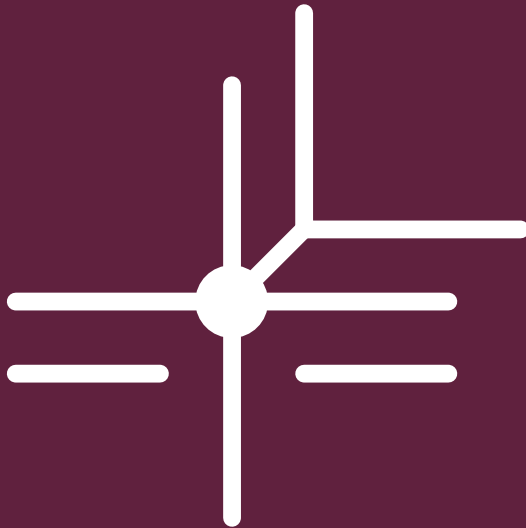
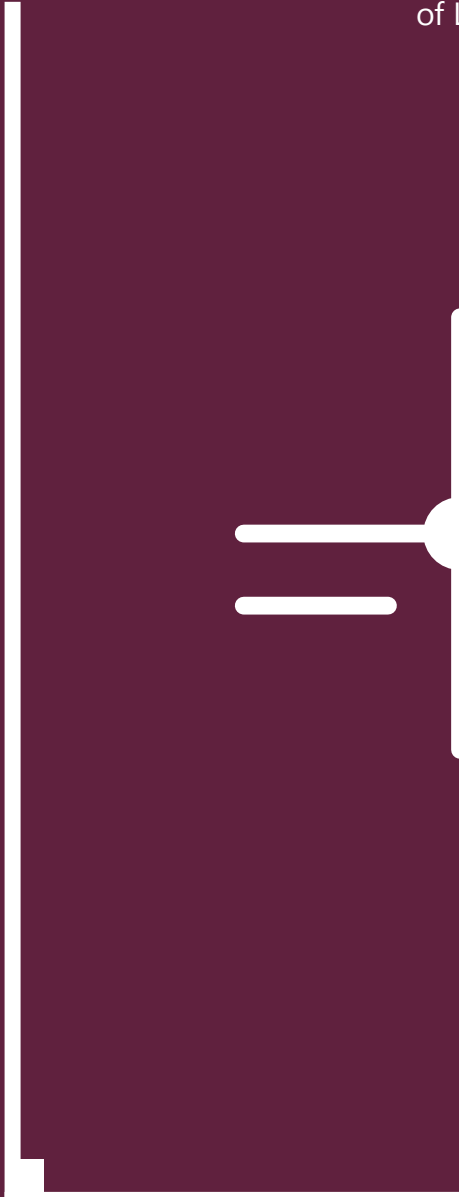


Reflections on the Shape realm

of Laban Movement Analysis (LMA)



Raphaël Cottin

The research conducted here by Raphaël Cottin consists in making an inventory of the symbols used in the Shape realm of Laban Movement Analysis (LMA) and make a critical reflection through his skills as a movement notator (called for this system «kinetography Laban»). He worked under the supervision of Angela Loureiro, a French specialist in LMA.

Shape has been developed in the years 1950-60 by Rudolf Laban and Warren Lamb to observe and work on the structural transformations of the human body in a tridimensional space, related to oneself and the environment. Effort and Shape are two disciplines close to each other, which explains why they are usually taught together under the name «Effort / Shape».

Shape is one of the last fields developed by Laban and his collaborators. It uses, such as Effort, symbols that represent different kinds of movement or types of gestures to experiment or to observe. However, these symbols, close to those used for Effort, are now more diverse, sometimes less logical, even incoherent.

After a brief introduction to the field of Shape, the work of the author (and the presentation made at the Centre National de la Danse - January 13, 2012), is to make proposals in order to harmonize this system by its symbols, making them more simple in their variations in the hope they will become easier to use, more consistent when they will be taught, and more in tune with the Laban system as a whole.

This book, first to approach the Shape realm in French, wishes to enable its development and fulfillment. That's why it is translated in English, in order to allow easier exchange with foreign researchers. ■



«Aide à la recherche et au patrimoine en danse»,
granted to the author by the Ministry of Culture
and the Centre National de la Danse in October 2010.

Reflections on the Shape realm

of Laban Movement Analysis (LMA)
and how symbols are used to represent it

Raphaël Cottin, DPCL*

with research supervision by

Angela Loureiro, CMA**, DFSC***

* Diplôme de Perfectionnement en Cinégraphie Laban

** Certified Movement Analyst

*** Diplôme de Formation Supérieure en Cinégraphie Laban

translation from French to English by

Pauline Reeder

january 2012

*My thanks to Angela Loureiro
for her support,
for our «flexible» discussions
and for her always-valuable advice.*

*... and to Jacqueline Challet-Haas,
Noëlle Simonet, Wilfride Piollet
and Odile Rouquet
for their support.*

**«A moving body
acquires the same
amount of space
as it loses.»**

Leonardo da Vinci

This research was made possible by a grant for «assistance with research and dance heritage»* from the French Ministry of Culture, through the Centre National de la Danse.

A public presentation of the research took place at the Centre National de la Danse in Pantin, near Paris, France, on Friday 13th January 2012. This document is also be made available for consultation at the Centre's media library.

* «Aide à la Recherche et au Patrimoine en Danse»

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PREFACE

The reasons for this project

I have discovered Laban Movement Analysis (LMA) at the CNSMDP (Paris Conservatoire) during my training in movement notation. Using different kinds of symbols, this system of recording movement has been established in order to convert human movement into scores. It is called «kinetography Laban» (from the name of its inventor Rudolf Laban¹) and it is also known in the UK, USA or Japan as «Labanotation».

I was struck by **the complementarity of the various disciplines started by Laban²** and continued by his followers³. Some knowledge of these disciplines that are «peripheral» to notation, however succinct, seemed to me highly advantageous in learning about kinetography itself, mainly because of the bodily experiences it requires and the logic and development of human movement observation that forms the common core of all these subjects. Each of these disciplines, in its own way, helps us to sharpen our observation, guide our opinions and experience movement in accordance with an impressive span of qualities and pathways.

I therefore wished to follow in the footsteps of my predecessors so as to remain both true to my own speciality and in harmony with the Laban system as a whole. I have observed that each area of Laban studies calls for a high degree of specialisation (which means that each specialist has to focus more on his or her own discipline than on the transverse connections between disciplines), and that from the very beginnings of the Laban system, there has been a strong tradition of cooperation between researchers, teachers, dancers and other movement professionals (through international exchanges, the organisation of conferences such as LIMS and IMS, and ICKL in particular, etc.).

After teaching several courses covering an introduction to kinetography and the tools used in Laban analysis, alongside discussions between Noëlle Simonet⁴, Angela Loureiro⁵ and myself, I became aware of some lines of inquiry specific to the Shape category which further oriented the subject of this research.

The **common core of Laban disciplines** was one of the main reasons why I decided to begin this project:

- ➔ an interest in human beings in all their subjectivity, taking account of their body organisation patterns, natural adjustments, motivations and internal driving forces, as well as
- ➔ the existence of symbols based on a common system.

All the foregoing makes it possible to discuss and share ideas with various specialists, especially through reading symbols that **many people can understand, regardless of their language or speciality.**

1 The «official» birthdate of this system is 1928, in Germany, with the publication of Scrifftantz (cf. bibliography)

2 LMA (Body, Effort, Shape, Space) and Kinetography.

3 Warren Lamb for Shape and Albrecht Knust for Kinetography, for example.

4 Head of Kinetography Education at the CNSMDP

5 See biography in appendix

In fact, one of the major strengths of the Laban system as a whole lies in **the logic that underpins the symbols**, the **graphical precision and simplicity of the system**, and **the abstraction of the symbols** thus devised.

This publication has several objectives:

- ↳ **Make available a specific realm of Laban Movement Analysis: Shape.** This category, one of the newest, born in the 1950s and developed in subsequent decades, does not give any reference text in French and is now taught in the United States in a certification program. The availability of this book at the library of the Centre National de la Danse, as part of the grant for «assistance with research and dance heritage»⁶, is therefore involved in the dissemination of information which, if it is to be complete, must be accompanied by a stronger presence of LMA training⁷ in France.
- ↳ **Take a critical look at this discipline** in terms of tree structure and symbolization.
- ↳ **Thus bringing out the relationship between LMA and kinetography.**

6 «Aide à la Recherche et au Patrimoine en Danse»

7 Angela Loureiro gives for several years now workshops at the Paris Conservatoire in LMA but we must emphasize here the lack of people in France specialized in LMA and poverty in many of the proposals for training in this field.

Key concepts used in devising Laban symbols

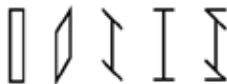
The symbols used in Laban-inspired disciplines use some basic figures that often enable their meaning to be recognised even if one is not already familiar with them. The following list of figures is not exhaustive but gives some idea of the constituent elements of a symbol and the way those elements are put together. This document is not intended to kinetography itself and the explanations given are very brief. More complete theoretical information will be found in the three volumes of Grammaire de la notation Laban by Jacqueline Challet-Haas, in the Dictionary of kinetography Laban by Albrecht Knust (see Bibliography) and of course at the Paris Conservatoire with Noëlle Simonet, where training in kinetography is provided.

The action stroke, which combines the presence of a line with some information about movement. From this principle, it is clear that the absence of any graphical sign means an absence of movement.



The action stroke.

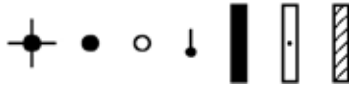
The concept of place, from which the concepts of spatial movement and rotation are derived. The spatial movement symbols used in kinetography and Motif Writing⁸ are based on this principle. The resulting rule is that a line drawn at right angles to the main stroke indicates a straight movement, whereas a line at an oblique angle to the main stroke indicates a curved movement.



The signs for «in place», turn clockwise, conterclockwise path, straight path, and straightened conterclockwise path, which combines both straight and circular pathways.

⁸ Motif Writing, also known as Language of Dance® (a concept developed by Ann Hutchinson Guest) is called in France «Symbolisation du Mouvement Dansé» (SMD)

Gravity, a natural force to which we are all subjected. Because of this fundamental law, Laban pays particular attention to the vertical dimension. The result is the concept of level (black shading shows what happens at a low level and cross-hatching what happens at a high level, while a dot in the centre of the motif indicates the mid-point) and the signs for lateral movements used in kinetography and Motif Writing (on the right for the right-hand side of the body, on the left for the left-hand side).



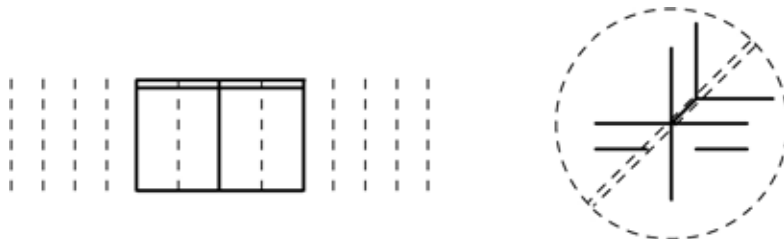
The standard cross of axes, referring to gravity, the center of gravity, the center of lightness or the retention in the body, a pin indicating the forward-deep direction, the sign «in place»: low, medium and high.

The rectangle or square, used to indicate a **surface or volume**. It may be used to indicate «in place», but is also used in some signs for parts of the body, in Front signs or to represent the surface on which the action takes place (in floor plans). The square may also indicate the constant cross of axes and some secondary crosses of axes, as well as space in a general sense (the diamond).



The sign «in place», a front sign indicating the orientation «in front of the audience», the retention in space, a sign indicating the right end of the area, the bottom surface of the hand (palm), the front surface of the volume of the head (the face).

The **combination of symbols that go together in the same area**. This idea is found in the use of columns in kinetography (one for the leg gesture, one for the arm gesture, one for the hand or for the head, etc.) and in the two sides of the Effort graph (with the «indulging» elements on one side and the «condensing» elements on the other⁹).



To the left, a blank score in kinetography, dotted with columns that are not usually drawn and on the right, the effort graph of LMA, divided into two halves.

Laban symbols often use a **principle of variation and combination**. This method of devising symbols has been used on many occasions to develop new signs. It is therefore possible to be creative while respecting the basic principles of the system: «head» + «volume» + «pin» to indicate which surface of the volume is involved = «face» / «rotation to the right» + «rotation to the left» = «parallel» or «cancel rotations» / various forms of the amplitude signs, parts of the arm / etc.



*6 space measurement signs: from «slightly shorter» to «as short as possible»,
the sign for cancellation of rotation, combining a sign of rotation to the right and left,
the sign of the trunk, combining the center of gravity and lightness in a volume,
the palm or the underside of the foot, the front surface of the volume of the head (the face),
signs of parts of the arm (shoulder, elbow, wrist, hand, fingers)*

⁹ More precisions should be found in the 3rd volume of [Grammaire de la notation Laban](#) (see Bibliography) in a short article that presents Effort, by Angela Loureiro.

The graphical proposals presented in the second part will be based on the principles outlined above. First of all, the first part presents the elements of the tree structure of Shape. This realm, developed in the years 50-60, is one of the newest of the Laban system and was early taught in the training course in LMA. Developments of this discipline for the past 30 years, in fields as diverse as psychomotor skills or management, have logically raised questions that have enriched Shape while unbalancing the course itself. Beyond a particular symbol or a particular theoretical question, a look at all of the birth and evolution of the Shape realm is therefore necessary to establish a coherent critical thinking.

1st PART

**What is Shape, in
Laban Movement Analysis?**

Early on, Laban showed great interest in the Shape category, even though he himself did not call it that.

In 1950, he noted that «*gestures crossing several directions create specific movement shapes. Of spatial movement shapes, round, angular and twisted shapes may be considered elementary.*»¹⁰

Laban, who never separated his theories from practical experience, even invited readers to observe «*how body movements such as flexion, extension and rotation, and combinations of them, come into play when a person creates those shapes.*»¹¹

While these are directional movements or processes for changing the shape of the body in space, Laban also talks about what would later be called «Still Forms» and which he here calls «attitudes»: «*It is interesting to observe the various attitudes the body may adopt when standing, kneeling, sitting or lying down. These are strongly influenced by structural and functional factors, such as:*

- a. *the spinal column and extensions of it, similar to a pin;*
- b. *left-right symmetry of the body and its surface area, similar to a wall;*
- c. *the limbs and their respective regions describing curves and circles in the shape of a ball;*
- d. *the shoulders and hips twisting in opposite directions, like a screw.*»¹²

Rudolf Laban has closely studied the interactions of the moving human body with weight, space and time, theories presented in details in two seminal books: Effort in 1947 and The Mastery of movement in 1950. A few years later, Warren Lamb¹³ will develop the observations of Laban in deeper and more independent ways. He published in 1965 Posture and Gesture, the first work of reference devoted to Shape. It included a few hand-drawn symbols, as well as tables and some valuable analysis drawing parallels between Effort and Shape.

10 in La Maîtrise du mouvement, R. LABAN, p. 63

11 id.

12 id. p. 95

13 Warren Lamb: Born in England in 1923, he became a student of Laban in 1946. He worked alongside the development of «Laban-Lawrence Personal Effort Assessment» after studying at the Art of Movement Studio in Manchester and pursued a professional dance career. After Laban's death in 1958, he worked and forwarded the concept of Effort / Shape to many people, including Irmgard Bartenieff and Judith Kestenber. He is the father of the Action Profiling, later renamed Movement Pattern Analysis. His most famous work, Posture and Gesture, was released in 1965. Two recent books: Beyond Dance: Laban's Legacy of Movement Analysis, by Eden Davis and An Eye for Movement by Dick McCaw (see bibliography) give full details contributions.

The Effort/Shape relationship enables attention to be focused on two aspects of body movements: on the one hand, «*how kinetic energy is expended in space, force and time within functional and expressive behaviour*»¹⁴, and on the other, «**the form of the movement, or how the body changes and moves through space**»¹⁵. In his research, Lamb established a correlation between Effort and Shape. «*His concept was largely drawn from the affinities of certain effort qualities with specific dimensions of space*»¹⁶. Lamb devised a series of symbols for Shape based on these affinities, which he matched with the Effort symbols.

The relationship between Effort and Shape, and therefore the selection of similar symbols for both, is very clearly highlighted by Irmgard Bartenieff: «*The interrelationships of shape and effort result from a complex of biological factors which include body structure, instinctual processes, the constant struggle with gravity and the senses of sight, hearing and touch. These affinities are, however, primitive relationships; the more complex the activity or expression, the less consistently do they appear together*»¹⁷.

In the 1960s, the psychoanalyst Judith Kestenberg meet Lamb and actively participate in discussions around Shape, continued in the development of the Kestenberg Movement Profile (KMP), making it possible to combine behaviour patterns and movement shapes with the child's psychomotor development phases. Her observations regarding primordial needs, feelings of comfort and discomfort, and relations with oneself and the environment strongly influenced the Shape category tree structures currently in use. Thus a classification of the category will often begin with Flow (combined with more internal drives made up of outward and inward impulses), then, in liaison with external stimuli, going outwards towards the environment («*Directional movements*» and «*Carving*»). It is this principle of combining that I have decided to adopt for the proposed tree structure presented in this document.

14 in Effort-Shape Analysis of Movement, the unity of Expression and Function, I. BARTENIEFF & M.A. DAVIS, p. 6

15 id.

16 in A Primer for Movement Description, C. DELL, p. 6

17 in Effort-Shape Analysis of Movement, the unity of Expression and Function, I. BARTENIEFF & M.A. DAVIS, p. 15

Inventory of Shape

Certified Movement Analyst, from the Laban Institute for Movement Studies (LIMS) New York in 1995, Angela Loureiro has been trained in the Shape realm with the following tree structure:

certification program - LIMS

I. Why do we change shapes?

- *Stay alive, flow of energy*
- *To express comfort or discomfort, pleasure or pain*
- *To look for comfort*
- *To cope with the environment*

II. Shape Categories

1. Basic Forms / Still Forms / Shape Design

- *Linear, elongated // Pin*
- *Flat // Wall*
- *Round // Ball*
- *Spiraling, Twisted // Screw*
- *Pyramidal // Tetrahedron*

*We also talk about: concave / convex, angular, curved, big, small, etc.
Possibilities of combination of different shapes in the body ; for example: Pin in the upper body, Screw in the lower body, etc.*

2. Shape mode / Modes of Shape Change

Attitude toward changing the shape of your body in terms of whether the Shape change is inner motivated / self oriented or outer motivated / environment oriented.

2a. Shape Flow

- *Self oriented*
- *Body oriented*
- *Just about me*
- *Changing joint relationships*
- *In touch with inner world, with your own being*

2b. Directional movements, arclike or spokelike

- *Self bridging to the environment*
- *Location oriented*
- *Able to contact the outer world*
- *Environment oriented*
- *Greeting, meeting, connecting*

2c. Carving / Molding / Shaping

- *Self molding to the environment*
- *Accommodating to its voluminosity*
- *Co-creative interaction self / environment*
- *Responsive, adapting to a stimulus*
- *Contourer includes:
flexion / extension, in / out, abduction / adduction*

3. Shape Qualities

- *Shape change emphasis within Directional matrix*
- *The attitudinal process of changing the shape of your body*
- *The qualities of the changing form in terms of where the process is changing toward*
- *Where in space it is changing*
- *Process of forming the body, process of changing your form*
- *Inner attitude informing shape*
- *The words:
rising and sinking (vertical plane), (linked with Weight in the Effort realm)
advancing and retreating (sagittal plane), (linked with Time)
spreading and enclosing (horizontal plane), (linked with Space)
Sometimes another «couple» appears: opening / closing,
or scattering / gathering, linked with Flow.*

4. Shape Flow Support

- *Emphasis on postural Shape Flow Support within the Directional matrix*
- *Related to breath support, changing the shape of the body towards a spatial direction.*

- *The words:*

lengthening / shortening (vertical plane)

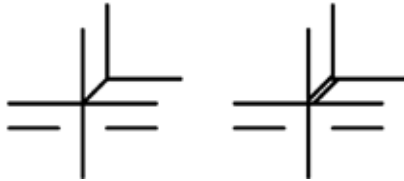
bulging / hollowing (sagittal plane)

widening / narrowing (horizontal plane)

Sometimes another «couple» appears: growing / shrinking

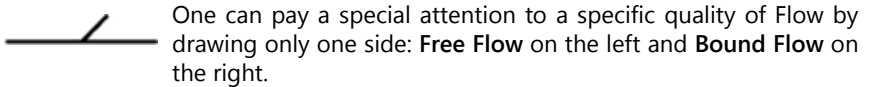
* * *

The symbols used from the 60's all come from the general Shape graph (on the right side). This graph is derived from the general Effort graph (on the left).

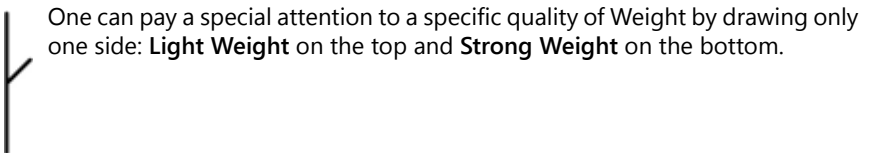


The way we use the Effort graph is very simple: we have to draw the diagonal line in the center (the Effort stroke), linked with one or some other parts of the general graph:

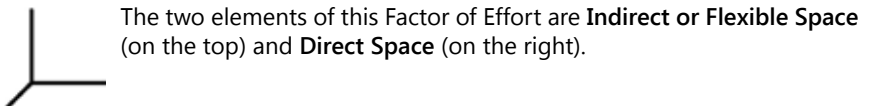
- The horizontal line indicates the **Flow of Effort**:



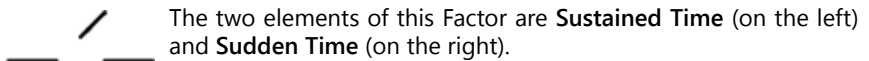
- The vertical line indicates the behaviour related to the **Weight**:



- The upper-leftside part indicate the attitude toward **Space**:



- The lower horizontal part indicates the behaviour related to the **Time**:




This brief presentation of the graph of Effort allows us to see, without going into details, its simplicity and rigor chart, both of which have never been a hindrance to creativity in this discipline. It also highlights the two parts of graphic (upper left and lower right) which brings together the Elements in 2 groups: the indulging Elements (shown left) and condensing Elements (shown right).



Besides the works mentioned in the bibliography on this subject, it is important to mention again the presence, in the French edition of the Grammaire de la notation Laban, of a chapter about Effort. A more complete presentation of this discipline will be launched in 2012 in a book by Angela Loureiro entirely devoted to Effort. This book, Effort, l'alternance dynamique du mouvement, will be published by Editions Ressouvenances, collection Pas à Pas.

Some comments on the symbols and terms used

 e double bar line

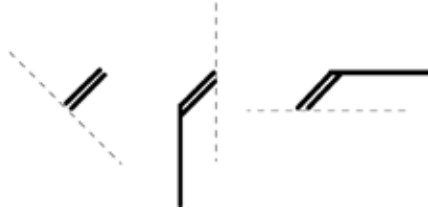
Commenting on the diagonal line used by Laban in his Effort graph, Lamb says: «There is nothing particularly brilliant about this shorthand. Laban himself experimented with many different systems. For observation purposes the aim is to use a form of shorthand which can be written very quickly. If we show a double diagonal line for the 'Flow' of Shape:



a similar shorthand can be used.»¹⁸

18 in Posture and Gesture, W. LAMB, p. 57

A drawback related to the use of this double bar line is that it is graphically imprecise. It can be found in various books drawn in different ways, aligned according to the point on the graph it is attached to:



Three ways of aligning the double bar line used for Shape (highlighted here by a dotted line which is not usually drawn).

One has to admit that a good symbol should always be the same, while retaining the basic qualities of being simple and quick to draw. This double bar line is also not charged with a particular meaning. In kinetography, doubling a line is used in several contexts: the analogy signes, how to indicate an event «outside time» and how to refer to an individual information in an indication for a group.

Comments and questions by Peggy Hackney

In 1993, in an article entitled «Shape: What's shaping up?», Peggy Hackney raised several issues concerning Shape. These were discussed again in 2001 at a symposium on Motif Writing: Symbols of our Community... Moving Forward with Motif¹⁹.

Her first comments were about the terms used (growing/shrinking, advancing/retiring or retreating, etc.), tied in with the general tree structure for the Shape category which she suggests and with ideas for clarifying and harmonising them. In this respect she was asking similar questions to Warren Lamb who, after publishing Posture and Gesture, wondered about the relevance of the terms used («*These terms seem appropriate – others might be thought more appropriate.*»²⁰). To these judicious points I would add the issues arising from translation of the English terms when Shape (and indeed other LMA disciplines) is being studied in another language.

A second comment concerned the name that should be given to what is now called «Carving» or «Molding», which Hackney preferred to «Shaping».

¹⁹ Symposium sponsored by Motus Humanus, The Language of Dance ®, and the Ohio State University, Columbus, 2-4 August 2001.

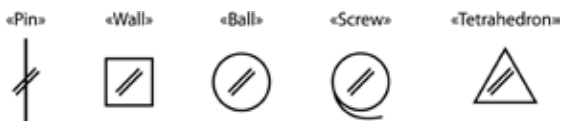
²⁰ in Posture and Gesture, W. LAMB, p. 58

Next she noted several possible uses and combinations of symbols, especially those for «directional movements», and the sign used for «Carving»:



For me, this symbol is the most open to question because it strongly resembles the «ad libitum» sign used in kinetography and Motif Writing for many years, and with a very different meaning, sometimes meaning «about», sometimes «free» or «and so on.»²¹

Finally, Hackney commented on the lack of symbols for certain elements of Shape, such as the «Still Forms», and also «concave» and «convex». Since then, symbols have been put forward for the «Still Forms»:



These symbols are also problematic in my view in that they are insufficiently abstract: they are more representative than symbolic. This highlights the importance of abstraction in any process of symbolization (Carol-Lynne Moore speaks of «ladder of abstraction»). In addition, some of them (Ball and Screw) are also using graphical elements (circle) used in kinetography and SMD²² to refer to the body or to express relations maintained between several information (the retention sign).

Hackney also expressed the wish that more thorough research should be done into experiences of Shape, and especially the combination of several factors, as had already been done for the Effort category.

He seems to me most inappropriate to pay attention to only a single element (as a symbol to be reviewed) without reconsidering the category as a whole, incorporating whatever experiences and observations may be necessary. This is why I will bring my symbolic proposals gradually along the presentation of a new tree structure of the Shape realm. For greater clarity, the various symbols suggested and the reasons for suggesting them are listed in an appendix, along with a comparison with the tree structures and terms currently in use.

²¹ More details in the Dictionary of Kinetography Laban, by Albrecht Knust, (part M. VI, example 834 sqq.)
²² for «Symbolisation du Mouvement Dansé» (Motif Writing)

Specific comments on comparing the terms used in the Effort and Shape categories

It is noteworthy that the terms used in the Effort category are adjectives: strong, light, direct, flexible, etc. They indicate in a way the limits of each element, within which lies a range of possibilities of physical involvement.

With Shape, on the other hand, it is a present participle (part of a verb) that is used to describe each experience of movement (rising, sinking, advancing, retreating, etc.). The emphasis shifts to the ongoing process rather than the state that describes the experience. We will come back later on the meaning of these terms.

This is why, in my analysis, I have decided to use a different vocabulary to that used in the Effort category to refer to the various elements of Shape. With Effort, we speak of three **Factors** (weight, space, time) and the **Elements** they are composed of (light, strong, etc.). With Shape, I will give three **Planes** (vertical, sagittal, horizontal) and the relevant **Processes** (rising, sinking, etc.). We can extend this nomenclature to the Flow, yielding 8 Processes for Shape.

Reflections of Ellen Goldman

In the chronology of my research, the issues raised by Peggy Hackney came first, allowing me to see the interest of the Shape realm and the «becoming» state that characterizes it.

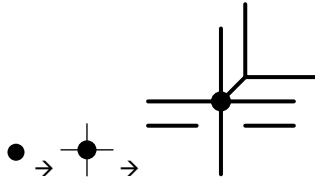
Then, several other specialists texts were submitted to me by Angela Loureiro, including Thomas Casciero, Ed Groff, Suzy Tortora, Irmgard Bartenieff, Vera Maletic or Ellen Goldman. The latter, in the tradition of the work of Dr. Judith Kestenberg, strongly influenced the structure of my proposal for the Shape realm, set out in the second part.

This structure supports or connects the experiments of movement in a three dimensional space and the psychomotor development of a person in his encounters/adaptations to the environment.

2nd PART

Proposal for a new tree structure for Shape

The general Shape graph



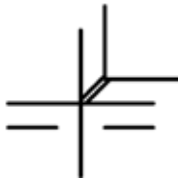
The centre of gravity, the focal point of the standard cross of axes, forms the basis for this new proposal.

As I mentioned earlier, the double bar line suggested by Warren Lamb and used subsequently is effective in terms of speed but not very practical in terms of reproduction. It even looks rather unconventional when used in combination with several parts of the general graph, as is shown by certain reproductions of symbols in books on this category (see bibliography).

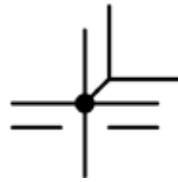
After several workshops on «growing» and «shrinking» with Angela Loureiro, the connection between the Shape category and the body's internal drives, breathing or the deep centre linked with personal involvement proved a very sensitive issue.

It is the intentions of the person performing the movement that generate these spatial transformations. I therefore felt it was logical to combine the Shape graph with the black circle representing the centre of gravity, which also echoes the cross of axes.

Just as quick to draw and easy to recognise, it also retains a similarity with the Effort graph while adding an element of kinetography. It is therefore a binding factor combining several Laban disciplines, which also provides a justified meaning to the field it addresses.



would become



The tree structure presented below is organised as follows:

- ↳ the **Flow of Shape** is linked with breathing, focus, the self. This is in a way the «guiding thread» of Shape, just as Flow is in the Effort category, to which one may pay special attention or combine with directional Elements or various pathways;
- ↳ the **Qualities of Shape** (incorporating the Shape Flow Support suggested by Peggy Hackney) are linked with the external and internal dimensions, opening and closing, the fact of reaching for something or drawing it towards oneself;
- ↳ the **Traces of Shape (Directional movements) (spokelike and arclike)** are linked with movement pathways and a more external space;
- ↳ the **Plasticities of Shape** (Carving, Shaping, Molding) is linked with the body's subtle adaptation to the environment;
- ↳ the **Attitudes of Shape** (Still Forms, Basic Forms, Shape Design, Total Body Attitude) are linked with the occasional appearance of recognisable body attitudes that are the result of all these changes.

Although the Attitudes of Shape are somewhat separate as they are the observable outcome of an ongoing process, the order suggested for the other sub-categories (Flow > Qualities > Traces > Plasticities) follows a process going from the most primary body experience, closest to oneself, to encounters with external space and the most complex ways of adapting to the environment.

Just as the Flow of Effort is distinct from other Elements that are Weight, Space and Time, the Flow of Shape is also different from other parameters in this area that are vertical, sagittal and horizontal Planes, each plane having inherently a prime dimension (naming the plan!) which helps to visualize clearly the axes of the body that are part of the three dimensional space.

Because this is a vital, primordial factor, at work in all the processes of body change and adaptation, it may (or may not!) be the subject of special attention in each of the experiences suggested by this tree structure. It should be pointed out that the final group of experiences suggested (Plasticities) requires a subtle attention to the environment, in liaison with oneself, and that the resulting subtle intention requires the constant presence of attention to Flow.

1. THE FLOW OF SHAPE



In conjunction with proprioceptive attention, internal relinquishment and the deeper self, Shape flow involves a willingness to embrace the existence of change, to prepare for inconclusiveness. It is intimately connected with breathing and therefore with growing and shrinking. Shape Flow is not unrelated to feelings, and shifts between growing, comfort, attracting and absorbing on the one hand, and shrinking, discomfort, repelling and expelling on the other.

The two Shape Flow Processes are:



GROWING



SHRINKING

... in the vertical plane

(with a preference for the vertical dimension)

... in the sagittal plane

(with a preference for the sagittal dimension)

... in the horizontal plane

(with a preference for the horizontal dimension)

Attention to Shape Flow causes two types of change²³:

A BIPOLAR CHANGE,

made up of movements towards a plane and returns to oneself. So this change takes account of three-dimensional space as an element of attention to movement.

And this bipolar change is only the beginning; it requires a specific development known as the **QUALITIES OF SHAPE**.

This development, like any learning process, lays out a map of movement experiences that also makes it possible to abandon this bipolarity in favour of a specific direction.

The relevant vocabulary and related symbols are presented in detail in the next chapter.

A UNIPOLAR CHANGE,

which focuses on the direction of a dimension, thereby putting the emphasis on awareness of the environment, as opposed to oneself.

Body changes within the environment result in specific attention being paid to movement pathways. These are called today Directional Movement ; I should propose the **TRACES OF SHAPE**, in order to decline each sub-category in the same way («xxxx» of Shape).

The vocabulary and symbols related to these movements are presented in Chapter 3.

²³ as pointed out by Ellen Goldman in the tradition of Dr. Kestenberga (in The Geometry of Movement, p. 9-12)

2. THE QUALITIES OF SHAPE



This general symbol for the Qualities of Shape enables us to differentiate it from a Pin symbol.

The dot next to the stroke indicates an emphasis on attention.

This point is already used in the Effort category to emphasise one of the Elements.

The 6 main Processes

The Qualities of Shape are classified in three planes: vertical, sagittal and horizontal:

IN THE VERTICAL PLANE:

	RISING / ASCENDING	SINKING / DESCENDING

IN THE SAGITTAL PLANE:

	ADVANCING	RETREATING / RETIRING

SUR LE PLAN HORIZONTAL:


	SPREADING	ENCLOSING

Adding attention to Flow



These qualities are therefore presented graphically in separate ways. However, they may be experienced paying specific attention to Flow, with each spatial Process having an affinity with one of the Flow Processes. As pointed out on pages 14 and 24, the processes located on the same side of the graph (the top-left half and the bottom-right half) will have affinities in common: attitudes **reaching out** to the world outside, and those **returning to oneself**. The combination of processes located in the same parts of the graph will be described here as **natural attitudes**, while those located in opposite parts of the graph will be described as **antagonistic attitudes**.

IN THE VERTICAL PLANE






	<p>RISING + FLOW,</p> <p>which could be interpreted as a greater personal involvement than simply «rising» (which would be more fundamentally spatial). This combination corresponds to the experience of «<i>lengthening</i>» in the «Shape Flow Support» category suggested by Peggy Hackney (in which Shape Qualities + Shape Flow = Shape Flow Support).</p>
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On the other hand, this combination could be further refined by selecting only one of the two flow processes as the object of attention, i.e.:

natural attitude	antagonistic attitude
RISING GROWING <i>soaring</i>	RISING SHRINKING <i>fading</i>
	

The descriptions in italics are only suggestions, to glimpse the experience of movement related to the feeling, as suggested by Laban in his tables of combinations of Factors of Effort. Other expressions could obviously be used. The third section of this paper resumes those combinations in a more extensive way. It is important to emphasize here the paradox between the support provided by those terms regarding their subjective aspects (human, emotional or just easy to remember) and the limits of the adjectives precisely related to this subjectivity.

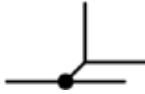
	SINKING + FLOW, <i>shortening</i> subdivided into:	
natural attitude	antagonistic attitude	
SINKING SHRINKING <i>smouldering</i>	SINKING GROWING <i>subsiding</i>	
		

IN THE SAGITTAL PLANE



	<p>ADVANCING + FLOW, <i>bulging</i></p> <p>subdivided into:</p>	
<p>natural attitude</p>	<p>antagonistic attitude</p>	
<p>ADVANCING GROWING <i>quickening</i></p>	<p>ADVANCING SHRINKING <i>penetrating</i></p>	
	<p>RETREATING + FLOW, <i>hollowing</i></p> <p>subdivided into:</p>	
<p>natural attitude</p>	<p>antagonistic attitude</p>	
<p>RETREATING SHRINKING <i>being swallowed</i></p>	<p>RETREATING GROWING <i>pumping out</i></p>	

IN THE HORIZONTAL PLANE



	SPREADING + FLOW, <i>widening</i> subdivided into:	
natural attitude	antagonistic attitude	
SPREADING GROWING <i>generous</i>	SPREADING SHRINKING <i>proffering</i>	
	ENCLOSING + FLOW, <i>narrowing</i> subdivided into:	
natural attitude	antagonistic attitude	
ENCLOSING SHRINKING <i>waning</i>	ENCLOSING GROWING <i>coiling</i>	

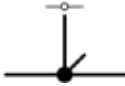




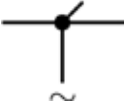
Coordination with the Kestenberg system

Further details may be added to these symbols in order to coordinate the bipolar and unipolar aspects of the experiences with the Kestenberg movement analysis system (as mentioned earlier, although Qualities of Shape are originally the result of bipolar attention, they may logically – through progress in learning and body experiences – focus on a single direction and therefore develop in a unipolar manner). In that case, I suggest adding a Pin to the end of a stroke to indicate the chosen direction.

This proposal also has the advantage of retaining the same symbolical logic of declination. You will find in the appendix the differences between the proposals and the existing symbols used in the Kestenberg system, which have the disadvantage of using the same basis with other proposals of complementary graphs, which complicates the symbolization, making it less coherent and more difficult to use in various contexts (in view of the possible confusion of meaning). These graphical comparisons are placed in the appendix so as to avoid misreading.

Here are my suggestions:

IN THE VERTICAL PLANE:

natural combination	antagonistic combination	
RISING + FLOW + UP <i>lengthening up</i>	RISING + FLOW + BAS <i>lengthening down</i>	One might suggest ~ to indicate a free choice <i>lengthening up or down</i>
		
SINKING + FLOW + DOWN <i>shortening down</i>	SINKING + FLOW + UP <i>shortening up</i>	~ to indicate a free choice <i>shortening down or up</i>
		

IN THE SAGITTAL PLANE:

natural combination	antagonistic combination	
<p>ADVANCING + FLOW + FORWARD <i>bulging forward</i></p>	<p>ADVANCING + FLOW + BACKWARD <i>bulging backward</i></p>	<p>~ to indicate a free choice <i>bulging forward or backward</i></p>
<p>RETREATING + FLOW + BACKWARD <i>hollowing backward</i></p>	<p>RETREATING + FLOW + FORWARD <i>hollowing forward</i></p>	<p>~ to indicate a free choice <i>hollowing forward or backward</i></p>

ON THE HORIZONTAL PLANE:

<p>The human race is built up and forward, so there is no reason to prefer the right or the left on the horizontal plane, in association with «enclosing» or «opening». So I chose for this declination not to designate any combination (natural or antagonistic).</p>		
<p>SPREADING + FLOW + RIGHT <i>widening rightward</i></p>	<p>SPREADING + FLOW + LEFT <i>widening leftward</i></p>	<p>~ to indicate a free choice <i>widening sideways</i></p>
<p>ENCLOSING + FLOW + RIGHT <i>narrowing rightward</i></p>	<p>ENCLOSING + FLOW + LEFT <i>narrowing leftward</i></p>	<p>~ to indicate a free choice <i>narrowing sideways</i></p>

3. THE TRACES OF SHAPE – Directional Movements



Traces of Shape (Directional Movements), because of their attention to pathways, have a great affinity with both Direct and Indirect (or Flexible) space in the Effort graph. These two main groups of movements are called



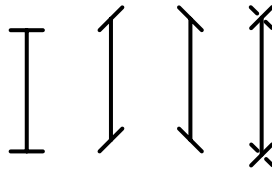
SPOKELIKE or STRAIGHT
TRACES

and



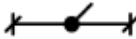








ARCLIKE or CIRCULAR
TRACES.

They are represented graphically in exactly the same way as Shape qualities. **A perpendicular stroke is added to the main line for spokelike movements**, and **an oblique line for arclike movements** (and both if the path of the movement is not indicated). This principle echoes the straight and curved movements in kinetography. The direction of the inclination of the line in the graph of Shape does not matter, since we have already noticed its non-lateralization. It did not seem necessary here (for arclike Traces) to use the symbol «in one way or the other» used in Motif and represented in the fourth example below.









*Straight path, clockwise and conterclockwise path,
and circular path «in one way or the other» used in kinetography and Motif.
the 4th one will be used in the Attitudes of Shape (see Chapter 5)*

Specific attention may be paid to flow in the experience of directional movements. This results in the following variations:







 TRACING FLOW (or Directional Flow) (Trace (Directional Movement), with specific attention to Flow), subdivided into:	
TRACING GROWING 	TRACING SHRINKING 
 SPOKELIKE (or STRAIGHT) TRACING FLOW, subdivided into:	
GROWING, SPOKELIKE 	SHRINKING, SPOKELIKE 
 ARCLIKE (or CIRCULAR) TRACING FLOW, subdivided into:	
GROWING, ARCLIKE 	SHRINKING, ARCLIKE 

Like all the other experiences of Shape, Traces of Shape may take place in the three Planes:





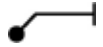
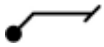
ON THE VERTICAL PLANE:

RISING TRACE...	SPOKELIKE	ARCLIKE
		
SINKING TRACE...	SPOKELIKE	ARCLIKE
		

ON THE SAGITTAL PLANE:

ADVANCING TRACE...	SPOKELIKE	ARCLIKE
		
RETREATING TRACE...	SPOKELIKE	ARCLIKE
		

ON THE HORIZONTAL PLANE:

SPREADING TRACE...	SPOKELIKE	ARCLIKE
		
ENCLOSING TRACE...	SPOKELIKE	ARCLIKE
		

Obviously, specific attention to Flow may be added to all these experiences. All combinations are shown in the following table.

Traces of Shape, with specific attention to Flow

	natural combination	antagonistic combination
VERTICAL PLANE	<p>rising</p> <p>sinking</p>	
SAGITTAL PLANE	<p>advancing</p> <p>retreating</p>	
HORIZONTAL PLANE	<p>spreading</p> <p>enclosing</p>	

4. THE PLASTICITIES OF SHAPE

Molding, Carving, Shaping

In terms of human development, it is probably the directional movements that come last because they «*define the child's emotional and physical self as a clear presence, completely separate, but still an active participant in the surrounding environment*»²⁴.

On the other hand, the experience of Molding (or Carving or Shaping), which occurs very early in the development process (sucking one's thumb, for example), calls for subtle attention to changes in the body when it is being explored: «*Carving provides a quality of movement that leads to integrating the self and the world*»²⁵. Therefore it also requires very specific attention to be paid to the environment, and probably constitutes the most complete form of relational behaviour. The same idea may be found in contact dance, sculpture and modelling, and in affectionate behaviour such as caressing... This particular place in the tree structure is suggested for this category because it requires the most concepts to be incorporated at the same time.

Laban often mentions the plastic dimension of space, as well as the relationship of the person performing the movement with the environment: «*The spatial tension of the dancer's body, charged with energy when he prepares to begin his changes, is filled with an awareness of dynamic space. He is aware of all the possible paths and directions he intends to use in his dancing.*»²⁶ «*Solo dance is a duo between the dancer and his environment, or between the dancer and his inner world.*» «*...an intense desire is born, that of entering into contact with an invisible space. This desire to reach out towards space is the pleasure of movement. All movement reaches out towards space, both the space around us and the space within us.*»²⁷

Oskar Schlemmer, a contemporary of Laban, also mentions this plastic dimension of space in relation to the dancer's body: «*Whether we start with the human body moving in space, or whether we imagine space as being filled with a soft substance that hardens once the movement is completed, the body's movements (twists, surges, etc.) remain as the plastic shape of the body in the substance that has solidified.*»²⁸

By choosing to list Shape categories (Qualities of..., Traces of..., Plasticities of...), I have therefore decided to name the latter with regard to the plastic dimension of the relevant experiences.

24 in *The Dancing Dialogue*, S. TORTORA, p.

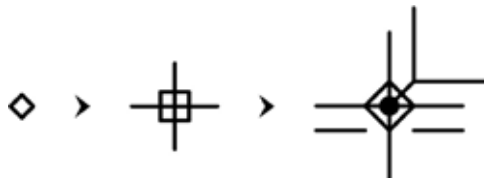
25 in *Making Connections*, P. HACKNEY, p. 222

26 26 in *Le sens spatial de l'homme motorique*, R. LABAN

27 in *Vision de l'espace dynamique*, R. LABAN, p. 268/269

28 O. SCHLEMMER, cité par Eric MICHAUD in *Fabriques de l'homme nouveau de Léger à Mondrian*, pp. 55/56

A diamond, referring to the diamonds and squares used in kinetography when speaking about space (pausing in space, space, pausing in a specific place, the frontal sign, the constant cross of axes) is added to the centre of the Shape symbol to underline the importance of attention to the environment in all the experiences involving the Plasticities of Shape.



The Plasticities symbol on the right is derived from the space sign on the left and the constant cross of axes.


In drawing this symbol, I decided to use the Flow stroke systematically because this is such a vital element in the experience. This seemed to me the most logical solution, but one could also decide to omit the stroke in the interests of simplicity and rapidity; in that case it would be understood. On the other hand, the attention that causes the intention of the movement could be distinguished according to the two Flow Processes.

In the table below, I have once again drawn the symbols using the same reasoning: first the full Flow stroke, next the natural combination, and finally the antagonistic combination. The simplified general symbol (without the Flow stroke) is shown last.

general symbol	natural combination	antagonistic combination		simplified general symbol
ON THE VERTICAL PLANE:				
			for RISING PLASTICITY	
			for SINKING PLASTICITY	

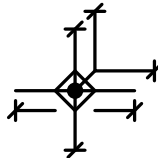
ON THE SAGITTAL PLANE:				
			for ADVANCING PLASTICITY	
			for RETREATING PLASTICITY	
ON THE HORIZONTAL PLANE:				
			for SPREADING PLASTICITY	
			for ENCLOSING PLASTICITY	

It is possible to combine these signs with the Traces of Shape, either in a general

way using the  symbol which signifies Molding with attention to Traces (or

more specifically  for Spokelike movements and  for Arclike movements),

or by using a perpendicular or oblique stroke drawn at the conclusion of each process:



These combinations show that emphasis is being put on peripheral space and the path followed by an intense movement mindful of the space it is entering.

5. THE ATTITUDES OF SHAPE

Still Forms, Basic Shapes, Shape Design




A white circle, which refers to a pause in kinetography, is added to the centre of the symbol. This highlights the «arrested» nature of the movement and avoids confusion with Pin symbols.

As I suggested in the introduction, Attitudes of Shape are somewhat outside the mainstream because they are actually the observable preludes to or outcomes of a movement rather than an ongoing process. They are more a question of attitude than of investment in a particular plane. The various Shape categories form a kind of «subliminal» picture that describes a person or body posture: a small, plump woman; a tall, thin man; a completely eccentric person; attack and defence stances in martial arts, etc. Attitudes also enable us to pinpoint the nature of a character (compare the Black Swan and the White Swan in «Swan Lake»!), to notice which parts of the body are the focus of attention (someone who has difficulty moving may have stiff limbs and convoluted arm movements).

In this category we can also talk about amplitude, concave and convex shapes, curves and angles, all of them linked to a specific situation. In fact, *«Shaping movement is adaptation in the three dimensions of space [rising, retreating from, opening up to, gathering toward, etc.], all of which indicates ways of reacting or attitudes toward a situation.»*²⁹ Despite being «crystallized», these observations may be the cause of more mobile experiments in which the body is investing a category, a specific nature, a transition between several states.

Early on Laban designated four basic categories of shape forms. A fifth category (Pyramid) was proposed in the 1980s and has often been used since. The five categories are: **Pin**, **Screw**, **Wall**, **Pyramid** and **Ball**.

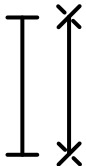
I have chosen to use the general symbol for the category for these subgroups: , adding to it a descriptive symbol. There will therefore not really a symbol per category, but rather a generic symbol followed by other signs that characterize it.


During a recent discussion with Ghislaine Robert, osteopath in Paris, this approach was quite confirmed: patients are often characterized by one or more symptoms which actually give straight or curved linear aspect in some places, which amplify or transform part or whole of its volumes, but the practitioner cannot only focus on these external aspects that are «the visible part of the iceberg». More attention (to certain muscles, planes or parts of the body, still in the relationship relative to each other) is required


29 in *Effort-Shape Analysis of Movement, the unity of Expression and Function*, I. BARTENIEFF & M.A. DAVIS, p. 16

to work on the real causes of symptoms. That's why I propose in the same idea the following elements, to be put in combinations:






↳ The sign for a straight path and the sign for a circular path will be used for Straight and Spiral Attitudes – these two symbols are **shown first because they concern a single line** (a single direction for Straight Attitude, a multidirectional line through space for Spiral Attitude). I have chosen the sign used in Motif to indicate «any» circular path (clock or counterclockwise), because it won't be used into the general graph of Shape. The inclination to the right or to the left doesn't matter for the Traces of Shape (as seen page 42, because of the non-lateralization of the general graph); however, it seemed to me that putting an «adjective sign» next to the generic symbol could be misleading regarding its laterality and may not be as rigorous.



↳ I have chosen  to represent a surface (therefore connected with Flat, **two-dimensional** Attitudes), as Pin symbols are used in kinetography to represent a specific surface. So the ad lib sign above the square means it can refer to any surface.


↳ For the groups of **three-dimensional** forms (**shown last**), I have combined the volume sign () with those for circular paths used earlier: the straight path for Pyramidal Attitudes and the circular path for Spherical Attitudes.

Here are the different associations:

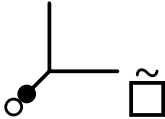
STRAIGHT ATTITUDES	SPIRAL ATTITUDES	FLAT ATTITUDES	PYRAMIDAL ATTITUDES	SPHERICAL ATTITUDES
				

In Motif Writing, one may freely build on or improvise from these symbols, either alone or in combination with the other Shape symbols.

For example:

 , to indicate Clockwise movements
within movement of Plasticity,

... or:



for movements spreading or enclosing within a Flat Attitude.

By way of conclusion...

This document is the result of my work with Angela Loureiro since October 2010. It presents no final conclusions on the Shape realm but it is the result of my thoughts «here and now». The discussions that took place at ICKL³⁰ in Budapest in August 2011, and those that followed, allowed me to continue this research in a spirit of sharing and understanding.

This book, produced specifically for the library of the Centre National de la Danse, is now one of the few sources of documentation in French on this field. I hope it will be continued in an editorial and educational project in which Shape may be presented in greater depth, in which movement experiences, observations and combinations will be developed. This English translation of original French text has been made for the same purpose of sharing with foreign researchers, in expectation of their comments. My thoughts go especially to Peggy Hackney and Ellen Goldman.

Prior to the appendices, a third part, which is also to be developed, presents tables of combinations of 2 and 3 Processes, as in the case with the Factors of Effort.

I want to thank again the people who have surrounded me and, of course, those whom curiosity has led so far!

Raphaël Cottin, january 2012.

³⁰ International Council of Kinetography Laban/Labanotation, brings together experts in from around the world Laban notation. This biennial conference showcased some of this research.

3rd PART

Combinations of 2 and 3 Processes

The following tables are here to start a more complete research that is to come.

I have chosen for now to keep the same titles as those given by Rudolf Laban for the Effort realm (States for 2 processes and Drives for 3 processes, and the titles given to each State and Drive) to emphasize their similarities.

Even briefly, the dramatic aspect of these combinations is obvious. It therefore seems interesting that future work can name each combination in order to color every experience and to initiate exploration. The names given here in italics under the name of the Processes are the beginnings of a new study.

STATES - combination of 2 Processes

There are six States and four combinations for each one of them

1. the Awake State, combining the Processes of sagittal and horizontal Planes

There are four possibilities of combination:



natural combination		antagonistic combination	
ADVANCING SPREADING <i>friendly</i>	RETREATING ENCLOSING <i>parry</i>	ADVANCING ENCLOSING <i>walk through the storm</i>	RETREATING SPREADING <i>to let go</i>

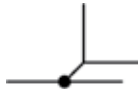
2. the Dreamlike State, combining the Processes of vertical Plane and Flow



There are four possibilities of combination:

natural combination		antagonistic combination	
RISING GROWING <i>soaring</i>	SINKING SHRINKING <i>smouldering</i>	RISING SHRINKING <i>fading</i>	SINKING GROWING <i>subsiding</i>

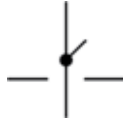
3. the Remote State, combining the Processes of horizontal Plane and Flow



There are four possibilities of combination:

natural combination		antagonistic combination	
SPREADING GROWING <i>generous</i>	ENCLOSING SHRINKING <i>waning</i>	SPREADING SHRINKING <i>proffering</i>	ENCLOSING GROWING <i>coiling</i>

4. the Near or Rhythmic State, combining the Processes of vertical and sagittal Planes



There are four possibilities of combination:

natural combination		antagonistic combination	
RISING ADVANCING <i>curious</i>	SINKING RETREATING <i>reserved</i>	RISING RETREATING <i>astonished</i>	SINKING ADVANCING <i>reverent</i>

5. the Stable State, combining the Processes of vertical and horizontal Planes



There are four possibilities of combination:

natural combination		antagonistic combination	
RISING SPREADING <i>angel</i>	SINKING ENCLOSING <i>protected</i>	RISING ENCLOSING <i>haughty</i>	SINKING SPREADING <i>given</i>

6. the Mobile State, combining the Processes of sagittal Plane and Flow



There are four possibilities of combination:

natural combination		antagonistic combination	
ADVANCING GROWING <i>quickening</i>	RETREATING SHRINKING <i>being swallowed</i>	ADVANCING SHRINKING <i>penetrating</i>	RETREATING GROWING <i>pumping out</i>

DRIVES - combination of 3 Processes

There are four Drives and eight combinations for each one of them

1. the Action Drive, combining the Processes of the 3 Planes



There are eight possibilities of combination:

natural combination	more indulging combinations		
RISING ADVANCING SPREADING <i>the invador</i>	RISING RETREATING SPREADING <i>terror</i>	RISING ADVANCING ENCLOSING <i>phraraon</i>	SINKING ADVANCING SPREADING <i>a flat plunge!</i>
natural combination	more condensing combinations		
SINKING RETREATING ENCLOSING <i>fear</i>	RISING RETREATING ENCLOSING <i>suspicion</i>	SINKING RETREATING SPREADING <i>a swan dive backwards</i>	SINKING ADVANCING ENCLOSING <i>beggar</i>

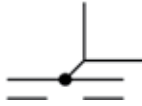
2. the Passion Drive, combining the Processes of Flow, vertical and sagittal Planes



There are eight possibilities of combination:

natural combination	more indulging combinations		
RISING ADVANCING GROWING <i>conquering</i>	RISING RETREATING GROWING <i>to breathe in</i>	RISING ADVANCING SHRINKING <i>scaffold</i>	SINKING ADVANCING GROWING <i>dive</i>
natural combination	more condensing combinations		
SINKING RETREATING SHRINKING <i>sleep</i>	RISING RETREATING SHRINKING <i>dream</i>	SINKING RETREATING GROWING <i>protection</i>	SINKING ADVANCING SHRINKING <i>fainting walker</i>

3. the Vision Drive, combining the Processes of Flow, sagittal and horizontal Planes



There are eight possibilities of combination:

natural combination	more indulging combinations		
ADVANCING SPREADING GROWING <i>innkeeper</i>	ADVANCING SPREADING SHRINKING <i>self-giving</i>	ADVANCING ENCLOSING GROWING <i>walk against the wind</i>	RETREATING SPREADING GROWING <i>vision</i>
natural combination	more condensing combinations		
RETREATING ENCLOSING SHRINKING <i>disappearance</i>	RETREATING SPREADING SHRINKING <i>to blend into the background</i>	RETREATING ENCLOSING GROWING <i>defense</i>	ADVANCING ENCLOSING SHRINKING <i>to keep a low profil</i>

4. the Spell Drive, combining the Processes of Flow, vertical and horizontal Planes

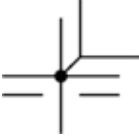
















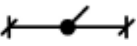
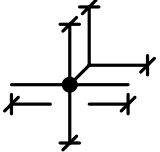

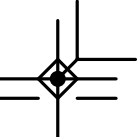






There are eight possibilities of combination:

natural combination	more indulging combinations		
RISING SPREADING GROWING <i>hot-air balloon</i>	RISING SPREADING SHRINKING <i>steam</i>	RISING ENCLOSING GROWING <i>uprising</i>	SINKING SPREADING GROWING <i>rain and blotting</i>
natural combination	more condensing combinations		
SINKING ENCLOSING SHRINKING <i>return to earth</i>	SINKING SPREADING SHRINKING <i>submission</i>	SINKING ENCLOSING GROWING <i>forge</i>	RISING ENCLOSING SHRINKING <i>return to heaven</i>

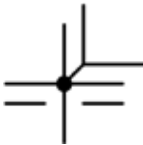
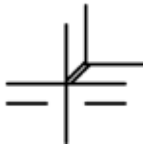

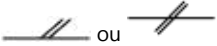













APPENDICES





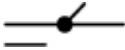

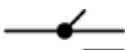



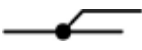











Summary of symbols and the reasons for them

Symbol	Name	Reason or comment
	General Shape graph	The central • refers to the centre of gravity, the standard cross of axes and the deep personal involvement at stake in Shape Processes
	the Flow of Shape	Subdivided into  for «growing» and  for «shrinking»
	the Qualities of Shape	The dot calls for specific attention (also found in the Effort category) and avoids confusion with the Pin symbol
	Rising	
	Sinking	
	Advancing	
	Retreating	or Retiring
	Spreading	
	Enclosing	
	Pins and Ad lib	These signs, used for unipolar attention, indicate a preferred direction (or «any direction» when used with the ad lib sign).

	<p>the Traces of Shape (<i>Directional Movements</i>)</p>	<p>Used with the sign for a straight path (I) or a circular path (J).</p> <p>This symbol may be subdivided into  for Spokelike or Straight movements and  for Arclike or Circular movements</p>
	<p>Tracing Flow (<i>Directional Flow</i>)</p>	<p>+ all possible combinations</p>
		<p>+ all possible combinations</p>
	<p>the Plasticities of Shape</p>	<p>Used with the space symbol (◇) and the constant cross of axes, representing attention to the environment</p>
		<p>+ all possible combinations</p>
	<p>the Attitudes of Shape</p>	<p>Used with the retention sign (O), to reflect «static» aspect of this subcategory.</p>
	<p>Straight Attitudes</p>	<p>connected with the straight path sign</p>
	<p>Spiral Attitudes</p>	<p>connected with the circular path sign</p>
	<p>Flat Attitudes</p>	<p>□ and ~ together mean «any surface of a volume» thereby respecting the three dimensions of the body</p>
	<p>Pyramidal Attitudes</p>	<p>combination of «volume» and «straight path»</p>
	<p>Spherical Attitudes</p>	<p>combination of «volume» and «circular path»</p>














Comparison with existing symbols

Proposed new symbol	Existing symbol	Name / Comment
		General Shape graph
		the Flow of Shape <i>Shape Flow</i>
		the Qualities of Shape <i>Shape Qualities</i>
		Rising
		Sinking
		Advancing
		Retreating – Retiring
		Spreading
		Enclosing

		Lenghtening
		Shortening
		Bulging
		Hollowing
		Widening
		Narrowing
		Lenghtening up
		Lenghtening down
		Lenghtening up or down «ad lib» shows free choice of a direction
		Shortening up
		Shortening down
		Shortening up or down «ad lib» shows free choice of a direction

		Bulging forward
		Bulging backward
		Bulging forward or backward
		Hollowing forward
		Hollowing backward
		Hollowing forward or backward
		Widening unipolar «ad lib» shows free choice of a direction
		Narrowing unipolar «ad lib» shows free choice of a direction

		Traces of Shape... <i>Directional Movements...</i>
		... Spokelike ... <i>Straight</i>
		... Arclike ... <i>Circular</i>
		Tracing Flow <i>Directional Shape Flow</i>

		Plasticities of Shape <i>Molding, Carving, Shaping</i>
		Attitudes of Shape <i>Still Forms – Shape Design</i>
		Straight Attitudes <i>Pin</i>
		Spiral Attitudes <i>Screw</i>
		Flat Attitudes <i>Wall</i>
		Pyramidal Attitudes <i>Tetrahedron-Pyramid</i>
		Spherical Attitudes <i>Ball</i>

BIOGRAPHIES

Raphaël Cottin

Raphaël Cottin started his dance career in 1987 and later studied classical and contemporary dance at the Conservatoire National Supérieur de Musique et de Danse Paris (CNSMDP). He became acquainted with such famous names of the dance world as Cyril Atanassoff, Peter Goss, Jean Guizerix, Martin Kravitz, Wilfride Piollet and Odile Rouquet, and in 1999 obtained his Diplôme de Formation Supérieure in contemporary dance.

He has worked as a dancer for Stéphanie Aubin, Christine Gérard, Lola Keraly, Odile Duboc and in particular Daniel Dobbels (1999-2007), and has performed some of Wilfride Piollet's, Jean Guizerix's, Andy de Groat's and Merce Cunningham's pieces.

Since 2008 he has performed in France and all over the world as a member of the Illico-Thomas Lebrun Company (which in 2012 will move to Tours as a Centre Chorégraphique National).

Cottin graduated in the educational science of contemporary dance, and now teaches Wilfride Piollet's technique, which offers a new vision of the understanding of movement and the autonomy of a dancer's working process. He holds two diplomas in kinetography Laban after studying with Noëlle Simonet at the CNSMDP.

In 2010 he was awarded a research grant by the French Ministry of Culture to study the latest symbols created in the Shape category of LMA, under the supervision of Angela Loureiro (CMA-LIMS) as regards his notational skills, and with additional support from Wilfride Piollet, Odile Rouquet, Angela Loureiro and Jacqueline Challet-Haas.

As a choreographer, in 1999 he founded his own company, to accomplish his personal projects, with a predilection for working with live music (Alexis Descharmes, Cédric Jullion, Joël Grare) and original compositions (David François Moreau). For several years he has worked with French soprano Patricia Petibon (2000-2004), with whom he participates to recitals. In 2008 he met violinist Hélène Schmitt and devised with her "Sei solo", a double solo on the repertoire for violin only by J.S. Bach. His most recent pieces, "CURSUS" and "Le Scapulaire Noir" (two duets with Corinne Lopez), are touring in France since 2010.

Angela Loureiro

Angela Loureiro discovered the Laban / Bartenieff system while working with Regina Miranda and her dance company, la Companhia Atores de Bailarinos do Rio de Janeiro, which she helped to set up in 1978.

As a dancer, assistant choreographer, coach and teacher, she has acquired experience in all fields of dance, theatre and cinema.

She holds a degree in history, specialising in the history of medicine in Brazil, and wrote with Roberto Machado and Rogerio Luz Danação da norma, Medicina social e constituição da psiquiatria no Brasil. (*Constitution of social medicine and psychiatry in Brazil*)

In 1995 she was awarded her Laban Movement Analysis (LMA) certificate by the Laban/Bartenieff Institute for Movement Studies, under the supervision of Peggy Hackney.

In 1999 she graduated in kinetography Laban from the Paris Conservatoire, under the supervision of Jacqueline Challet-Haas, with whom she has worked on the notation of Irmgard Bartenieff's Fundamentals, published in France in 2008 (Ed. Ressouvenances).

Angela Loureiro has lived in France since 1988. She works with many different population groups, including professionals and students from the worlds of dance, theatre and singing, trainee nurses, developmental therapists and elderly people. She has also contributed to making the Laban-Bartenieff system better known through her teaching, master classes, workshops and lectures.

Since 2001 she works alongside Benoit Lesage in training «Body-Mind Structuration» within the IRPECOR.

The third volume of Grammaire de la notation Laban by Jaqueline Challet-Haas was published in 2011 by the Centre National de la Danse. Angela Loureiro contributes by writing the first French text on the Effort realm of LMA. This presentation will become a book entirely devoted to this discipline in 2012: Effort, l'alternance dynamique du mouvement, published by Ressouvenances.

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BRENNAN Mary A., BROWN Ann Kipling, BUCEK Loren, BURKE Amara,
CHALLET-HAAS Jacqueline, CLARK Jack, COOK Ray, CURRAN Tina,
HARRINGTON DELANEY Patty, DULIEU Jane, FALCON Clarisa, FREY Kevin, FOX Ilene,
GIFFIN John, HUTCHINSON GUEST Ann, HACKNEY Peggy, HAND Jackie,
HATTORI Motofumi, JENKINS Sharlene, JOHNSON JONES Jean, LINDBERG Jessica,
LISTENBEE Jimmyle, LIU Mei-Chu, LU Mei-Chen, MALETIC Vera, MARION Sheila,
MEADEN Janice, MOCKABEE Valarie, MORITA Reiko, ROS Augusti,
SCHALLMANN Thomas, SIMONET Noëlle, STEPENBERG Tara, TSANG Yim Fin,
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