Faculty member, American Univ., Washington D.C. Private practice in therapy; (Report: The American Dance Therapy Association - Historical Perspective)
Bunster, Patricio	25 Rostock 22, Luttenklein, Warnowallee 8/117, G.D.R. (Jooss Panel)
Campbell, Linley May	B.Ed., Dip P.E., 5 Millington St., Ardross, Western Australia 6153. Lecturer in P.E. Mount Lawley College of Advanced Education, Australia.
Campe-Aguilar, Patricia	70, Crestline Drive, Apt 14, San Francisco, California, USA. Performer and teacher.
Casson, Elma	43 Carsick Hill Road, Sheffield, England (Conference Reporter)
Castillejo, Jacinta	22 The Park, London NW11, England.
Chapman, John	28 McCauley Court, McCauley Road, London SW4, England
Charlesworth, Glynis Dianne	Flat 114a, Cliff House, Charing Cross Hospital, London, England. House Physician.
Mr.Chua, Soo Pong	1 Namly Rise, Singapore 10. Ph.D Student at Dept. of Social Anthropology, Queens Univ., Belfast.
Cole, E.J.	3 Langley Cottages, Wood Lane, Knaphill, Woking, Surrey, England.
Collis, Peter	Cockpit Arts Workshop, Gateforth Street, London NW8, England.
Corlett, Hilary	Lecturer, Chelsea School of Human Movement, Brighton Polytechnic, Denton Road, Eastbourne, England.
Cote-Laurence, Paulette	124 Bryant Street, Sherbrooke, Quebec, Canada J1J 3E4. Professor of P.E., Dept. of Kinanthropology, Univ of Sherbrooke.
Cox, Peter	Principal, Dartington College of Arts, Dartington Hall, Totnes, Devon, England. (Recipient of Commemorative Sculpture on behalf of Dartington)
Crane, Lynne	99 South Hill Park, London NW3 England.
Crutchfield, Becky	B.A. 446 Magoway Ave., Iowa City, USA 5240.

Curram, Ronnie	18 High St., Orpington, Kent
Dascal, Varda	26 Hamaagal St., 55000 Kiryat Ono, Israel. Trained in orthoptics, arts, psychology and dance; founder of parents/children multi- media workshop, Jaffa. (Paper: Movement for Parents and Children.)
Davies, Mollie	PhD. Froebel Institute, R.I.H.E., Grove House, Roehampton Lane, London SW15, England.
Dunn, Margaret	Green Close, Green Hammerton, York, England. Member of Dance & Combined Arts panels of C.N.A.A.; of Dance Advisory panel of Arts Council of G.B., and Gulbenkian Foundation Study of Dance. (Paper: Letters, Notes and Comments: Exchanges between Rudolf Laban and Diana Jordan. Report Commentary)
Duschenes, Maria	Rua Valenca 198, Sao Paulo, Brazil, Cep: ST 01254. (Film: Laban Proves well for Brazil. Film and commentary presented by Lisa Ullmann.)
Evans, Eltinegate	100 Lodge Avenue, Gidea Park, Essex, England.
English, Joan	Lecturer, Dunfermline College of Physical Education, Cramond Road North, Edinburgh EH4 6AD Scotland.
Fear, Jan	27 Colingsmead, Eldene, Swindon, Wiltshire SN3 3TH, England. Head of Dance Dept., Dorcan School, Swindon.
Fleischl, Maria F.	M.D., 103 East 86th St., New York 28, N.Y. USA. Senior supervisor and group therapy supervision, Postgraduate Centre for Mental Health, New York; child psychiatry; papers on social rehabilitation. (Paper: The Postgraduate Centre for Mental Health, New York)
Folvik, Sven Egil	GOL, Norway N-3550. Teacher.
Friedman, Elly D.	PhD. 101 Negba St., Beersheva, 84232, Israel. Senior Lecturer, State Teachers Coll. for P.E., Beersheva, and Tel-Aviv Univ., Israel. Author. (Paper: Rehabilitation of culturally deprived children through Laban Movement Education.)
Gardner, Chloe	MBOAT, SROT. Bonnyes, Hadley Common, Herts, England. Occupational therapist in psychiatry; guest lecturer at "Sesame". (Paper: Laban and Psychiatry.)
Gerhardt, Lydia A.	15 Priscilla Lane, Standish Shores, Duxbury, Mass. USA 02332

- Gersholowitz, Nina B.Soc.Sc. 7 Mandalay, Bellair Road, Vredehock, Cape Town, 8001 South Africa. Part-time Movement lecturer, University of Cape Town; directed extra-mural courses; teacher of contemporary technique.
(Paper: The application of Laban's analysis of movement in the training of occupational therapy, psychology, drama and music students.)
- Gewertz Harris, Joana BA, MA, PhD., DTR. 2714 Woolsey St., Berkeley, California 94705, USA. Director of Graduate Programme in Creative Arts Therapy, Antioch University West, San Francisco. Editor, American Journal of Dance Therapy; Fulbright Scholar, 1979; consultant therapist; author.
(Paper: Movement Observation in Context)
- Gleisner, Martin Pine Run Community, Apt.A11, Doylestown, PA 18901, USA.
(Recipient of Commemorative Sculpture in absentia).
- Goldberg, Jillian 1 Lochner Road, Constantia, Cape Town, S. Africa.
- Goodridge, Janet 60 Orford Road, Walthamstow, London E17, England. Lecturer, Middlesex Polytechnic; author.
- Graber, Eden B.A. Institute for Nonverbal Communication Research, Inc., 25 West 86th St., New York, N.Y. 10024, USA. Author; performer with Haitian Performance Group, New York; Co-editor, Kinesis; Administrative associate, I.N.C.R.
(Report: The Institute for Nonverbal Communication Research, Inc.)
- Greenwood, Robert W. 2205-700 9th Street, S.W. Calgary, Canada T2P 2B5. Artistic and Managing Director, Sun Ergos Theatre and Dance Co.; Communications Officer: Dance and the Child International.
- Gutierrez, Elena 28 Kiver Road, London N.19, England.
- Hagesveen, Else Chr. Michelsensgf 6., Bergen, Norway 5000
Physiotherapist.
- Hammergren, Lena Östermalmsgatan 84: 112, Stockholm S-114 50, Sweden. Dance Teacher.
- Harmel, Lilian 37 Ferncroft Ave., London NW3, England
- Heaton, Leni Praz de Pont, 1CH, 1807 Blonay, Switzerland.
- Hetz, Amos Lecturer, Rubin Acad. of Music, Dance Dept., 7 Smolenskin St. Jerusalem, Israel.
(Paper: Notation)

Hill, Rose	B. Phys.Ed.,Dipl of P.E., M.A. Lecturer, School of P.E. and Athletics, McMaster Univ., Hamilton, Ontario, Canada. Lecturer in dance, aesthetics of sport and dance, philosophy of physical activity; dance committee member, C.A.P.H.E.R.; member, Dance in Canada. (Paper: An enquiry into the interrelationship between dance experience, symbolic represent- ation and aesthetic appreciation.)
Hodgson, John	Head of School of Drama and Theatre Studies, Bretton Hall College, West Bretton, Wakefield, West Yorkshire, England. (Paper: Preparing a Laban Biography)
Holden, Sarah	98 Louisville Road, Tooting Bec, London SW17, England. Teacher & Dance Therapist.
Hunter, Michele	14 Herrick Close, Pound Hill, Crawley, O1BP V 245 England.
Hurst, Jillian	16 Vindol, Ebor Ave., Durban, S. Africa 4001. Lecturer in Movement & Drama, Univ. of Natal.
Hutchinson-Guest, Ann	17 Holland Park, London, W.11. England. Hon. President, Dance Notation Bureau; Director, The Language of Dance Centre, London; notator, teacher and guest lecturer. (Paper: The Labanotation Legacy. Jooss Panel.)
Huxley, Michael	B.Ed.M.A. Department of P.E., University of Leeds, Leeds, England. Engaged in Ph.D; choreographer and performer. (Paper: An outline of research methods appropriate to an understanding of the work of Rudolf Laban and the historical context.)
Jablonko, Allison	PhD. La Cima 06069 Tuoro Sul Trasimeno, Perugia, Italy. Anthropologist. (Paper: Maring in Motion - an analysis of Dance and daily life among the Maring of New Guinea.)
Jenner, Norma	Hartley College of Advanced Educ., Lorne Ave., Magil 5072, S. Australia.
Jobbins, Veronica	Dance Teacher, Sydenham School, Dartmouth Rd., London SE26, England.
Kaiserlian, Martine	Residence "Les Pins" C3, Les Semboules, Antibes, France 06600
Kauric, Vlasta	Skola za Balet i Ritmiku, Bogovićeva 7, 411000 Zagreb, Yugoslavia.
Kennedy, Kally	71 D'Arcy Drive, Winnipeg, Canada R3T 2KT Professor, Univ of Manitoba.

Khoury, Marguerite	c/o P.O. Box 670, Beirut, Lebanon.
Kimmerle, Marliese	Lecturer, Faculty of H.K., Univ. of Windsor, Windsor, Ontario, Canada N9B 3P4.
Knowles, Athalie	'Creekside' Smugglers Walk, West Worthing, Sussex, England.
Kochanek, Joyce L.	22 Kingswood Avenue, Shortlands, Kent, England.
Laban, Roland	Gut Jügerhof, A-8102 Semriach, Austria.
Lange, Roderyk	M.A., Ph.D., Fellow R.A.I., Co-director, Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Islands. Studies in ethnology, cultural anthropology, movement analysis and notation; dancer, lecturer and researcher. (Paper: The development of Modern Dance Research. Report Commentary)
Lau, Julianna	D.T.R., Associate Professor and Director of Dance Therapy, Dept. of Dance, Faculty of Fine Arts, York University, 4700 Keele St., Downsview, Ontario, Canada. Registered dance therapist; Chairperson of ADTA International Dance Therapy Conference, Toronto, 1977. (Paper: Dance Alive - a therapeutic movement modality.)
Lavendel, Frances	c/o Dingleton Hospital, Melrose, Roxburghshire, Scotland, TD6 9HN. Dance Therapist.
Lawrence, F.C.	7 Deyne Avenue, Prestwich, Manchester, England. Management Consultant. (Recipient of Commemorative Sculpture in absentia.)
Leeder, Sigurd	Director, Sigurd Leeder School of Dance, Mühlebühl 16a, 9100 Herisau, Switzerland. Choreographer and teacher. (Lecture-Demonstration; Jooss Panel; Historical panel; Recipient of Commemorative Sculpture.)
Leventhal, Marcia	M.A. D.T.R., 4 Washington Square Village, New York City 10012, USA. Assistant Professor and Director, Graduate Dance Therapy Programme, New York University. Author; workshop leader and trainer in USA, Canada and Europe. (Paper: Dance Therapy as treatment of choice for the emotionally disturbed and learning disturbed child.)
Little, Christina	c/o "Silver Ridge", Highgate Road, Forest Row, Sussex, England.
Loganhume, Karel	3820 Gordon Head Road, Victoria, B.C. Canada V8P 4X1
Loman, Hettie	53A Croham Road, South Croydon, Surrey, England. Lecturer & choreographer. (Class assisted by Sally Archbutt.)

Lowden, Mary	The Wharf, Little London, Heathfield, East Sussex, England.
Luebke, Dana	Artistic & Choreographic Director, Sun Ergos Theatre and Dance Company, 2205-700 9th St., S.W. Calgary, Canada T2P 2B5.
Markard, Anna	Uhlandsta, 6200 Wiesbaden, Germany. (Jooss panel)
Maguire, Terrill	633 Dovercourt Road, Toronto, Ontario, Canada. Faculty member, York University, Toronto, Canada. Performer; choreographer. (Assisted Julianna Lau.)
McGivering, Sheila	7 St. Andrews Gdns., Shepherdswell, Nr. Dover, Kent, England.
Meier, Walli	Lecturer, Laban Centre for Movement and Dance, London. Author. (Class. Report Commentary).
Mendez, Rayen	Rue Jules Michelet 23/245, Colombes, France 92700. Dancer & Dance Teacher.
Meredith-Jones, Betty	Ceffyl Gwyn, Rhossili, Gower, West Glam., Wales. Researcher and lecturer on work with the ageing. (Paper: Movement in Rehabilitation.)
Metzing, Ingrid	60 rue du Vertbois, 75003 Paris, France. Dancer, teacher and choreographer. (Class.)
Michelle, Simone	Lecturer, Laban Centre for Movement and Dance, London. Author. (Class. Jooss Panel.)
Miller, Nicola J.E.	612 Perth Road, Dundee, Scotland.
Müller, Grete	Sigurd Leeder School of Dance, Mühlebühl 16a, 9100 Herisau, Switzerland.
Murdoch, Elizabeth	B.Ed., Dunfermline College of Physical Ed., Cramond Road North, Edinburgh, Scotland. Author; work in hospitals on adapted movement programmes. (Paper: Choreutics in Choreography.)
Murphy, S.M.	Chelsea School of Human Movement. (Brighton Polytechnic), Denton Road, Eastbourne, Sussex, England.
Murray, Shirley C.	M.A., Lecturer, Faculty of P.E., University of Calgary, 2920 24 Ave., N.W. Calgary, Canada T2N 1N4. (Paper: The Comparative effects of some socio-cultural factors in the development of Children's Dance Programmes in selected countries of the world.)

Nakao, Yurie	248 Mibu, Chiyodacho, Yamagatagu, Hiroshima, Japan.
Nicholas, Jane	Dance Officer, Arts Council of Great Britain, 105, Piccadilly, London W.1, England.
North, Marion	PhD. Director, Laban Centre for Movement and Dance London. Head of Dance Dept. Univ. of London Goldsmiths' College, London. Author; researcher & dance teacher; co-director, International Laban Centenary Summer School and Symposium.
Odom, Selma	Associate Professor, Dept. of Dance, Faculty of Fine Arts, York Univ. 4700 Keele St., Downsview, Ontario, Canada. Lecturer in Dance History/Criticism; contributes articles & reviews to Dance Magazine and Dance in Canada. (Paper: The early space-time-energy concepts of Emile-Jacques Dalcroze.)
Penfield, Kedzie	B.A., D.T.R., The Scottish Guild for Modern Dance, Ainslie House, 11 St. Colme St., Edinburgh, Scotland. Certified Effort/Shape analyst; staff training co-ordinator, Edinburgh. (Assisted Irmgard Bartenieff.)
Perrottet, Claude	Gotthardstrasse 49, CH-8002 Zurich, Switzerland. Choreographer & teacher; member of I.C.K.L. (Class.)
Petricevic, Branka	Zagrebacko Kazaliste Mladih, Preradoviceva 16, Zagreb, Yugoslavia. Choreographer & dance teacher; (Report: Laban's influence in Yugoslavia.)
Petsche-Auferber, Jasna	Marticeva 23, 4100 Zagreb, Yugoslavia. Teacher, School for Rhythmics & Dance, at the Centre for Culture & Arts, Zagreb.
Phillips, Barbara	212 Wakefield Road, Denby Dale, Huddersfield, W. Yorks, England.
Pintar, Vesna	Aleja Pomraca 5/XVI, 41020 Zagreb, Yugoslavia. (Report: on Yugoslavia, with B. Petricevic and E. Sakic.)
Pollard, Jane	2 Regency Terrace, Cambridge Gdns., Tunbridge Wells, TN2 England.
Pool, John	Faculty of P.E., Univ. of Calgary, 2920 24 Ave. N.W., Calgary, Canada.
Popielarz, Stan	23 Stourcliffe Avenue, Southbourne, Bournemouth BH6 3PU, England.

Porter, Claire	1217 Oakleigh Road, NW, Grand Rapids, Michigan 49504, USA.
Powell, Anne	291 Sheen Road, Richmond, Surrey, England.
Preston-Dunlop, Valerie	M.A., 'Beechmont' Gracious Lane, Sevenoaks, Kent, England. Author; lecturer in England & America; research in Linguistics & Dance. (Paper: "The Parameters of Choreutics", an exploration of the possibilities. Report Commentary.)
Prevots, Naima	M.A., Chair-person & Professor, Dept. of Performing Arts, The American Univ., Massachusetts & Nebraska Avenues, N.W. Washington D.C., 20016 USA. Choreographer; author; lecturer; performer. (Paper: co-presented with Kayla Kazhan Zalk. Rudolf Laban - a Contextual Biography.)
Radmilovic, Zoja	Teacher, School for Rhythmics and Dance, at Centre for Culture & Arts, Zagreb. Vlaska 70A. Zagreb, Yugoslavia.
Ramsden, Pamela	Warren Lamb Associates, Westermorland House, 127-131 Regent St., London W.1. England. Author; Movement Analyst & Gestalt therapist. (Paper: Awareness of one's individual style of movement for greater enjoyment of Dance & Life.)
Redfern, Betty	PhD. Hazel Cottage, Sound, Nr. Nantwich, Cheshire, England. Author; free-lance writer and lecturer in education, philosophy, dance, literature & arts generally. (Paper: Rudolf Laban & the appreciation of Dance.)
Requa, Barbara C.	Dip. P.E., 2A Edam Drive, Kingston 8, Jamaica. Dance Lecturer.
Rose, Carol-Lynne	BFA, 364 W 18th, Apt 3K, N.Y., N.Y. 10011, USA. Adjunct lecturer in Dance, Brooklyn College, & faculty member of E/S programme, Laban Institute of Movement Studies; Movement consultant; author; founder member of E/S Association. (Report: Towards creating a Community of "Labanese" in the USA.)
Rosewarne-Jenkins, M.A.	37 Lansdowne Road, Bedford, England.
Royo, A.	65 Salisbury Road, W. Ealing, London W.13, England.
Rowe, Patricia	PhD. Professor & Chairman, Dept. of Dance, 675 Education Bldgs, Washington Square, New York, N.Y. 10003, USA. (Paper: Continuity of Laban's influence: Evidence in CORD Publications & Dance in

- Higher Education. Topic discussed in absence.)
- Russell, Joan
Head, Dance Dept., Worcester College of Education, Henwick Grove, Worcester, England. Chairman, Laban Art of Movement Guild, & Founder Chairman N.A.T.H.F.E. Dance Section; author.
(Class.)
- Sakic, Elvira
Lecturer, Centar Suvag, Za Rehabilitacijv Slusanja I Go vora, Zagreb Anke Butorac 10, Yugoslavia.
(Report: on Yugoslavia, with B. Petricevic and V. Pintar.)
- Schmais, Claire
PhD. D.T.R. Co-ordinator, Dance & Therapy Masters Program, Box 1425, Hunter College, 695 Avenue, New York, N.Y. 10021 USA. Author; lecturer.
(Paper: The Demystification of Dance Therapy.)
- Schönberg, Bessie
9 MacIntyre, Bronxville, N.Y. 10708, USA.
- Sealey, David L.
B.S.Ed., M.S.E.E., M.F.A. Special Projects Supervisor, Univ. of Iowa, Iowa City, Iowa 52242 USA. Computer Applications Analyst for Fine Arts Projects; author; lecturer.
(Paper: Computer Applications in Dance.)
- Sefcik-Arnreiter, Elisabeth
Ruprechtsplatz 1/17, Vienna, Austria, A-1010. Dance Lecturer.
- Sherborne, Veronica
Senior Lecturer, Dept. of Special Education, Faculty of Education, Bristol Polytechnic, Redland Hill, Bristol. Author; film maker.
(Film: A Sense of Movement.)
- Siegel, Marcia
244 W. 72 St. New York, N.Y. 10023 USA. Dance critic; author; certified Effort/Shape movement analyst.
(Paper: A Critic Looks at Dance. Jooss Panel.)
- Smith, Beryl
121 Lauderdale Mansions, Maida Vale, London W91L7, England.
- Solly, Magdalen
12 Queenswood Road, Forest Hill, London SE23 2QS England.
- Sorkin, Rochelle
14 Primley Park Avenue, Leeds, 17LS 17 England.
- Soukoup, Willi
26 Greville Road, London NW6, England.
- Staniford, David
Dip.P.E., B.S., M.Sc., D.Ed., Associate Professor, Physical Education for Children, School of P.E. at Brock Univ., St. Catherines, Ontario, Canada. Member of CAHPER Journal Editorial Review Board;

lecturer consultant; researcher.
(Paper: Natural Movement for children: Guidelines for Parents on Play and Physical Activity for young children.)

Stanley, Sheila Associate Professor, School of P.E., Brock Univ., St. Catharines, Ontario, Canada. Work in schools; author & active member of CAHPER.
(Report: CAHPER - its relationship to Laban Movement and Dance.)

Stewart, Toni 20 Louise St., Cunnamulla, Australia, 4490.

Sylvester, Pamela 51 Westover Road, London SW18 2RF, England.
Music Teacher, London Special School.

Tai Ai-Lien (see under 'A', though correctly Tai is surname)

Thomas, Helen 80 Upper Brockley Road, London SE4, England.

Thompson, Laurel 3 Manorhill, Makerstoun, Kelso, Roxburghshire, Scotland. Dance Therapist.

Thomson, Elma 6 Randolph Crescent, Edinburgh, Scotland.

Thornton, Sam Ivy Cottage, Clockhouse Lane, Thorpe, Nr. Egham, Surrey, England.

Topaz, Muriel Director, Dance Notation Bureau, 505 8th Ave., N.Y. N.Y. 10018, USA. Teacher; choreographer; author.
(Paper: 'The Relevance of Labanotation Training for the dancer. The implications for Teaching Methodology.'
Report: Dance Notation Bureau activities in the USA.)

Tor, Ayalla 27 Dalia St., Ramat Hasharon, Israel.

Trinder, John Chairman, Dept. of Communication Arts, Sturt Coll. of Advanced Ed., Sturt Rd. Bedford Park, 5042, S. Australia.

Turner, Joan Jara 28 Kiver Road, London N19, England.
(Jooss Panel.)

Ullmann, Lisa 26 Wren Crescent, Addlestone, Surrey, England.
International Lecturer; Chairperson of I.C.K.L.
(Opening Survey; Historical Panel; Jooss Panel; Recipient of Commemorative Sculpture.)

Vallance, Janette 4116-122 St., Edmonton, Canada T6S 1Z2.
Associate Professor, Univ. of Alberta, Edmonton, Canada.

Varley, Dimitry 9 MacIntyre, Bronxville, N.Y. 10708 USA.

Venable, Lucy	B.A., Professor, Dept. of Dance, and Director of Dance Notation Bureau Extension for Education & Research, Ohio State Univ., 1813 North High St., Columbus, Ohio 43210, USA. Teacher; author; Labanotator; member of I.C.K.L. (Report: On the Dance Notation Bureau Extension for Education & Research at the Ohio State University.)
Vervaeke, Luc	B.A. Assistant Professor, Katholieke Universiteit Leuven, Instituut voor Lichamelijke Opleiding, Tervuursevest 101, B-3030 Heverlee, Belgium. Teacher; author; member, Steering Committee of Dance and the Child: International. (Paper: Relation of Expressive Movement Behaviour and the Skeletal Maturity of Children aged 6-12 years.)
Vial, Karin	Volker-Coiter-Str 2. Nürnberg, Germany, D8500 Dance Teacher.
Wareham, Una M.	"Ashridge", Hurtis Hill, Crowborough, E. Sussex TN6 3BL, England.
Watts, Elizabeth	Barn Meadow, Great Moulton, Norfolk, NR15 2HG Lecturer in dance and drama at Keswick Hall College of Educ., Norwich.
Wenig, Adele	2510 Delmer St. Oakland, California, USA 94602 Professor, Dept. of Kinesiology & P.E. California State Univ.
West, Doreen	57 Chandag Road, Keynsham, Bristol BS18 1PW England. Dance & P.E. teacher.
Wethered, Audrey	51 Queensdale Road, London W11. England. (Paper: The Application of the Movement Principles in Therapy. Presented in her absence by V. Sherborne.)
White, Patricia	B.A., B.P.E., 56 Homewood Ave., Hamilton, Ontario Canada L8P 2M4. Actress & Dance Teacher.
Whittock, Pat	Dance Lecturer, Dance Department, University of London Goldsmiths' College, New Cross, London SE14, England.
Wickenden, J.H.	59 Dale Road, Marple, Cheshire SK6 6NF England.
Wilkinson, Mary	M.A., Dance Lecturer, Roehampton Institute, Southlands College, Wimbledon Parkside SE19 5NN England.
Willen, Lydie	441 Chaussee de Gand, Brussels, Belgium 1080. Dance Teacher, Physical Education Institute, Universite Catholique de Louvain.

- Williams, Drid
D. Phil., B. Litt., Diploma in Social Anthropology. 501 Carpenter Lane, Philadelphia, Pennsylvania 19119 USA. Field research in Ghana; author; special studies in semiology. (Paper: Gambit: A preliminary enquiry into the Ballet Checkmate.)
- Wilson, Margaret S.
International Hall, Brunswick Square, London WC1 England.
- Wilson, Jean V.
B.A., M.Sc. Associate Professor, Physical Education, Brock Univ., St. Catharines, Ontario, Canada. Teacher; research in psycho-social movement education spheres of physical education. (Paper: The relationship between anxiety and efforts in movements and children.)
- Woodall, Patricia
265/1 Goldhurst Terrace, London NW6 England.
- Woodeson, Peggy
Head of Dance/Arts Department, Dunfermline College of Physical Ed., Cramond Road North, Edinburgh, Scotland. Author; panel member, National Study of Dance for the Gulbenkian Foundation & Steering Committee, Dance and the Child: International. (Film: Tribute to Laban.)
- Woytowicz, Fiona
747 Headley Drive, London, Ontario, Canada N6H 3V7. Dance Teacher, Univ. of Western Ontario.
- Zacharias, Jody
M.A. Executive Director, Laban Institute of Movement Studies, 133 West 21st., New York, N.Y. 10011, USA. Certified Effort/Shape analyst; worked as movement specialist with Dr. Judith Kestenberg. (Report: Laban Institute of Movement Studies, New York.)
- Zalk, Kayla Kazahn
474 Canterbury St., Westbury, New York 11590, U.S.A. Teacher; choreographer; on board of Directors of Dance Notation Bureau, and Laban Institute of Movement Studies, New York; President, American Dance Guild. (Paper: (co-presented with Naima Prevots) Rudolf Laban - a contextual biography. Report: On the activities of the American Dance Guild.)
- Zile, Judy Van
Assistant Professor, Dance Ethnology, Univ. of Hawaii at Manoa, 2411 Dole St., Honolulu, Hawaii 96822. Research work in Indian Dance, particularly Asian dance forms. Publication, bibliography and articles. (Paper: Alarippu - a choreographic analysis.)

INSTITUTIONAL PARTICIPANTS

The following institutions were directly represented at or contributed in some way to the Symposium.

American Dance Guild

152 West 42nd St., Room 828, New York, N.Y. 10036 (212) 997-0183.

President: Kayla Kazhan Zalk (See Report summary.)

Services offered-special events; job information; dance film showings; book club; annual conference and publications.

American Dance Therapy Association

Suite 210, 1000 Century Plaza, Columbia, Maryland 21044, USA

President: Judith Bunney, DTR: (See Report summary.) ADTA Newsletter; various publications; annual conference; supports workshops and seminars; training at graduate and undergraduate level.

Canadian Association for Health, Physical Education and Recreation - CAHPER

Department of Athletics and Recreation, 320 Huron St., Toronto M5S 1A1, Canada.

Chairman: Iris Bliss Hamilton. CAHPER Dance Chairman: Marnie Head. (See Report summary, Sheila Stanley). Conferences; sub-committees; journal.

Centre for Dance Studies

Les Bois, St. Peter, Jersey, Channel Islands, Great Britain.

Directors: Roderik Lange, Ph.D and Diana Baddeley-Lange.

Courses offered - rudiments of dance, movement analysis and notation (Kinetography Laban); study holiday.

Committee on Research in Dance - C.O.R.D.

Department of Dance and Dance Education, 675 Education Building, Washington Square, New York, N.Y. 10003, USA.

Chairman: Dr. Patricia A. Rowe. (See Report summary.)

Open membership organization to stimulate dance research and act as clearing house for information and data. Research Journal; publications; conferences; symposium; workshops; panel discussions; summer institutes etc.

Dance Notation Bureau

505 8th Ave. (at 35th St.) New York, New York 10018.

Director: Muriel Topaz (See Report summary.) Director of Education: Dawn Lille Horwitz.

Training courses - Labanotation, Effort/Shape at all levels. Newsletter; books and scores available to members.

Institute for Movement Exploration, Inc.

Fifteen Lewis St., Hartford, CT 06103, USA, (203) 549-5527.

Director: Alice Martin DeMund. Offers with Wesleyan University, Masters Degree. Workshops - "Movement in Children" and "Movement with the Elderly" and other open workshops.

International Council of Kinetography Laban.

53A Croham Road, South Croydon, Surrey, England.

Chairman: Lisa Ullmann. Hon. Secretary: Sally Archbutt.

Central body for discussion and resolution of matters concerning kinetography.

Institute for Nonverbal Communication Research Inc.

25 West 86th Street, New York, N.Y. 10024 (212) 874 3063

Director: Martha Davis, Ph.D (see Report summary, Eden Graber.)

Services offered - Information and referral, newsletter, conferences, workshops, Seminars & Institute Proceedings.

Laban Institute of Movement Studies

133 West 21st St., New York, New York 10011 (212) 255-6800

President: Irmgard Bartenieff. Executive Director: Jody Zacharias
(see Report summary.)

Courses offered full-time - Certificate Programme in Laban (Effort/Shape) Movement Analysis; evening & intensive Workshops in Movement analysis; research facilities; Movement Information Centre and Professional Consultation; referral and placement services.

Language of Dance Centre

5 Lincoln's Inn Fields, London W.C.2

Director: Ann Hutchinson Guest. Library facilities; teaching; regular publications.

Laban Art of Movement Guild

President: Lisa Ullmann. Secretary: Margaret Kershaw, Mullions, Eastcombe, Stroud, Gloucestershire. Conferences; Workshops; summer schools & magazine.

Sesame

Sesame, Christchurch, 27 Blackfriars Road, London SE1 8NY (01) 633 9690.

Robert Walker: Administrator.

Offers a variety of courses and workshops dealing with the application of drama and movement.

SYNOPSIS

Editors Note:

The summaries which follow are intended to do no more than indicate to the reader the general content of the presentations.

They have been written from the best material to hand - authors synopses or text, tape or commentators notes - but any summary by an editor is liable to be unsatisfactory in some respect, and this rewriting has only been decided on with great reluctance and because the wide diversity in length and style of material seemed to preclude any other possibility. Readers seriously interested in the areas of expertise indicated are therefore urged to approach the presenter concerned rather than to rely on these much compressed summaries. References have been given only where the author had indicated a source seeming to convey the substance of the presentation.

Tai Ai-Lien

An account of personal development, including modern dance study in England with Ernest Berk and at Dartington. Work in China from 1940: creating ballets, teaching at the Peking Dance Academy, staging and recording folk dances of Tibet and China and - with Ann Hutchinson-Guest's advice - introducing Labanotation.

Pauline E. Alberts

An indication of the value of kinaesthetic awareness particularly in the physical education of children, and suggestion that creative dance sharpens such awareness. An experimental study using goniometry comparing change in children given 10 lessons in either creative dance or Square Dancing. (Ref. Master's thesis, Univ. Calgary, 1971)

Sally Archbutt

(assisted Hettie Loman, q.v.)

Gerard Bagley

An account of post-War developments in England with illustrations of Laban's vivid teaching. The work and development of the Dance Drama Theatre from 1954 to its present status as an Arts Council aided company with a Movement Teaching Unit, with film and discussion of the repertoire. Advocacy of a noncompartmentalised approach combining skill with wider values relevant to the ordinary child.

Irmgard Bartenieff (assisted by Kedzie Penfield)

A demonstration (including defined sequences) of some

principles of 'Bartenieff Fundamentals' which derive from work in rehabilitation and encompass basic operative elements. A synthesis based on Laban's ideas (e.g. 'uprightness' as a process of spatial awareness rather than mechanical balance; initiation and sequence in movement) with classical anatomy. (Ref. Body-Space-Effort, Gordon & Breach, for 1980)

Odette Blum

An account of how Laban's work is applied in various branches of dance teaching at Ohio State University and serves as a unifying element. Visual presentation including video of a choreography inspired by choreutics (taught by Vera Maletic).

Vi Bruce

A practical class seeking to realise the participants' love of dancing in a created form, the theme chosen from the variety of possibility which movement understanding gives. An entry into flow attitudes, carved pathways, impulse and explosion, hesitation and release; the whole developed into a group dance linked to the lilt and nuance of a Norwegian song.

Judith Bunney

An account of the development of dance therapy in the U.S.A. including Marion Chace's career, her training of apprentices, and the transition to therapy as a distinctive activity with professional status. The work of the American Dance Therapy Association; registration to establish minimum standards including clinical experience; the development of training programmes, research and a broad acceptance of dance therapy.

Varda Dascal (see paper)

Margaret Dunn (see paper)

Maria Duschenes (presented in her absence by Lisa Ullmann)

An account of how Laban's ideas have provided a framework for dance appropriate to the Brazilian situation with film of specially devised body training exercises and a performance of Laban scales in a geodesic dome. Film and report of a course taught by Lisa Ullmann to a large group drawn from many disciplines but all acquainted with Laban's work.

Maria F. Fleischl (jointly with Joan Suval)

An account of the use of various dance and movement therapies at a Social Rehabilitation Clinic to increase awareness and counter isolation through group experience. In particular a description of Meditation Therapy, the meditation proceeding from concentration to 'effortless awareness': its value in daily life through resting and clearing the mind.

Elly Friedmann

An account of an extensive research, using control groups, suitable tests and data analysis, demonstrating the value of creative movement education for culturally deprived children, especially immigrants to Israel. A discussion of the value of Laban's theories, illustrated by individual case studies, and of a simple objective psychomotor test for 4-6 year olds. (Refs. article in Gymnasium, Vol VIII, ICHPER, Washington, 1971; also in Report, Int.Cong.Physical Activity Sciences, Quebec 1978, Vol.7, pub. by Symposia Specialists, Miami 33161)

Chloë Gardner (see paper)

Nina L.R. Gersholowitz

A statement of 3 categories concerned with movement - the anatomical/physiological, the psychological, the creative/artistic - and their relevance to the disciplines of occupational therapy, psychology, drama and music. The value of Laban's analysis and of his basic principles in the 4 areas of experience, awareness, knowledge and skill in movement.

Eden Graber

An account of the work of the Institute for Non Verbal Communication Research Inc. Labanalysis as a valuable tool in behavioural study and proposals to overcome the gap between Laban-based researchers and others in the field of n.v.c. (Ref: Davis, M in Weitz, S, Nonverbal Communication, OUP, 1979)

Joanna Gewertz Harris

An introduction to a pragmatic framework for movement observation illustrated through practical demonstrations. The necessity for movement analysis to be understood in context (social, aesthetic and psychological considerations) and a chart to aid such wider comprehension.

Amos Hetz

An introduction to the analytic basis of Eshkol-Wachmann notation and its comparison to kinetography in general (e.g. both objectively recording observed movement in space but E-W on an angular basis) and more specifically (e.g. E-W recording duration and locomotion separately). Examples comparatively notated and explored in practice.

Rose Hill

An argument that through mastering actions the child formulates images and concepts (note Hosper's distinction) and, in turn, symbols and generalisations. The relevance of holistic theories of motor learning, of Piaget's content of intelligence as observable behaviours and of Weimar's motor theory of mind to Arnheim's intelligent perception. The importance of kinaesthetic imagery in

dance and the need to promote understanding of the fabric of dance itself, stressing 'impressive knowledge' not merely 'expressive skill' (Broudy's distinction).

John Hodgson

An outline of an approach to the problem of writing a biography of so distinguished and versatile a man as Laban. Such means as visiting his birthplace and becoming acquainted with his background, exploring his positive relationship to the ideas and movements of his time, assimilating the comments of such outstanding associates as Jooss and Wigman.

Ann Hutchinson-Guest

A presentation, fully illustrated by slides, of some of the problems of rightly notating dance of varying style (e.g. jazz, ballet) and emphasis. The value of the several 'keys' for defining direction and of 'anatomical' notation (recording flexion/extension) when appropriate. An outline of the historical development of Labanotation.

Michael Huxley

An outline of methodology and source material relevant to the study of Laban's work. The need for a wide and historical perspective and the identification of four aspects (writings, development of and explanation of his work, related fields).. (Ref. PhD thesis in progress Leeds Univ.)

Allison Jablonko (see paper)

Roderyk Lange

An account of changes in research methodology from a Romantic 19th century attitude, through the collection of folk dances to the beginnings of systematic ethno-choreology. The importance of first-hand data and observation and the value of kinetography especially for movement analysis.

Julianna Lau (assisted by Terrill Maguire)

A presentation of Dance Alive, described as a therapeutic movement modality with a clearly defined structure incorporating a variety of movement elements and related to stylised, disco and therapeutic dance. The conceptual base of the model, its therapeutic and recreative values discussed; the language of the body illustrated in dance sequences.

Marcia B. Leventhal

An overview of dance therapy as presented within an integrative treatment approach, with discussion of the theoretical model and emphasis on the therapeutic relationship. A sharing of case examples and methods of application.

Hettie Loman (assisted by Sally Archbutt)

A practical class based on a dance study (score available) which symbolised desire for extension of experience. The belief that technical practices should be regarded as choreographic ideas and that a dance study for class work should be a complex of elements (for skill and awareness) and contain a truth to be experienced and revealed.

Terrill Maguire (assisted Julianna Lau, q.v.)

Walli Meier

A practical class related to work with children having special needs. Emphasis on such aspects as - forming relationships, security, body awareness and participation: play-like activity structured in terms of movement, dance-like activity with musical structure.

Betty Meredith-Jones

An outline of the nature of rehabilitation drawing special attention to areas of neglect and to the community context and hazards for example in ageing. Individual-group relationships and essential considerations for therapists. A general approach to movement for life; Laban's contribution and the development of the field to the present situation.

Simone Michelle

A practical class incorporating part of a dance study on the increase and decrease of tension in the style of Leeder to music by Ravel. (Ref. notation in Modern Dance Studies, Laban Centre 1979)

Elizabeth B. Murdoch

A consideration of structure and appearance introducing choreutics as an objective basis for composition. A comparison with musical concepts of movement interval (expressive effects, perceptual properties), dance motif (content, logic and development) and choreographic manipulation (selection resembling serial technique of icosahedral points in a sequence subjectable to repetition inversion, retrograde). (Ref. article in Momentum, 3.1, 1978, Dunfermline)

Shirley Murray

An introduction to a means (musical picture) for presenting movement ideas and vocabulary to children. The extension of this, from a consideration of the Canadian situation and experience with immigrant children, to an inquiry into the effect of socio-cultural factors on dance programmes, to be pursued by comparison of actual provision and opinion in various countries' systems.

Selma Odom

An introduction to Dalcroze's work in music and movement, and in education, and his concept of rhythm as important to human fulfilment. The relationship of his theory and practice including

movement exercises (for breathing and balance; gymnastic and spatial awareness; rhythm training) leading to choric compositions; with illustrative material.

Kedzie Penfield (assisted Irmgard Bartenieff, q.v.)

Claude Perrottet

A practical class based on a flat spiral form (an apex swing e.g. rf-rb-hr-fh-fd-dl-lb-lf) embodying freeing and binding forces in a swing and illustrating the variety of experiences accessible through Laban movement. (Ref. notated study and music available).

Branka Petricevic

An account of the development of the art of movement based on Laban's principles in Yugoslavia pioneered by Anna Maletic. The work of the School of Rhythm and Dance, Zagreb Youth Theatre and the Studio for Contemporary Dance (director first Vera Maletic, now Tihana Skrinjaric) which has performed widely.

Vesna Pintar (jointly with Elvira Sakic)

(see paper)

Valerie Preston-Dunlop

The original context of choreutics (for experience, personal integration, as a mobilising technique) contrasted with future context and value (public performance of dance as art, technique to be balanced by stabilising forms). Dance as a language, utterance based on five elements (the Body Acting in Space Dynamically with Relationship): an elucidation of choreutic content (meaning, structure) in student demonstrated sequences. (Ref. Dancing and Dance Theory, Laban Centre, 1979)

Naima Prevots (jointly with Kayla Kazhan Zalk)

A study of Laban as an artist and theoretician adapting his experiences to his passions (dance, theatre, movement) and inspiring developments in the arts and sciences. Against the background of his artistic contemporaries a discussion of significant themes (ethnology, inner life, art and life, artist as educator, science and technology, the return to basics) in his work.

Pamela Ramsden

An introduction to the development of the 'action profile' approach to personality study by Warren Lamb from effort observation to such key concepts as posture-gesture merging; integrated movement as related to self-actualisation. A discussion of the practicalities of observation, assessment and adjustment of clients to potential and situation; management team behaviour and its improvement.

Carol-Lynne Moore Rose (jointly with Jody Zacharias)

A report on the establishment and work of the Laban Institute of Movement Studies (founded 1977 by Irmgard Bartenieff) teaching effort/shape analysis and short courses. The notion of a community of 'Labanese' given identity through the Effort/Shape Association, its newsletter and workshops.

Patricia A. Rowe (topic discussed in her absence)

An examination of three evidences of Laban's continuing impression in USA. Firstly: Committee on Research in Dance publications, 1967 on (bibliographical details of articles etc in CORD News, Dance Research Journal, Dance Research Annual, Essays on Dance Research, all on a wide variety of topics). Secondly: current college and university courses and the great potential for dance in the light of Laban's precepts. Thirdly: doctoral degree dissertations and arguments for dance in higher education. A workshop committee recommended to promote Laban studies.

Elvira Šakić (jointly with Vesna Pintar)

(see paper)

Claire Schmais

An account of a personal background of study in dance therapy especially with Marian Chace and Irmgard Bartenieff. Observation, empathy and Labanalysis illustrated through clinical experience. The requirements of training in therapy (including knowledge of individuals, of therapeutic relationship, of group behaviour) illustrated by students' logs.

David Sealey

A demonstration of the use of the computer in dance through notation. Its use to facilitate the routine learning of notation and as an aid in the spatial analysis of dance forms.

Veronica Sherborne

Presentation and discussion of film 'A Sense of Movement' showing work with ESN children on building relationship. Stages of giving support, the child taking responsibility, partner and whole group: recognition of 'with' and 'against' relationships. Also body awareness for effective movement incorporated in lessons which best grow from what happens in the class. (Ref. Physical and Creative Activities for the Mentally Handicapped, ed. Upton, G, Cambridge, 1979: film distrib. by Concord, Nacton, Ipswich, U.K.)

Marcia B. Siegel

Discussion of the new dance criticism in the U.S.A., its differences from European approaches. Some thoughts about the training, function and role of the critic with participatory demonstration and discussion of some exercises for developing observational skills.

David Staniford

An account of movement as natural to the young child under such aspects as play, discovery of self and world, and of the relevance of Laban's classification. Natural movement to be fostered by provision for unrestricted active play and through planned movement experiences (e.g. use of small apparatus, variety of stimuli). (Ref. Natural Movement for Children, book in preparation).

Shiela Stanley

A report of the Canadian Assoc. for Health, Physical Education and Recreation and its context, and of the development of a Dance Committee (initiated by Rose Hill). Activities: National Conferences, formulated standpoints on dance in education, research symposia, the 'Dance and the Child Conference' (1978, chairman Joyce Boorman); specific steps to recognise and promote the valuable contribution of Laban's ideas.

Joan Suval (jointly with Maria Fleischl, q.v.)

Muriel Topaz

A setting-out (with demonstrations) of gains through Labanotation study: the recognition of parts as well as wholes and of stylistic features; access to a broad repertoire of works, graded material for training, definitive scores for research. Detailed guidelines for notation classes as including typically: movement exploration, theory presentation, sight reading, repertory reading and performance.

Lisa Ullmann (see paper: also presenter of paper by Maria Duschenes, q.v.)

Lucy Venable

A report on 11 years work of the Dance Notation Bureau Extension for Education and Research at Ohio State University. The existence of undergraduate and master's courses and of workshops; facilities including associateships and a collection of notated works.

Luc Vervaeke

A summary of stages in individual movement development specified by Laban. An empirical study of videotapes of 9 children (age 6 - 12) in creative dance classes to investigate effort-shape correlation, and effort range and balance in relation to physical development.

Audrey G. Wethered (presented in her absence by Veronica Sherborne)

An appreciation of Laban's work and of the universality of movement. The therapists use, with observation and involvement, of four Basic Movement Principles (e.g. spatial themes); discussion

