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Effort and Personality According to Rudolf Laban: An Artistic Inquiry of Mobile State

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**EFFORT AND PERSONALITY ACCORDING TO RUDOLF LABAN:
AN ARTISTIC INQUIRY OF MOBILE STATE**

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Thesis submitted to the faculty of Columbia College Chicago

in partial fulfillment of the requirements for

Master of Arts

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Abstract

This thesis addresses literature on movement psychology, through the artistic application of Rudolf Laban's theory on effort and personality. Unpublished and published literature was compiled to synthesize concepts developed by Laban and his successors, including William Carpenter, a primary co-developer of effort and personality theory. This research focuses on Mobile state, as a combination of the effort qualities within Time and Flow. Personal familiarity with these qualities and a desire for increased self-awareness were factors that contributed to choosing literature on and movement application of Mobile state.

Artistic inquiry was applied to increase my body knowledge of Mobile state, while reducing any body prejudice. Journal entries written throughout the explorative process showed a similarity between Laban and Carpenter's evolved theory on movement personality and experience of the mover. The experience of moving within Laban's Mobile state effort combinations and reflecting on the body-mind experience was effective in providing a greater understanding of the theory, serving my personal and professional development as a dance/movement therapist.

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In everyone's life, at some time, our inner fire goes out. It is then burst into flame by an encounter with another human being. We should all be thankful for those people who rekindle the inner spirit. –Albert Schweitzer

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Introduction

The purpose of this research was to examine and apply literature on Rudolf Laban's (1879-1958) theory that effort, when used in state combinations, is representative of personality. Following my literary investigations and synthesis, a self-focused, creative movement application was used to explore the theory within my body. By understanding and embodying the concepts of this theory, I set out to not only expand my knowledge of the intellectual material, but also to enhance my movement repertoire as an individual and future professional in the field of dance/movement therapy. Through literature and movement, this study hopes to engage a mind-body approach to Laban's theory on effort and personality.

As a dual student in the Master of Art (MA) in Dance/Movement Therapy and Counseling (DMTC) and Graduate Laban Certificate in Movement Analysis (GL-CMA) programs at Columbia College Chicago I developed a great interest in Rudolf Laban's theory of *effort*, also known as Eukinetics. In particular, my interest focused on movement patterns and *personality*; how effort could serve as an outer expression of patterned movement, representing the internal experience, attitude, and character of an individual (North, 1975). Not only did Laban believe the mind and body were integrated, working collaboratively for self-expression, but published materials also indicated his interest in a relationship between effort and personality (Laban, 1988; Moore, 2009; Newlove & Dalby, 2004). Laban and Lawrence (1974) state, "movement in itself is the language in which our highest and most fundamental inspirations are expressed...Movement has a quality [effort], and this is not its utilitarian or visible aspect, but its feel" (p. 73-74).

Rudolf Laban, his pupils, and successors, developed a "mechanism for systemic, objective analysis of human movement" (Bergin, 2000, p. 13) called *Laban Movement Analysis*

(LMA). Utilized by dancers, choreographers, movement educators, and dance/movement therapists, to name a few, LMA “is one of the most comprehensive methods used to understand the quality of movement” (Bergin, 2000, p. 13). Effort, as a component within LMA, observes and examines “human movement as related to a mover’s inner attitudes toward different combinations of the effort elements [or *motion factors*] of flow, space, weight, and time” (Harris, 2009, p. 1; Laban, 1988; Laban & Lawrence, 1974; Moore, 2009; North, 1975). General studies of *states*, two combined motion factors, and *drives*, three motion factors in combination (Laban, 1988; Moore, 2009), have been experienced and investigated during my graduate studies. Bartenieff and Lewis (2002) stress, the application of LMA in dance/movement therapy practice, ...provides an objective vocabulary and a notation for recording observations of movement. It allows for explorations of the great range of dynamic shades making up the wholeness of the experience and describes functional, expressive changes in relation to the movement process itself. (p. 144).

As I continued to read, experience, and observe these states and drives in action, my curiosity for a deeper understanding emerged in response to thoughts, sensations, and moods/emotions during specific combinations, particularly states.

Over time, I gained interest in the combination of Time and Flow, called Mobile state. An interest in Mobile state grew from movement explorations in both the DMTC and GL-CMA programs. During extensive applications of Laban’s effort theory in GL-CMA, I was encouraged to recognize and assess my comfort and familiarity within various combinations. Although Mobile state never stood-out as a significantly influential pattern within my movement, I found it accessible and emotionally stimulating. However, it was not until a re-patterning project within the DMTC program that I realized my awareness was limited, particularly around the experience

of fluctuating Flow in state combinations. Time was experienced as a preference, providing a sense of grounded-ness and an apparent consciousness within fluctuations. Through embodiment activities in both programs, my lack of self-awareness in Flow and clear awareness of Time created a desire to investigate Mobile state more extensively as thesis research.

Mobile state, known for “changeable, more mobile, at times agitated attitudes and activities” (Maletic, 2005, p. 34), is also generalized as relating to intuition and feeling and the inner participation of decision and progression/adapting (Bergin, 2000; Laban, 1988; Laban & Carpenter, [ca. 1953]; Maletic, 2005; Moore, 2009). And although Mobile state is only one combination of motion factors, Davis (1975) emphasizes the significant fact:

...movement is far too complex to be “reduced” to fixed meanings. The myriad combinations and sequences of movement variables as they continually occur militates against this; different combinations yield different nuances of meaning in spite of certain general “threads”...movement continually reveals an unlimited variety of patterns and combinations of its finite parameters.” (p. 84)

In addition, states become more dynamic from the human ability to choose “between either an accepting, yielding attitude, or resisting, fighting against attitude” within each motion factor (Maletic, 2005, p. 11), these are known as bi-polar *effort qualities*. Having two polar qualities each, there are four potential combinations of Time and Flow, with various blending and shadings in-between (Laban, 1988). These combinations can be transitioned between, referred to as *fluctuations*, and experienced at various points on a continuum (Harris, 2009; Moore, 2009).

Comments from faculty and peers within my internship/supervision course of the DMTC program further identified my personal strengths and struggles with the fluctuations of Time and Flow. These sources of supportive feedback observed my difficulty managing the changes in

Time, from over-scheduling and Accelerating to a lack of engagement and complete absence (negative latency) of Time, in addition to the constant struggle with controlling the environment and happenings within my schedule (Binding Flow) to the lack of ability to let-go and release unnecessary pressure (Freeing Flow). Therefore, reading available literature and using an artistic inquiry methodology, I hoped to gain insight and body-based understanding of Mobile state for personal and professional application in my life.

In developing this research, I found limited resources with repetitive information on these concepts as they relate to personality. In a personal communication with Susan Imus (February 9, 2010), I was informed of unpublished materials existing in the Rudolf Laban Archive at the National Resource Centre for Dance (NRCD) within the University of Surrey (Guildford, UK) library. These documents, as Imus explained, contained charts, manuscripts, and correspondence of Laban and a collaborator, William Carpenter, which I read and discovered on my visit to the archive. Although there is a significant amount of material on effort, states, and movement expressivity, it was important for me to focus this research on Mobile state and personality characteristics, as discussed specifically by Laban and Carpenter during the development of their manuscript, *Movement Psychology*.

Once literature had been gathered and synthesized, a creative process was applied to the theory in order to integrate researched material(s). The multi-layered process involved: improvisation, movement analysis, movement coaching, choreography development, and performance; allowing me to explore Mobile state in its various fluctuations and gain insights regarding my experiences. A dance, as the expressive culmination of my artistic inquiry, offered “both subjective and objective expressiveness and activity. By projecting feelings into space through the body, the movements themselves are immediately communicative” (Bartenieff &

Lewis, 2002, p. 144) and express my inner experience, emotions/moods, and thoughts. This process and dance allowed me to gain awareness around patterns in my movement, as related to my experience of personal characteristics, or personality.

Through journaling, I reflected on my thoughts, feelings, sensations, etc. each movement session, as well as feedback from my movement coach, in order to develop my *body knowledge* and lessen any *body prejudice*. Body knowledge, as described by Moore and Yamamoto (1988), is the “knowledge we have regarding movement meaning” and “is based upon generalizations drawn from our own embodied experiences” (p. 88). Body prejudice, also a form of abstraction and generalization, applies a positive or negative interpretation on certain movements. It is body prejudice that projects meanings “onto all other similar movements regardless of context” and “an inappropriate and prejudicial reaction may result” (Moore & Yamamoto, 1988, p. 89). New body knowledge and decreased body prejudice results in greater movement repertoire, which is significant to objectivity in movement observation, dance/movement therapy practice, and personality research (Adrian, 2008; Bergin, 2000; Harris, 2009; Laban, 1988; Moore, 2009; North, 1974). Broader body knowledge, containing increased consciousness and reduced prejudices, creates greater tolerance and empathy in one’s personality (Moore, 2008).

Over 9 weeks, I created a dance from movement expressed in original improvisation sessions, movement coaching, and the exploration of Mobile state qualities and combinations. Three improvisation videotapes were narrowed to three 1-minute segments and were analyzed using principles of LMA and effort analysis. Meeting with a movement coach, short phrases of my movement were selected and explored further to isolate moments of Mobile state. During a period of individual investigation, I began the process of reflecting upon and augmenting these movements and phrases. Choreography was developed, using structured improvisation, a set

floor-pattern, and an established fluctuation of Mobile state combinations; movement derived from all of the aforementioned experiences. Again, movement coaching was utilized to validate my intentions of effort expression to reflect personality characteristics in my dance and to rehearse performance aesthetics. Upon completing the choreography and performance process, I then reflected on the small nuances and fluctuations within my expressive movement, demonstrating recognizable changes in my corresponding mood.

The patterned nature of the processes of thoughts, feelings, and behaviors create what North (1975) defines as personality. Within DMT, the expansion of movement repertoire and body knowledge is believed to provide the opportunity for more diverse internal and external awareness and experiences. By expanding my movement repertoire around Mobile state, it is my assumption that I grew as an individual and professional. Since change and growth as a therapist supports “the possibility of producing change” in the client, within the therapeutic setting (Bartenieff & Lewis, 2002, p. 143), this study supported my developing skills. A greater ability to attune to, empathize, and be with clients should result from my increased self-awareness, as will the capacity “to contain this experience without interpretation (to cope with not knowing)” (Meekums, 2007, p. 102).

The following chapters address the theoretical literature I investigated, the process and application of artistic inquiry to the theory, and the discoveries made during the research process. Further description and details regarding elements of Laban’s writings and my creative, choreography exploration are discussed throughout.

Literature Review

Introduction

Participant based studies on movement analysis, Effort, and personality have been conducted previously (Bergin, 2000; Schmitt, 1994), however, this research intends to compile, synthesize, and examine existing information from theoretical writings of Rudolf Laban (1879-1958) and his successors in the field of movement observation and analysis. From a conversation with Susan Imus, I became aware of unpublished literature on the topic of effort and personality at the Laban Archives (personal communication, February 9, 2010). In particular, the unpublished manuscript of Laban and William Carpenter, provisionally titled *Movement Psychology*, prompted the research herein. Further investigation revealed Laban's growing interest in psychology and attempts to "codify and relate his effort theory to inner traits and personality – or, as he puts it, the interaction between inner states of mind and our outer actions." (Hodgson, 2001, p. 157). Upon conducting historical research in the National Resource Centre for Dance at the University of Surrey, documents on the topics of effort, personality, psychology, state combinations, particularly Mobile state, and expressive movement were compiled. In addition, resources were acquired from other authors and researchers on these theories, as well as their application in dance/movement therapy (DMT).

By exploring Laban's ideology, this review of literature and theoretical examination supports the research questions: How did Rudolf Laban describe the correlation between states and personality and what is the significance of Mobile state as it pertains to expressive personality? And the subsequent methodological application facilitates in answering the overarching question: What is the relationship between my use of effort states and personality? Currently, published primary and secondary sources on the topic are limited to few authors, and

the information provided is often repetitive. However, through books and studies available, written by Laban and his successors, including Warren Lamb, Marion North, Carol-Lynne Moore, and Martha Davis a basic understanding of the relationship between effort states and personality can be formed (Davis, 1975; Laban, 1988; Moore, 2005, 2009; North, 1975). In the chapter on effort within *The Harmonic Structure of Movement, Music, and Dance According to Rudolf Laban* (2009), Carol-Lynne Moore refers to Laban's growing interest in personality as it related to the inner self and outer expressivity.

Considered one of the most significant movement theorists in the 20th Century, Laban "observed how the body moves as its physical condition, environment, cultural issues, communication with other bodies, and the universe at large affect it physically and emotionally" (Adrian, 2008, p. 3). In his studies, Laban (1988) proposed:

The use of movement for a definite purpose, either as a means for external work or for the mirroring of certain states and attitudes of the mind, derives from a power of a hitherto unexplained nature. One cannot say that this power is unknown, because we are able to observe it in various degrees... wherever life exists. (p. 20)

Also noted for the development of a primary movement analysis system, Laban transitioned from a career as a visual artist into movement observation, analysis, and notation during the early 1900s (Hodgson, 2001; Moore, 2009). During the late 1940s and 1950s Laban expanded upon his effort studies of movement and began exploring effort in the workplace and its relationship to personality (Hodgson, 2001; Moore, 2009; Schmitt, 1994). *Laban Movement Analysis* (LMA) was developed to articulate the qualitative and quantitative features of movement in humans (Adrian, 2008; Moore, 2009). Bergin (2000) comments that LMA "is one of the most comprehensive methods used to understand the quality of movement" (p.13). Through LMA,

Laban and his pupils were able to objectively observe and analyze movement, systemically noting the outer expression of internal experience (Bergin, 2000). An evolution of LMA's foundations to deeper concepts of expression and personality happened later in Laban's career (Bartenieff, Davis, & Paulay, 1970; Hodgson, 2001, Moore, 2009). This review of literature examines theories of the mind/body relationship, dance/movement therapy, and aligns with Laban's ideology to establish a more solid connection between the outer, expressive self and the inner experience, specifically effort and personality.

Body Knowledge/Body Prejudice

In the book *Beyond Words: Movement Observation and Analysis*, Carol-Lynne Moore and Kaoru Yamamoto (1988) define movement experience and explain the implications on body knowledge and body prejudice. Moore & Yamamoto (1988) state that *body knowledge* "is based upon generalizations drawn from our own embodied experiences." (p. 88). Based on experiences, humans are able to observe, assess, and respond to a movement event quickly and consciousness of this process is not necessary. Response is more of an impulse, with the intermingling of perception and interpretation happening almost automatically (Moore & Yamamoto, 1988). Cheryl Lee Frank (2003) emphasizes the importance of body knowledge in dance/movement therapy, in order to best meet the clients' needs and make sense of the present moment experiences.

Likewise, *body prejudice* "originates from our capacity to abstract and generalize on the basis of our own movement experiences", however overtime "a positive or a negative meaning comes to be associated" with particular movement events (Moore & Yamamoto, 1988, p. 89). Movement events observed and experienced similarly will be labeled with the same meaning and illicit the same automatic response, which could, but not always, result in "an inappropriate and

prejudicial reaction” (Moore & Yamamoto, 1988, p. 89). Frank (2003) asserts, “therapists need to be conscious of how their own nonverbal behavior may be interpreted by a patient. Therapists might also consider that a patient’s behavior may, in part, be a reaction to nonverbal communication conveyed by the therapist” (p. 12-13). In counseling (and dance/movement therapy), attending to a client’s movement behaviors holds great significance in relating to and meeting the client in their current state (Ivey & Ivey, 2003). Dance/movement therapists are capable of this on a body-based level.

There is importance in remembering, “a given movement often has many meanings, depending on the context in which the behavior occurs and on the background of the person observing the action.” (Moore & Yamamoto, 1988, p. 90). In dance/movement therapy, for example, therapists remain observant of their preferences, strengths, and weaknesses with particular client populations, individuals, and groups, in their practice (Frank, 2003). As an individual gains more experiences in movement, their body knowledge and body prejudice shifts, as the meanings of movement change and expand over time. And through abstraction, we are able “to turn our bodies into an extension system, a form of symbolic communication with social meanings” (p. 93) with which we apply our body knowledge and body prejudice to better understand our world (Moore & Yamamoto, 1988). Frank (2003) also argues the dance/movement therapist’s role as facilitator requires a heightened understanding of body knowledge/body prejudice, in order to best facilitate and meet client needs. As observers of movement, dance/movement therapists have their own perceptions and existing prejudices, based on their body experiences (Meekums, 2007). Frank (2003) continues, stating:

[Fran] Levy also reminds [us] the reader that just as traditional verbal psychotherapists often remain closely tied to one particular style of intervention, this is probably also true

of dance/movement therapists who, while they respect the individuality of their patients, also respect their own belief systems and in doing so remain loyal to their *basic* style of intervention [and movement]. (p. 23)

In being aware of our own biases, body knowledge and body prejudice, dance/movement therapists have the capacity to attune to their clients through body-felt experience and “to contain this experience without interpretation (to cope with not knowing)”, thus asserting our “acceptance of self and other” in movement (Meekums, 2007, p. 102).

Mind/Body Connection

In her book *Personality Assessment Through Movement*, Marion North (1975) states the following regarding the mind-body connection:

The body speaks clearly, and is usually understood and recognized at a non-verbal level—much of our communication and relationships depend upon this. Perhaps we lose some of our early recognition by and through the body as we acquire language. Young children respond spontaneously to the movement of another person—they “see” or “feel” or “experience” the person as a whole, through their whole being with a kinaesthetic sense, without analysing or verbalising, and, of course, we are told that primitive peoples still have this faculty strongly developed. (p. 6).

According to Jean Newlove (1993), “information is relayed to the brain about the state of the body and its ongoing relationship with the outside world” (p. 63) which is known as *kinesthetic sense*, or kinesthetic awareness. This allows the brain/mind to assess a situation, take action, and “the resulting behavior is...movement language which can be interpreted by others” and influence their communicative response in-turn (Newlove, 1993, p. 63). In *Beyond Words: Movement Observation and Analysis*, Moore & Yamamoto (1988) stressed, actions “are guided

and purposeful, and the intentions of the mover are made clear by the way in which the person moves” and “Laban believed that the uses of energy, or the dynamics of an action, were particularly evocative of intentions.” (p. 185).

Laban, one of the most advanced researchers of movement analysis, “looked upon movement as a two way language process through which the human body could communicate by giving and receiving messages.” (Newlove, 1993, p. 11). By analyzing movement, Laban believed we could better understand other people, since movement is a part of all aspects of human life itself (1988). William Carpenter [ca. 1953a], a collaborator with Laban, notes, “Movement is the one universal language... in which truth of expression predominates over the false facades with which our words are too often clothed. In moving with other people we display our real selves to other real people” (p.11). The individual, expressive messages of movement are significant to the practice of dance/movement therapy and LMA provides a systematic approach to communicate observations and assess the health of a client (Bernstein, 1984). Generalizing its value, Laban states, “[LMA] gives therefore more than a description in words could offer” (p. 15), since the application of movement notation makes possible the assessment of “subtle co-ordination and relationships of several movements” (p. 16). The application of LMA has “become a generic medium for the modern dance-movement therapist’s testing and evaluation of normal and clinical populations” (Bernstein, 1984, p. 77). Using effort observation, dance/movement therapists seek to clearly understand the physically expressed relationship between the mind and the body, within clientele (Goodill, 2005).

Humane Effort

Within the writing on movement and dance, it is also recognized that humans have the power to choose how we perform movement (Newlove & Dalby, 2004). Newlove (1993)

reiterated the possibility for conscious choice implies the connection between mind and body. Laban coined this choice *humane effort*. Humane effort provides the opportunity for humans to execute movement with conscious choice or unconscious automatic response (1988). As a more advanced species, we have the innate, psychological capacity to reflect on how an action was performed. Much like a child is able to appreciate the physical experience, without much conscious thought, but the maturity of adulthood provides for conscious reflection (Newlove, 1993). By increasing awareness or consciousness, “humans can achieve mastery over their own movement.” (Harris, 2009, p. 19). Laban included the word effort in human effort because, as indicated in a draft of *Effort and Recovery* (1953a), effort is defined as the “exertion of power, physical or mental” and implied that humane effort promotes the “exercise of any power or faculty.” (p. 1).

Laban expressed a similar interest in the understanding of movement experience. In his writings, mind/body connection was something of great importance, particularly in regards to movement quality and expression (Laban, 1988; Moore 2005). In *The Mastery of Movement*, Laban (1988) explains, “effort, with all its manifold shadings of which the human being is capable, is mirrored in the action of the body. But bodily actions performed with imaginative awareness stimulate and enrich inner life.” (p. 80). However, it is *humane effort* which is “capable of resisting the influence of inherited or acquired capacities” and “able to control negative habits and to develop qualities and inclinations...despite adverse influences” (Laban, 1988, p.13). To paraphrase his words, humane effort is what enables us to learn, grow, and change in movement, building awareness of the relationship between mind and body (Laban, 1988). Over time, Laban integrated theories such as humane effort into his writings on personality and movement patterns.

Characteristics of Personality

With a greater understanding of the concepts: body knowledge/body prejudice, mind/body connection, and humane effort, a more clear definition of the term personality can be deciphered. Laban, although very engaged in exploring the topic, does not explicitly state his definition of the term in published or unpublished documents. It is from the writing by Marian North (1975), that Laban's use of the term *personality* is explained. North (1975) states, "I had previously accepted as self-evident that movement behaviour was a direct reflection of the inner state of mind of the person, and that it could give, correctly observed and interpreted, a picture of the personality" (p. 9). While working with Laban, however, North came to appreciate Laban's definition of personality:

Movement, he held, is not an automatic reflection: it has a definite function, either in objective work or, even more frequently, in operating in one's own inner being. Objective work is often conscious (though skilled and habitual actions can become automatised in repetition); subjective movement is more frequently unconscious. (p. 9)

Forming a picture of personality, must then consider "not only those movement patterns which are conscious and voluntary but also those habits of movement which a person has developed in general or particular circumstances" (North, 1975, p. 9). Moore (2005) adds, "Individual character is revealed...by physical actions performed again and again" (p. 1). Personality is observed within these patterns, which are reflective of inner experience and displayed in movements large and small, and particularly shadow movements (Carpenter, n.d. b; Laban, n.d. b; North, 1975). Patterns in our use of movement and effort are "characteristic of personal traits", however in movement observation it should be considered that an individual's movement may be "the momentary expression of a passing mood" or "a constant feature of his personality" (Laban,

n.d. a, p. 65). Laban (n.d. a) emphasizes “It is in the shades of the effort sequences that the personality reveals itself most decisively...A learnt expression is an acquired one, while the genuine one is more or less spontaneous...But personality will shine through all the disguises or habits of external necessity” (p. 66-67). Through observing and assessing effort use and patterns, particularly in the form of shadow moves, personality characteristics can be identified on a rudimentary level (Laban, n.d. a; North, 1975). This research intends to utilize individual patterns of movement quality, within effort (particularly Mobile state), to assess and identify personal experience of habitual thoughts, feelings, and overall inner attitudes.

Related Research

Research applications on the same and/or similar literature includes thesis research by Colleen Bergin (2000) titled *Jungian personality types and inner attitudes: A pilot comparative study*, Cheryl Lee Frank (2003) titled *A survey of professional dance/movement therapists regarding the relationship between nonverbal attributes/movement qualities and leadership styles, therapeutic effectiveness, and patient populations*, and Amanda Harris (2009) titled *Laban’s effort modulation for health and healing*, as well as the book *Personality Assessment Through Movement* by Marion North (1975), which examines theory application over time. These studies examine effort analysis and LMA in a multitude of settings with a variety of populations.

Bergin’s (2000) research has been reviewed, due to the incorporation of concepts of inner attitude and personality typing, however, her research narrowed in on Jungian concepts and did not address personality, as I believe Laban implied. Frank (2003) in her research chose to examine the much broader field of nonverbal attributes, although incorporating ideas of effort quality, in the examination of therapist/client relationship. Although valuable information was

found in Frank's research, she does not use experiential or artistic inquiry based application and does not explore effort analysis in detail, as I have chosen to do. On the contrary, Harris (2009) specifically addresses effort theory according to Laban in her thesis research. The self-application through movement/dance creation is also very similar to my interests in this research, however, I did not previously experience any adverse affects of moving within Mobile state and therefore did not find it necessary to modulate or fluctuate myself through movement therapeutically. Likewise, my artistic inquiry process was meant as a creative and expressive application of effort and personality theory, which delved deeper into Laban's writings, due to my investigations at the National Resource Centre for Dance at the University of Surrey.

Lastly, I found the greatest source of support and information for this study from the work of North (1975). Although dated, North's experiences working directly with Laban and her articulate understanding of his intentions during the period of effort and personality theory development was a great resource. In the book by North (1975), I was able to clear definitions of terms Laban (and Carpenter) utilized and apply them to this research. The greatest difference in our studies, however, was my intention for self-application through artistic inquiry versus her application on clients/patients. Although she speaks of the knowledge of the observer on many occasions, North does not directly address her own use of effort, embodied movement patterns, or personality. Through examining and applying the information of related studies in this research, I hoped to have a greater ability to integrate theory and application of effort and personality, while broadening my embodied experience.

Eukinetics and Effort

Laban originally developed the theory of Eukinetics, the study of "how" movement is performed, during the 1920s. This was a period when he primarily worked with dancers and

developed choreography based on his movement principles (Adrian, 2008; Davies, 2006; Hodgson, 2001; Moore, 2009; Moore, 2005; Preston-Dunlop, 1998). In her book, Moore (2009) articulates the transformation of Laban's investigation in Eukinetics to the use of the term *effort*, both of which are loosely defined as: voluntary movement and observable performance sourced from an inner intent. In her 2005 book *Movement and Making Decisions*, Moore articulates effort is "the types of kinetic energies utilized by the mover to accomplish the task" (p. 24). Laban continued to explore the idea of Eukinetics until he expanded effort analysis explicitly during and following World War II, due to his involvement in workplace efficiency studies (Bartenieff, et. al., 1970).

Laban, in his book *The Mastery of Movement* (1988), described effort as visible and audible, creating the opportunity to influence our imagination and cognitive ability to choose. Moore & Yamamoto (1988) in addition affirm effort is "rich and differentiated dynamic qualities with which movement may be performed." (p. 196). Within *Effort Economy in Body Movement*, Laban and Lawrence (1974) identify effort as the "visibly expressed" rhythms of the body in motion (p. 2). Within the expressive category effort, he identified four attitudes toward movement or *motion factors* (Laban, 1988). These four factors are: Weight, Space, Time, and Flow, which will be discussed at length in following sections. Laban and Lawrence (1974) state, "it is the sense for the proportion between the degrees of these motion factors which determines the degree of the economy of effort used" (p. 11). The human ability to accept or resist each factor in movement creates polarities or opposing qualities (Maletic, 2005). In addition, the "innumerable variety of the moving person's situations or actions" elicits a plethora of dynamic movement possibilities, arising "from the choices between either an accepting, yielding attitude, or resisting, fighting against attitude" within each motion factor (Maletic, 2005, p. 11).

Quality of movement is therefore influenced by inner experience and becomes visible through the use of *effort life*, or patterns of effort use over time (Moore, 2009). It is effort that becomes the observable and distinct thread within movement expression (Moore & Yamamoto, 1988). Specifically, effort is “the types of kinetic energies utilized” in performing a task (Moore, 2005, p. 24). “Few of us realize that our contentment in work and happiness in life, as well as any personal or collective success, is conditioned by the perfect development and use of our individual efforts” (Laban & Lawrence, 1974, p. 1). Voluntary and involuntary movement all display effort; the level of consciousness in effort is dependent on the task at hand (Lawrence & Laban, 1974; Moore, 2009, North, 1975).

Effort, as described by Marion North (1975), is the “energy, timing and rhythmical phrasing” of movement, “which is peculiarly our own” and “although there are occasionally some small similarities in gesture, carriage and stance” (p. 18) between those in proximity to one another, all individuals display effort uniquely. And unique states of mind affect the root of how we carry out action and execute movement, specifically our effort phrasing (Newlove, 1993). In order to best understand effort, “it is necessary to take each detail of ‘effort’ and look at it in isolation and in combination with other details” (p. 18), as isolated information does not accurately reflect the full effort picture, including rhythms or patterns within effort compositions (North, 1975). Rhythms in effort expression is common in movement action (Moore, 2005) and effort rhythm, in the form of phrasing, transitions, and variations in expressive combinations, displays response to changing environment and increased capacity for choice in effort execution (Lawrence & Laban, 1974; North, 1975).

By educating or training individuals and increasing awareness of movement possibilities, humans develop the ability to utilize boundless expressive qualities. In an unpublished document,

Laban emphasizes that the analysis of movement events can provide meaning and display the “dynamic energy” of the moving body (Laban, 1953b, p. 327). Lamb (1965) adds, “enhanced faculty for observation of what people around us are doing is desirable itself. It also leads to enhanced awareness of our own physical behaviour in a manner which precludes self-consciousness” (p. 24), in other words increased body knowledge.

Movement Observation and Effort Analysis

Dance/movement therapy benefits from the application of movement observation and effort analysis on multiple levels. Not only is the therapist able to notate and assess the movement occurring, but they also develop insight into the inner experience of the mover (Goodill, 2005). A dance/movement therapist with LMA training is able to use their understanding of various effort expression(s) to develop a supportive relationship and “accommodate to individual differences” of others (Bernstein, 1984, p. 210). LMA is a “taxonomy of coherent and consistent descriptive movement language” used for observation and analysis of movement, which fosters “accurate execution of movement” and expanse of movement repertoire (Imus, personal communication, February 25, 2011; Moore, 2009). In their published paper, Claire Schmais and Elissa White (1989) emphasize the ability of movement observation to provide a language, provide clarity in movement and its analysis, support expansion of movement repertoire, and integrate the scientific and artistic qualities of the dance/movement therapy profession. In this way, a formalized movement observation system like LMA, and effort analysis in particular, is critical to consistency in the field of dance/movement therapy (Schmais & White, 1989).

Movement observation of effort “leads right to the heart of everyday language, in which ordinary actions...are in the first instance qualitatively differentiated.” (Laban, 1953b, p. 327).

Laban (1953b) continues on to verbalize, a “sensitive observer will not need to imitate all the movements... It will be sufficient for him to feel in his body” the larger movements being performed which “the observer translates into meaning.” (p. 329). Individuals repeat patterns and a trained observer can typically note this pattern within twenty to thirty minutes (North, 1975). Even the un-trained observer is capable of interpreting expressive, movement patterns, as “changing thought or mood, bring in new forms of fundamental pattern” and appear different than that of labor action (Laban, 1953b, p. 315).

Lamb (1965) emphasizes “observation cannot help but create wonder at the strange things people do in their behaviour” (p. 27). Movement observation and analysis performed using “special terminology by which to describe the non-measurable aspect of nature”, is known as *effort analysis* (Laban, 1953b, p. 318). This definition is expanded by Martha Davis (1975), stating effort analysis “describes how a movement is performed in terms of combinations and sequences of effort qualities...in terms of the ‘effort flow’ characteristics” (p. 33).

Laban explored effort analysis beyond his initial industrial research, applying his theory to understanding personality and behavior. Laban incorporated movement interventions in patient treatment while participating in a psychiatric team at the Withymead Centre for Psychotherapy during the early 1950s, leading to one of the earliest practices of movement as therapy (Hodgson, 2001). Along with William Carpenter, Laban began examining the ways humans patterned activities through movement, influencing their environment and interactions with others (Bartenieff, et. al., 1970; Hodgson, 2000; Moore, 2009; Preston-Dunlop, 1998).

Carpenter, a previous client at Withymead continued to serve the facility and assisted with treatment. Due to his education and knowledge of practices in psychotherapy and psychology, Carpenter began to work collaboratively with Laban on integrating current concepts

of psychotherapy assessment into movement observation research (Hodgson, 2000). In addition, Carpenter was a skillful writer and compiled much of the writings for the *Movement Psychology* manuscript, as well as *Conflict and Harmony of Man and Woman*, prior to his death in 1954 (Hodgson, 2000; Preston-Dunlop, 1998). “Laban’s confidence in his own grasp of psychology seemed insufficient to sustain his drive to continue with the work alone” (Hodgson, 2000, p. 157) and Michael Leonard served to complete some of Carpenter’s drafts (as identified by the National Resource Centre for Dance archive notes; Leonard, n.d.). Yet through all of these challenges, “Laban is [viewed as] the ‘father’ of dance/movement therapy” due to his pioneering work creating movement interventions based on individual characteristics (Susan Imus, personal communication, February 25, 2011).

Because effort is expressed as quality versus content, LMA and effort analysis are applicable in many areas of movement and behavior, such as: various dance styles, movement efficiency assessment in the workplace, and study of personality and motor disorders, etc., and provides terminology for written analysis of movement events (Bartenieff, et. al., 1970). Movement observers across various disciplines, however, express a great challenge in labeling the qualitative aspect of movement, since there are limitless variations of expressive qualities (Davis, 1975; Laban, 1953b; Moore, 2009; North, 1975). The practice of movement observation and effort analysis, as in dance/movement therapy, should have objectivity. A skilled observer will have knowledge of their own movement patterns (body knowledge) and awareness of kinesthetic response (body prejudice) while observing, in order to best recognize and note the movement patterns of others (North, 1975). One of the most important facts to remember, as North (1975) states, is:

It is impossible to say either that a particular movement equals a special quality or that a particular quality equal one movement pattern...Only generalisations can be made, because a movement assessment is made by the meticulous study of observed movement patterns, and the gradual building-up of a “portrait” of the person. (p. 35).

Even trained movement analysts may observe and assess movement differently. The “methodological and theoretical implications” (p. 106) of description itself will have a great influence on recording movement; consideration for focus on specific parameters is useful in standardizing a process (Davis, 1975). The power to choose and adapt motion factors promotes the observation and analysis of movement quality over-time (Laban, 1988; Moore, 2009).

The usefulness of LMA and particularly effort analysis is stressed in much of the literature, due to the belief that everyday pedestrian movement can be observed for effort qualities in order to identify thoughts and emotions of individuals (Adrian, 2008; Bartenieff, et. al.; Bergin, 2000; Carpenter, n.d. b; Laban, 1988; Laban & Lawrence, 1974; Lamb, 1965; Moore, 2009; North, 1975; Winter, 1992). By building an “enhanced faculty for observation” will also lead “to enhanced awareness of our own physical behaviour in a manner which precludes self-consciousness” (Lamb, 1965, p. 24) and ultimately becomes an accessible tool in various workplace settings, such as DMT. In her thesis research, Amanda Harris (2009) expressed how exploration and observation of effort allowed for a body felt sense and a more aware emotional response to movement. Harris (2009) continued on to report the use of effort supported personal and professional growth, promoting movement observation and analysis skills “suited for use as a dance/movement therapist and human being in relationship with the world” (p. 45). By using LMA principles in self-application, much like this research, Harris found herself able to learn

and choose to respond differently to the observation and embodiment of Vision drive. This research intends to impart similar knowledge and awareness around Mobile state variations.

Motion Factors and Effort Quality

Effort is performed through shifts in muscular energy and even a slight shift in its utilization can impact the expressive meaning of movement (Newlove, 1993). These shifts create rhythmic movement patterns, which can be observed and analyzed. “Well-regulated rhythmic movement” is more recuperative on the muscles of the body and less exhausting to the mover (Laban & Lawrence, 1974, p. 13). Within the workplace “the main practical problem is, however, to assist the man to exert correctly controlled effort under all and even the worst exterior conditions” in order to create movement efficiency (Laban & Lawrence, 1974, p. 11). To move efficiently, proportionality of each motion factor is needed. Deficiencies or redundancy of effort becomes apparent only in these moments (Laban & Lawrence, 1974). Individual attitude toward motion factors creates tendencies, which become habitual patterns and influence temperament, character, and personality (Laban, 1988). Within this study, observation and assessment of personal approaches to effort use will bring new awareness to experiences of elements of my inner attitude and personality, as a mover in the world.

According to Laban, “the components making up the different effort qualities result from an inner attitude (conscious or unconscious) towards the [primary] motion factors of Weight, Space, Time and Flow” (Laban, 1988, p. 11). “Each of these motion factors addresses an aspect of movement change. Thus the effort or energy used to move will vary” (Moore, 2005, p. 58). In addition, each of the four motion factors consist of opposing, dynamic polarities, originally called *effort elements* and later referred to as *effort qualities*, which are visible in rhythm/patterns of bodily motion and are conditioned and adapted through necessity (Laban & Lawrence, 1974).

Many of the writings utilized in this research identify, define, and explain the continuum within each motion factor and between effort qualities (Bergin, 2000; Laban, 1988; Levy & Duke, 2003; Moore, 2005, 2009; Newlove & Dalby, 2004; North, 1975; Schmitt, 1994). In *Mastery of Movement* (1988), Laban defines the motion factors and their effort qualities:

- Weight: The effort element “firm”
- consists of strong resistance to weight, and of a movement sensation, heavy, or a feel of weightiness.
- The effort element “fine touch” or “gentle”
- consists of weak resistance to weight and of a movement sensation, light, or a feel of weightlessness.
- Time: The effort element “sudden”
- consists of quick speed and of a movement sensation, of a short span of time, or a feel of momentariness.
- The effort element “sustained”
- consists of slow speed and of a movement sensation of a long span of time, or a feel of endlessness.
- Space: The effort element of “direct”
- consists of a straight line in direction and of a movement sensation of threadlike extent in space, or a feel of narrowness.
- The effort element of “flexible”
- consists of a wavy line in direction and of a movement sensation of pliant extent in space, or a feel of everywhere-ness. (p. 73)

In LMA, the motion factor of Flow is seen as underlying all movement expression (Laban, 1988; Moore, 2009). Laban (1988) clarifies by stating, “through its inward and outward streaming it [Flow] establishes relationship and communication” (p. 75). The effort qualities of Flow consist of “free” and “bound,” which consider the fluidity/fluency of movement on a continuum, which are viewed as a flowing outward and a flowing inward of energy, respectively (Adrian, 2008; Laban & Lawrence, 1974; Moore, 2009). Laban (1988) defines these terms as follows: “the effort element of ‘bound’ or hampered flow consists of the readiness to stop normal flux and of the movement sensation of pausing.” And “the effort element of ‘free’ flow consists of released flux and of the movement sensation of fluid.” (p. 76).









Jacqlyn Levy and Marshall Duke presented the following simplified descriptions of the four motion factors in their 2003 article:

...weight, or the amount of force involved in a movement; space, or the attitude towards a chosen pathway or how that pathway is approached; time, or the degree of urgency or acceleration/deceleration involved in a movement; and flow, or the degree to which a movement is controlled versus released. He [Laban] also broke down each of the Effort qualities into its fighting or indulging extremes. (p. 44).

Warren Lamb (1965), a protégé of Laban’s, examined effort qualities further and adjusted the terminology to indicate the clear continuum between the polarities within each motion factor. Lamb’s use of terms with “-ing” extended the possibility for blending of effort qualities, due to the more apparent use of continuum based terms (Davies, 2006). For example, Quick (as Laban used) became Accelerating and Free is now more commonly referred to as Freeing. This research has chosen to primarily use the more modern, Lamb interpretation of effort quality terms, as it presents the myriad of possibilities in the blending of qualities on a continuum. When the Laban

derived terms are used, typically it is in reference to an extreme of a motion factor and not a variation within. Considering this study’s application through dance, the fluctuations within and between polarities display the qualities of effort more effectively (Lamb, 1965).

Table 1.

Motion Factors	Effort Qualities
Weight	Increasing Pressure (Heavy) 
	Decreasing Pressure (Light) 
Time	Accelerating (Quick) 
	Decelerating (Sustained) 
Space	Directing 
	Indirecting 
Flow	Binding 
	Freeing 

(Laban & Lawrence, 1974; Moore, 2009)

In addition to the vocabulary, Laban developed a notation system for use in effort analysis (Adrian, 2008; Bergin, 2000; Laban, 1988; Laban & Lawrence, 1974; Moore, 2005; Moore, 2009; North, 1975). Within this system, motion factors, specifically the effort qualities being used within, are identified by a symbol, as seen in Table 1 above. Laban and Lawrence (1974) refer to the continuum between opposing effort qualities as increasing or decreasing intensity. Laban (1998) continues on to label these as *fighting* (increasing intensity) and *indulging* or *yielding* (decreasing intensity) within the effort quality; Lamb (1965) adds the definitions of attacking, contending, and controlling and surrendering (respectively); and Maletic (2005) adds resisting and accepting as descriptors for the polarities within each motion factor.

Movement (1974). In other writings, Carpenter [ca. 1953a] emphasizes how single motion factors manifest inner participation in movement, creating the many levels of the mind, again drawing on the mind/body connection. Single motion factors, therefore, manifest the basic components of personality and through combining with one another become the patterned elements of individual character and personality (Carpenter, n.d. b; Laban, n.d. a; Laban, n.d. b; North, 1975).

Effort Combinations

Given that our movements and/or emotional expressions appear infrequently in pure/singular form, combinations of two or more motion factors create action (Leonard, n.d.).

Moore (2005) states:

Laban's basic conceptualization of the dynamics of human motion is very parsimonious.

There are only four motion factors and eight effort qualities. But these factors and qualities can be thought of as the dynamic building blocks from which more complex expressive movement sequences may be composed. (p. 59-60)

According to Moore (2009), effort is a choice in most functional and expressive movement. The preference toward a motion factor in an effort combination indicates a personal bias. Broken down further, there is typically an inclination towards the fighting or indulging effort quality as well (Moore, 2009). In addition, a motion factor can be observed in positive latency, which indicates the active, neutral presence and awareness toward the motion factor. Whereas negative latency indicates an all-together lack of awareness or activeness of a motion factor within the combination (Laban and Carpenter ?, [ca. 1953a]).

When two effort qualities combine in movement, known in various publications as: *states*, transitional moments, or incomplete [elemental] actions, they serve throughout everyday situations and tend to manifest in movements of a casual nature. States are believed to express

the inner attitude, or sub-conscious mind, of an individual and due to their underlying, momentary, and transitional nature, they tend to appear between basic, functional and expressive action (drives) (Carpenter, 1953, October 21). States tend to occur between combinations of three effort qualities, also known as a basic action, complete efforts, or *drives* (Adrian, 2008; Bergin, 2000; Laban, 1988; Laban & Lawrence, 1974; Moore, 2009; Newlove, 1993; Schmitt, 1994). There are four potential combinations of motion factors that create drives, their shortened names are as follows: Action (Weight, Space, Time), Passion (Weight, Time, Flow), Vision (Space, Time, Flow), and Spell (Weight, Space, Flow) (Laban, 1988; Maletic, 2005; Moore, 2009). According to Laban (1988), the “action drive is characterised by performing a function which has concrete effect in space and time through the use of muscular energy or force” (p.68). In making this statement, Laban indicates the primary difference between functional and expressive movement, the latency or presence of Flow (respectively) (Laban, 1988; Laban & Lawrence, 1974; Maletic, 2005; Moore, 2009).

And although drives are the primary mode of action, “States are the moment-to-moment stepping-stones between the Drives” (Adrian, 2008, p. 142) and influence the effort quality variables performed within a drive (Maletic, 2005). Moore describes this outer expression of inner experience as “the ephemeral shift from mood to mood” which “cannot be observed directly, but can be inferred by what a person does and, more significantly, by how an action is performed” (2009, p. 147). These shifts in mood can also be observed in the *modulations* from and between states and drives. Laban and Lawrence (1974) affirm, “even the tiniest jerks of muscles can show multiple combinations of the use of motion factors” and continue on to say:

The richness of people’s efforts consists just in the fact that their effort characteristics are incredibly subtle mixture of many degrees of attitudes towards several motion factors.

They may indulge in several elements simultaneously, one balancing the other as well as possible. They often fight against the whole bunch of motion factors which nature has placed at their disposal. (p.66)

Combinations of effort qualities into states and drives is not static; modulations occur when a shift is made from one state or drive to a related or *akin*, sharing one motion factor or effort quality, state or drive (Laban, 1988; Laban & Lawrence, 1974; Moore, 2009). For example, a shared quality of Time could create a modulation between Mobile state (Time and Flow) and Vision drive (Time, Space, Flow). Likewise, *fluctuations* are when akin effort qualities create a shift within a state or drive (Moore, 2009). For example, the indulging quality of Decelerating time could create a fluctuation within Mobile state from Decelerating and Binding toward Decelerating and Freeing. This study examines the various effort quality combinations within Mobile state, including the experience of fluctuations between polarities of Time and Flow.

Within LMA, there are six potential state combinations, they include: Awake, Dream, Remote, Near (or Rhythm), Stable, and Mobile (Laban, 1988; Moore, 2009). “Inner attitudes are essentially a fusion of two Elements and a description has to take into account not only each Element but also the interaction which they undergo as they fuse together” (Carpenter, 1953, p.1, response letter). However, both Laban and Carpenter recognize that the use of one word to describe an effort combination and the processes of the mind is insufficient but necessary for observation (Carpenter, 1953; Carpenter & Laban, [ca. 1953]).

Mobile State

The focus of this research is on Mobile state, which is a combination of Time and Flow motion factors. Although there is a continuum between effort qualities within a motion factor, Laban identifies the combinations of the polarities, recognizing them as tendencies toward a

particular effort quality. Within Mobile state, there are four effort element combinations, they are as follows: Decelerating Time and Freeing Flow, Decelerating Time and Binding Flow, Accelerating Time and Freeing Flow, and lastly Accelerating Time and Binding Flow. But as stated previously, it is these quality blends that create the externalized expression of an inner attitude (Carpenter, 1953; Laban & Lawrence, 1974). The motion factors and varying effort quality combinations of Mobile (Time and Flow) state can be observed within and between variations of Vision (Space, Time, and Flow) and Passion (Weight, Time, and Flow) drives (Laban, 1988; Maletic, 2005; Moore, 2009). Looking at each motion factor and quality individually is important to understanding the meaning behind the movement. To break down Mobile state in this way, clarity can be brought to the movement observed when one utilizes the qualities therein.

The motion factor of Time is said to have “no real existence of its own,” serving as a representation of one’s orientation to the past, present, and/or future (Carpenter, n.d. c). In particular Laban and Carpenter [ca. 1953a] theorize when yielding or indulging in Time (Decelerating/Sustained) an individual is attuned to the past, the “has been” reflection. On the opposite end, contending or fighting Time (Accelerating/Quick) is associated with the future or “will be” thought. An underlying sense of neutral Time (positive latency) is considered awareness of the present moment, but an altogether lack of Time (negative latency) is indecisive (Laban and Carpenter ?, [ca. 1953a]). They continue on to report decelerating provides “security of knowing,” whereas Accelerating is a “plunging into unknown future” (Carpenter, n.d. c). The inner participation of Time is Deciding, which can be expressed in the overarching question ‘When?’ (Carpenter, n.d. b).

In examining Flow, there is more to consider, given its underlying presence and complexity within expressive movement (Laban, 1988). Carpenter discusses Flow is most recognizable outside of working actions or when feeling/emotion is present within the action (n.d. c). In a correspondence, Carpenter says, “Flow is not normally seen in practical efforts but in the recovery between practical efforts” (Carpenter, 1953, p. 1, notes for letter). “Flow: To be like a leaf in the wind” is a use of imagery that can display the movement possibilities on the continuum of Flow (Carpenter, n.d. c, p. 20). Within the writings of Laban and Carpenter, Flow is identified as critical to recovery from functional movement and the reinstatement of emotional expression (Carpenter, n.d. b; Carpenter, n.d. c; Laban, 1988; Laban & Lawrence, 1974).

Table 2.


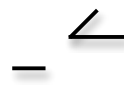
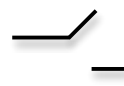
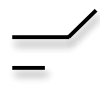
Motion Factor	Time	Flow	Mobile State
Mental Factor	Intuiting	Feeling	Intuiting/Feeling
Inner Participation	Deciding	Adapting	Deciding/Adapting
Basic Quest	<i>When?</i>	<i>Why?</i>	<i>When? Why?</i>
Yielding Quality	Sustained	Free	Sustained/Free
Yielding Quest	<i>Has been?</i>	<i>You?</i>	<i>Has been you?</i>
Latent Quest	<i>Now</i>	<i>None</i>	<i>Now no one.</i>
Contending Quality	Quick	Bound	Quick/Bound
Contending Answer	<i>Will be!</i>	<i>I!</i>	<i>Will be me!</i>

(Carpenter, n.d. b.)

Table 2, by Carpenter (n.d. b), synthesizes the overarching concepts regarding the individual motion factors, effort elements, and combined Mobile state. The effort quality polarities of Flow are Freeing (indulging) and Binding (fighting). Freeing Flow is said to be a “streaming unarrestable fluidity of movement” and Binding Flow a “movement[s] of viscous fluidity, arrestable at any stage of development with a continuous readiness to stop” (Carpenter, n.d. c, p. 15). Yielding in Flow is the streaming out of energy, relating to “You,” whereas contending Flow is streaming inward and “I.” The positive latent use of Flow is neutral to person, simply asking “Who?” but the absence of Flow (negative latent) is completely unrelated

to self or other (Laban and Carpenter ?, [ca. 1953a]). Similarly, in another writing Carpenter (n.d. c) asserted an interpersonal nature to Flow, with Freeing being a liking of, Binding a dislike for, and negative latent Flow as a disinterest in relating. With the Inner Participation of Flow being Adapting, the basic question asked in movement is “Why?” (Carpenter, n.d. c).

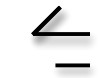
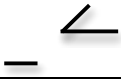
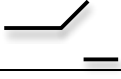
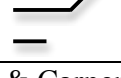
Given the understanding of motion factors independently, literature on Mobile state provides a view of how the blending of the effort qualities within may be expressed in movement. In the unpublished document on movement studies, Laban and Carpenter (?, [ca. 1953a]) described the essence of each Mobile state combination. They are as follows:

	[Accelerating and Binding] concealed, sudden decision. accepting or denying, an unacknowledged feeling
	[Decelerating and Binding] slow decision, in favour or against a frigid self-assertion
	[Accelerating and Freeing] sudden revelation expressing or rejecting an ardent sympathy
	[Decelerating and Freeing] slow revelation of enjoying or evading affection (p.10)

They continued on to combine the yielding, contending, and latent impressions of each form of Mobile state. The yielding form of both effort qualities becomes an integration of ‘has been’ and “You” or “Has been yonder?” and a contending phrase would therefore be “Will be there?” whereas the positively latent (neutral) is “Who now?” and negative latency (absent) is unrelated and indecisive (Laban & Carpenter ?, [ca. 1953a], p. 11). In the first, unpublished draft of *Conflict and Harmony Between Man and Woman*, Carpenter and Laban [ca. 1953] state a person utilizing Mobile state in their effort life desires order for personal completeness and will seek and recommend discipline to obtain this. Mobile state individuals are also “more likely to be introverted,” particularly in self-reflection (Carpenter, n.d. c). In the appendix of this same document, Mobile state is given even more depth: “The Motion Factors of Time and Flow are

somehow involved in the process of reaction. The great quest “When” (past, present, future) will have herein its part. And will also the great quest “Why” (sympathetic or antipathetic invitation) come into the picture” and the presence of Weight and Space in Stable state, require Time and Flow (and respective requests ‘When’ and ‘Why’) to become latent, therefore eliciting the unrelated and indecisive responses (Carpenter & Laban, ca. 1953, p. I, Appendix). In the charts associated with *Movement Psychology*, Laban and Carpenter (1953) express the correlation of each effort quality combination within the six states to the basic action drives. They state the characteristic of someone who utilizes Mobile state as having “variance of conscious and sub-conscious feeling” (Laban & Carpenter, 1953). Effort quality combinations within Mobile state, as they relate to inner attitude and shadow movements, are examined in Table 3.

Table 3.

	Sudden re-action resulting in an egocentric feeling.
	Growing feeling of Self-assertion.
	Sudden inspiration for an altruistic feeling.
	Developing feeling of sympathy.

(Laban & Carpenter, 1953, excerpt from chart)

Shadow Moves

“If one understands that thinking is moving,... one comes nearer to the understanding of the language of shadow moves” this statement by Laban (n.d. b), in an unpublished manuscript titled *The Psychology of Action*, shows the underlying nature of all movement. Laban proposes the meaning of movement is subject to the correlation of *shadow moves* and the inner attitude of a person, whether action is performed with a conscious or unconscious intention. Given our continually active mind, shadow moves are always present in movement (Laban, n.d. b). More

directly, Carpenter (n.d. b) defines shadow moves as “movements by any part of the body performed without conscious volition expressing Inner Attitudes and Externalised Drives” (Glossary). Moore (2005) also adds, shadow moves are “small, fleeting action[s]” within the body (p. 38).

In his the process of developing the unpublished *Movement Psychology*, Laban and Carpenter explored shadow moves as they related to personality psychology. In a drafted letter to *The London Times*, Carpenter [ca. 1953c] emphasizes the human propensity to be “aware of our consciously controlled movement in performing a functional activity” but the inability to “recognise in ourselves the continuous flow of movement which is interspersed between our conscious efforts because such movements are controlled by our sub-conscious mind of which we are not directly cognizant.” Additionally Carpenter (1953) reports:

Inner Attitudes, as express[ed] in Shadow Moves, are surely a product of the sub-conscious mind and hence are unrecognised by our conscious mind... Thus a two-element shadow move is but the external evidence of one factor in a complicated mental process, which is deeply subconscious... Inner Attitudes are essentially a fusion of two Elements and a description has to take into account not only each Element but also the interaction which they undergo as they fuse together. (p.1, response letter)

The greatest challenge of shadow moves is their unconscious nature in personal movement. Humans are rarely conscious of the details of movements they have executed (Laban, n.d. a). “Self-observation of our own shadow-moves is therefore difficult, but the observation of shadow-moves of other people is relatively easy” (Laban, n.d. a, p. 74). Due to the unconscious nature of shadow moves, it is easier to observe and mime the shadow moves of others, in order to better understand inner attitudes and emotions.

Recreating the movement of another can stimulate emotional activity in both the miming individual and the original mover, creating non-verbal dialogue (Carpenter, n.d. b). This technique of mimicking is reminiscent of the DMT approach of mirroring, developed by Marian Chace (Sandel, et. al., 1993), which serves as a tool for empathic reflection with the client. Sandel (within Sandel, et. al., 1993) defines mirroring as a technique “which may occur as part of the empathy process” and involving participation “in another’s total movement experience, i.e., patterns, qualities, emotional tone, etc.” (p. 100). A technique learned early in DMT education, “Mirroring is [also] often the first step in establishing empathic connections” (p. 100) with clients. Although this research focused on the primary mover’s experience, the concept of mirroring and embodiment of effort can be seen as effective tool in movement coaching and future DMT practice.

Movement Psychology and Personality

The 1940s and 1950s experienced an increase in observation and research on personality (Davis, 1975). Laban, during his workplace studies, explored ways to reduce the amount of intensity and exertion required in executing tasks, otherwise referred to as movement efficiency (Moore, 2005, 2009; Schmitt, 1994). Lamb and Watson (1979) pursued similar research and noted “most research into nonverbal behaviour has been carried out in static terms, rather than terms of movement” (p. 67), providing “a limited amount of useful knowledge” relating to “the real meaning...in the movement,” (p. 68) obtainable through application of LMA or similar movement analysis techniques. In observing mental health patients, Marian Chace stated, “there are two levels of communication between people – the nonverbal and the verbal. Moreover,...the nonverbal is a direct form of communication which cannot be disguised” (Sandel, Chaiklin, & Lohn, 1993). It is from this lack of disguise in movement, that Lamb and Watson (1979) and

Chace (Sandel, et. al., 1993) believe unique movement patterns and personality can be observed and DMT interventions can provide change.

Referring back to the definition of personality, as given by North (1975) and implied by Laban and Carpenter's writings (Carpenter, n.d. b; Laban, n.d. a, n.d. b), the significance of movement patterns and expressivity of effort is apparent. The essence and characteristics of an individual's movement is most representative of personality, as it differentiates one from others, but it also defines a person (Bergin, 2000). Likewise, "people vary within a very large range according to the number and type of combinations [states or drives] of movement which they have at their disposal" (p. 28) which may be due to upbringing, lifestyle, and other environmental factors (North, 1975). Carpenter [ca. 1953c] recognized individuals who are highly integrated are able to express themselves in a multitude of ways, but skilled observation can indicate imbalances between physical and emotional expression. Through assessment of movement using LMA, mind/body interventions, like DMT, can be utilized to create change in the imbalanced effort patterns (Carpenter, [ca. 1953c]; Goodill, 2005). The focus on personal expressivity of the client becomes "the content of the session", unlike other mind/body modalities and creative approaches (Goodill, 2005), creating an environment suitable for the application of movement psychology and LMA principles.

The use of effort analysis has become the primary tool for observing personality characteristics within individual movement patterns (Laban & Lawrence, 1974). Although other researchers, such as Wilhelm Reich, also had interest in studies regarding "body expression, breathing, and muscle tension patterns as one with psychic processes critical in personality development and as essential to aspects of psychological defenses" (Davis, 1975, p. 16), it was Laban who specifically examined movement quality and efficiency, developing his theory of

effort (Davis, 1975; Moore, 2009). According to North (1975), these patterns are best observed in *movement phrases*, or “sequences of elements, inner attitudes, and drives.” (p. 22). She continues on to state:

The changing order of appearance of these movement happenings reveals a person’s characteristic routes of mental and emotional activities, or the individuals “coping style.” Over a period of time, a large number of different sequence or phrases appear. The variety of route gives an indication of the richness of personal responses and actions, the more limited the range—the more routine and predictable, the greater the variety—the richer is the potential field of response...Equally, the richness itself may be an asset to a person only if he can select and apply appropriately and if the quality and patterns have been mastered adequately. (p. 22)

Although the dynamism of effort has a multitude of possibilities, movement patterns created within individuals embody our characteristic traits and moods. And it is repetition that provides the ability to “learn and master physical skills” (Moore & Yamamoto, 1988, p. 59). North (1975) states, “in trying to build a picture of personality, we observe not only those movement patterns which are conscious and voluntary but also those habits of movement which a person has developed in general or particular circumstances.” (p. 9). Potentially ineffective patterns of movement begin developing early in life, according to Laban and Carpenter [?, ca. 1953b], due to the repression of thoughts and movements associated with an influential or traumatic experience. Through DMT interventions, these ineffective patterns or body prejudices can be addressed and new patterns or body knowledge can be created. Through increased movement repertoire, more options and choices can be made in life (Laban and Carpenter [?, ca. 1953b; Moore & Yamamoto, 1988; North, 1975; Sandel, et. al., 1993).

As a leader, Chace emphasizes, dance/movement therapists should be “sufficiently alert and aware” of the movement choices being made, “to know what he is communicating and how his nonverbal communication is affecting others in the group” (Sandel, et. al., 1993, p. 15). Our ability for consciousness and choice in movement (humane effort) promotes the establishment of inner balance of emotional states in ourselves and within a group (North, 1975). Lamb and Watson (1987) emphasize “that in those areas of our living where we can choose our circumstances, the most constructive choices are those which free our personalities and allow as full expression as possible” (p. 116)... as “the importance of this for health, happiness, and ultimate personal fulfillment is immense” (p. 117). And the importance of the ability to choose and change enables the possibility to explore and learn dynamically through movement (Newlove, 1993). Through the application of DMT, it has been asserted that humane effort not only provides a means of nonverbal communication, but also, as Chace describes, allows the mover to “be more aware of himself” (Sandel, et. al., 1993, p. 17).

Movement Patterns, Creativity, and Change

“Those who study individual differences use a wide range of variables from muscle tension configurations of one’s posture (Reich, Lowen) to subtle differences in speed, fluency, and rhythmic phrasing (Kestenberg, North, [both trained by Laban]), but will stress on distinguishing characteristic movement patterns of one individual from another” (Davis, 1975, p. 73). Noticing facial expressions, body positioning, gestures and other body language occurs naturally and without much thought, as a high functioning human (Laban & Lawrence, 1974). Carpenter (1953, October 21) agrees, “the intuitive observation of other people’s Movements is as old as mankind. For it is by this intuitive observation that we judge even before a word is spoken, whether we trust or [dislike] a stranger... while words are often an intellectual facade.”

(p.1). The ability to be conscious of effort choices and to participate in movement observation is natural within humanity; LMA is the skill learned in order to analyze another mover systematically. Research in movement psychology indicates, “that reasonable thought is related to feeling, and feeling is woven from bodily sensation and kinesthetic response” (Moore, 2005, p. 78). From this perspective it is easy to understand how “integrated movement conveys an impression of coherence and authenticity” (p. 85) to the observer. Davis (1975) emphasizes, however, “that people ‘see’ very different aspects of movement and that the process of observation and description itself has methodological and theoretical implications” (p. 106).

Through description of each unique movement in a sequence, applying the framework of LMA and effort analysis, what was working for or against an individual can be identified and altered (Schmitt, 1994). Access to particular inner attitude(s) and relating drives provides for recuperation and balance, depending on the individual’s ability to utilize akin combinations. Use of akin and *polar*, not sharing any effort qualities or inclusive drives, inner attitudes provide different experiences of recovery and recuperation (North, 1975). North (1975) explains, using akin attitudes promotes “relying on active recovery through degrees of the same element, or of one other element only. Alternatively, the two attitudes may be opposites,” and the individual will experience “a kind of resilient recovery” (p.29). Bartenieff and Lewis (2002) articulate:

Laban’s holistic view that movement is a process that is always part of behavior involving body and Effort... preserves the constellations even as it describes variations within them. In [dance/movement] therapy, sudden critical changes, as well as gradual changes, can be understood at their various levels as part of the reintegration process of the patient, even while there may be no verbal acknowledgement by the patient. (p. 148)

Promoting awareness within movement creates recognition of inner attitude, which may be a momentary mood or long-standing personality characteristic of the mover. This awareness gives the mover the ability to explore new possibilities within similar situations (Newlove, 1993). Given the opportunity to expand movement skills, William Carpenter (1953, October 21) agrees by stating, “a wider experience of Movement, through Recreational dance or where necessary through Movement Therapy, provides for many people such a satisfying relief and lasting benefit.” (p.2). Consciousness is deemed necessary for the expansion of effort life, thus impacting our self-knowledge and improving efficient self-control (Laban & Lawrence, 1974).

Dance/movement therapists can utilize their training in observation and movement analysis in order “to make a reasonably reliable assessment as to what were developmental or emotional issues” of client or therapist, and how they impact the therapeutic relationship (Hervey, 2000, p. 35). Hervey (2000) continues on to imply the significance of using movement analysis tools, like LMA, provide strategies for treatment through interpreting the creative and expressive nature of the mind/body connection. Mirroring, as an approach to DMT, is “often the first step in establishing empathic connections, particularly with patients who are unresponsive to other modes of interpersonal exchange” (Sandel, et. al., 1993, p. 100), and increase personal awareness of the body in movement.

Harmony between mind and body, the inner experience and our outer lives, is directly influenced by the range of expressivity in movement (Carpenter, n.d. a). In order to manifest creativity, tolerance for at least some of the ambiguity of life and personality is necessary, thus forbearance of complexity within self (Haller & Courvoisier, 2010). Rudolf Laban and William Carpenter [?, ca. 1953b] stated:

When I say ‘I am not artistic, I can’t sing, or paint, or model, or compose music, make friends, stay in love’ we are in fact saying that our bodies are so restricted in Movement that we have not permitted [one] or more of these creative abilities to flower. (p.1)

In related writing, Carpenter [?, ca. 1953b] explained the development of creativeness is beneficial to the mental health of an individual, by permitting creative movement expression of conflicts and harmonies. Effortful movement, as a symbol, does not only stimulate new/changing emotion in the artist, but is an expression of existing feelings. Creativity, in the form of dance, is therefore symbolic of the performer’s unique perspective and speaks to the audience. The dance is then capable of inducing feeling through observation and kinesthetic impression (Bartenieff, et. al., 1970). In his book, *Laban’s Principles of Dance and Movement Notation*, Laban (1975) addresses dance creation, as a form of self-expression, by saying:

The dancer who wishes to express an inner state of mind or mood has to use the motor elements in definite order...Most modern choreographers use every facet of human experience, with the obvious intention of awakening in the spectator a heightened sense of the tension of life. (p. 8)

In this way, Laban identifies the importance of integrating LMA principles into the choreographic process, as a way to engage “pure dancing” (p. 8), that which represents the personality and intention of the dance creator.

Expressive movement and the observation of, should take into consideration the “personality vs. cultural determinants of movement” as a “strong case can be made that it depends on how one analyzes the movement” and how it is experienced by the mover (Davis, 1975, p. 70). Within *Personality Assessment Through Movement*, North (1975) asserts:

...there is a core of individuality in each human being—a core which might change or be changed through circumstances over a period of time, but which is basically the characteristic pattern or personal responses, which occur in similar situations. Laban said that movement is man's "outward expression of living energy within." (p. 39)

From the idea of change, it can also be stated, "the psychology of movement and of its harmony (including its disharmonies) is a means of acquiring the capacity to give such guidance and ability to plan progressive improvement in the effects of mental hygiene." (Carpenter ?, ca. 1953b, p. iii). In the unpublished, *Conflict and Harmony of Man and Woman*, Carpenter (n.d. b) expands this idea by stating, "Movement cannot make us what we are not but the practice of Movement does lead us towards the inner strength, understanding, creativeness, and resiliency of outlook which derive from an expressive mind in a freely moving body." (p. 21).

Through understanding movement, effort qualities and effort patterns, shadow moves, and the interrelationship of movement analysis and personality psychology, this artistic inquiry project will explore the theoretical principles described above in a creative application. The Literature Review set out to answer the primary research questions: How did Rudolf Laban describe the correlation between states and personality and what is the significance of Mobile state as it pertains to expressive personality? Whereas, the following creative application will inform the overarching question: What is the relationship between my use of effort states and personality? Comprehension of theory developed by Laban, his collaborators, and successors will be assessed through embodied experience and culminate in the form of a choreographed dance. An analysis of my creative response will be used to enhance my understanding of the discussed theories and enrich my skills as an evolving dance/movement therapist.

Methods

Rudolf Laban (1988) emphasized the significance of expressive movement as a manifestation of internal experience, as discussed in the previous chapter. In reviewing the archival data of Laban and Carpenter, applying a nonlinear and creative approach to research seemed to connect best to my intention of understanding myself and others in movement. To study creative movement and processes of the mind, artistic inquiry research approach can be beneficial in providing insight (Hervey, 2000). The use of artistic inquiry, with its qualitative, expressive, and explorative attributes, allowed me to have a mind-body experience of Laban's theory and permitted new creative possibilities, through creation of a choreographed dance.

Mobile state was chosen from Laban's theory on effort due to the underlying emotional experience and feedback expressed by peers and professionals around the qualities of Flow and Time. As discussed in the preceding chapters, I wished to examine Mobile state further in order to expand my conscious awareness of this combination of motion factors and the comprising effort quality arrangements, the fluctuations. By using artistic inquiry as a qualitative method of exploration, I have had the opportunity to use, explore, expand, and build awareness around Mobile state, as it relates to my inner attitude and outer expressivity in movement.

Artistic Inquiry as Qualitative Research

This research study was of qualitative nature, using words, movement and dance, and reflection in the process and data. Mertens (2005) defines qualitative research as

...a situated activity that locates the observer in the world...qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. (p. 229)

In this way, qualitative data supports the experience of the participant, by allowing descriptive and sensory information to speak to the subject matter. It is not limited by quantity or the numeric calculations of the research, as in quantitative research. Using sources such as videography, movement and dance performance, and journaling as data are indicative to qualitative research and the study of the experience (Mertens, 2005). This artistic inquiry has set out to explore Laban's theory of effort and personality through: the application of theory to creative movement, assessment and reflection through descriptive language and observation, and analysis of potential for professional application.

Hervey (2000) defined artistic inquiry as the use of artistic methods to gather, analyze, and/or present data, using a creative process based on the "aesthetic values of the researcher(s)" (p. 7). Furthermore, "artistic methods are actions that result in art", which "does not refer simply to the *products* of these actions" (p. 44). In artistic inquiry, Hervey emphasized, the inability to differentiate process from product, particularly in creative dance making. This artistic inquiry utilized the theories of Laban's effort analysis and Mobile state, using artistic methods. The multi-layered process set out to: identify my unique effort patterns; [potentially] isolate movements and/or phrases utilizing Time and Flow (Mobile state); expand these patterns and/or explore modulation into Mobile state through improvisational movement; identify personal response and experience in movement, reflecting moods and personality; and develop a choreographic presentation that reflected my interpretation of the patterns, thoughts, sensations, feelings, and experience of Mobile state in my movement-life.

Source of Data

Using a single subject (myself), a multi-layered artistic method, and single product performance as the conclusion, my research applied Laban's theory about the relationship

between movement and personality. Most data was collected as written word, in the form of notes and free-write journaling throughout the research. This journaling was a reflection and response to my movement sessions, dialogue with my movement coach, and notes regarding movements and patterns of which consciousness was observed. However, additional data was derived from the videotaped improvisational movement, utilized for the initial effort analysis process, finalized choreographed performance, and verbal feedback from my movement coach. This additional data was received as visual, auditory, and kinesthetic knowledge, of which my journaling reflects the response and results. A signed consent form was obtained from my movement coach, in order to utilize her name, credentials, feedback, and insights within this research document. Both this consent form and the original journal source have not been included in the appendices due to the personal nature of some of the raw information they contain. Data and information deemed valuable to the research questions and artistic inquiry process have been included in the Results and Discussion chapters.

Research Design

The entire research process took place over 9 weeks, from March until early May 2011 and concluded with a Dance/Movement Therapy & Counseling Department performance. The general structure of the research design was predetermined as the following stages: improvisation sessions; movement review & analysis; movement coaching and awareness building; movement exploration and choreography development; rehearsal and performance coaching; and performance/presentation. These divisions of research were each accompanied by journaling and will be addressed in summary throughout the following sections.

Improvisational Sessions

The qualitative approach for this study included multiple stages and parts. Beginning with three 10-minute, videotaped, improvisation sessions, taking place over the course of 9 days, spaced by approximately three days between each. The purpose of these sessions was to move in a way that reflected myself, my current mood and/or emotion(s), and embodied my movement repertoire as fully as possible, and not necessarily to focus on Mobile state. A movement observer was present in order to best film and account for time during the sessions. However, this person did not interfere or participate in any way beyond maintaining the environment for study. During these unstructured improvisation sessions, I was given a start and end verbalized signal by the observer, otherwise movement and/or stillness was created through authentic creative improvisation without cues, music, or any other predetermined accompaniment. At the end of each session I reflected in written form (journal) on my experiences, feelings, and thoughts from the improvisation.

Movement Review & Analysis

Upon completing the three video clips, I began the process of self-observation to identify the most personally meaningful moments within the recordings. The videos were reviewed one time without taking notes or pausing the footage. During a second review, a one-minute segment was selected that I believed answered the following questions most clearly: who am I? (How do I see myself?) And how am I feeling (mood/emotions in this moment)? During this additional viewing, I paused, rewound, fast-forwarded, and reexamined phrases of movement multiple times. These selections were either in singular form or were smaller fragments within a movement session, totaling no more than 1 minute from each of the three video clips. To determine the best selections, I used the questions and my internal sense of identity to determine if the movement seemed authentic and true to the feelings and experience I was having during

the time of improvisation. Using the journal entries from each improvisation also provided vocabulary and description to assist in my decision making process. Again, journaling took place following this stage, as response to observing my own movement patterns and any effort motion factors or qualities that seemed prominent. However, Laban Movement Assessment (LMA) was not applied until the next phase.

Use of a movement coach, who has expertise in LMA and effort analysis, was established for validity purposes in this research. A copy of the selected video segments was personally delivered to my coach one-week before our initial meeting. Within this stage of the inquiry, my coach (Kristina Fluty, MA, R-DMT, GL-CMA), performed observation, analysis, and notation of the selected videotaped movement. Concurrently, I also performed my own observation and analysis using LMA and effort analysis principles. In addition, Fluty's coaching was used in later, live movement sessions, where her observations, feedback, and analysis of movement assisted in the explorations of Mobile state and creative, dance-making process. Her feedback was used to affirm or disaffirm my personal observations and analysis of the videotaped movement segments.

The analysis of the clips intended to identify my current effort patterns and any potential moments or phrases during which Mobile state was utilized either consciously or unconsciously. Any movements or phrases that used the motion factors of Time and Flow, including those within akin states and/or drives, were given priority in analysis and the following stages of this artistic inquiry. From this process movement exploration continued, with the assistance of my movement coach, and the development of reflective choreography ensued.

Movement Coaching and Building Awareness

Throughout the course of this artistic inquiry, Fluty was present at four 1-hour meetings/sessions, including the initial video notation meeting identifying key Mobile state

phrases and movements, a follow-up improvisational session which expanded on these fluctuations, a primary choreographic meeting of my progress in exploration, and a finalized rehearsal and video session of my choreographic reflection. Fluty helped expand upon my exploration of fluctuations within Mobile state, and provide additional verbal reflections, thoughts, and response to observations. In addition my movement coach was used to maintain the environment as a witness, through time sensitivity and encouraging moments of recuperation and reflection.

In my first meeting with Fluty, we discussed individual movements and short phrases, within the three 1-minute videotapes, that embodied various motion factors. The remainder of this one-hour period was used for recreating movement(s) from the videotaped segments, observation, and feedback. As I re-created these movements and phrases, my coach offered verbalized notes to encourage further exploration and expansion of the qualities to which the movement embodied. We then spent a period of time discussing both of our thoughts, feelings, and other responses to the movement, as either the performer or witness. I concluded the session by journaling about my responses and the feedback I received. The primary purpose of this structured improvisation session was to provide additional awareness of movement patterns, their motion factors and effort qualities, and to begin identifying movements that resonated with me as a mover, particularly those using Mobile state effort quality combinations.

The following 2 weeks I spent reflecting on the dialogue from the coaching session and included three improvisation/exploration sessions, without a coach or witness present. Time in these sessions was used to explore the identified phrases and continue to explore them with awareness to effort and fullness of bodily experience. These improvisation periods were used to enhance my understanding of effort in movement and help build my awareness of Mobile state

within my own movement, particularly the motion factor of Flow. After allowing for personal explorations of the identified phrases and movements, I once again met with my movement coach to begin the process of choreographic development.

In the follow-up session, Fluty coached me through a few different processes to begin the dance creation process. We began by discussing my movement sessions and the observations, feelings, and journaling that had occurred during and after the sessions. To begin moving, guided improvisation based on previously identified movement phrases, from our first meeting and my individual movement sessions was used. After spending time in each phrase, I was encouraged to improvise by altering, changing, and growing the movement(s). I was then coached to notice my internal response to the movement and expand these feelings/sensations externally. After exploration was complete, my coach and I dialoged on the movements that elicited Mobile state most clearly.

A movement, or very short phrase (of 2-3 movements), was selected for each of the four effort quality combinations within Mobile state. These movements became the basis for the Mobile state explorations, awareness and choreographic development. Again, Fluty facilitated a structured improvisation, during which I spent a timed 2 minutes exploring the movement and another 2 minutes letting the movement become a response. This response could be an emotion or feeling, reaction to or recuperation from, and generally anything that came up that was not part of the moving within a particular combination of Time and Flow. After a combination was explored in this way, dialogue occurred to allow me to verbalize my experience within the effort qualities and the response that happened on a body level during the second portion of movement. These reflections and portions of dialogue were journaled for future use during the choreography process. Once each combination of Time and Flow qualities was moved using the identified

movement(s), our session concluded and the creative development of my Mobile state dance began.

Movement Exploration and Choreography Development

The following 4 weeks and seven sessions within the studio space were utilized for my personal improvisation, exploration, and expansion of the movements and phrases within combinations of Time and Flow. Journaling took place throughout and after each session to recognize patterns and self-observations within each potential combination and the changes occurring as I fluctuated from one to the next. The intention in these sessions was to notice my response (emotionally & physically) to each Mobile state combination and become aware of any changes and/or developments in my movement patterns. From the journaling, I determined new and patterned ways to move within a particular combination of Mobile state and/or identified key vocabulary, symbolism, and traits resonating with each.

As this process occurred, I began to tie patterns together and create structured choreographic content. Using what is referred to as *creative synthesis*, my movement explorations provided for integration of Laban and Carpenter's previously revealed theory on states and personality characteristics through the creative movement process. From the improvisations, observations of movement patterns, journaling, and reflections more lengthy phrases and themes began to develop. These over-arching motifs of internal and external experience began to emerge as framework for my findings as a choreographed product.

Rehearsal and Performance Coaching

Once choreography was set and prepared for viewing, a follow-up meeting with Fluty was held to receive additional feedback on my movement and to discuss and confirm the visual message being delivered through my choreography. During this one-hour meeting, I was

provided with additional guidance to enhance the visual appeal to the audience, as well as bring clarity to my movement intentions. With this feedback and journaling to accompany the interaction, I engaged in a final solo-rehearsal to make adjustments to the choreography and explore the feedback on my own time. A final meeting with my movement coach occurred 3 days later, in order to validate the final content and intentions of the product of this artistic inquiry.

Performance/Presentation

“Presenting findings, in artistic inquiry, refers to creating the finished presentational form in which the findings will be communicated, as well as performing or displaying it to an audience in that form.” (Hervey, 2000, p. 53). On Friday, May 13, 2011, the final form and analysis of this movement based artistic inquiry was presented in the Manifest Urban Arts Festival at Columbia College Chicago, as part of the Dance/Movement Therapy & Counseling showcase entitled “What Lies Between?” The dance piece had a working title of “Mobile State & Personality: A Movement Exploration” and was performed to an audience of faculty, staff, students, friends and family of the department and Columbia College Chicago community at large. It was a public performance, in a classroom space set-up for viewing in a round seating format.

The choreography created was a culmination of the previous processes, feedback from my movement coach, and the inductive application of personal experience and theory. The following chapter specifically addresses the details of this process, the observations and notations, information regarding feedback from my coach, and my response to the experience stage-by-stage. From the application of an artistic inquiry methodology, the methods and results led to a greater synthesis of Laban’s theory on effort and personality.

Results

Results of this artistic inquiry were derived from journal reflections written throughout the methodological process. Excerpts from the journal have been included in the results in order to incorporate my experiences as mover, however for preservation of ethical privacy the entire journal is not included in this section or the appendices. Vocabulary and notes from the writings are summarized within this section, as well as the choreographed dance that served as the product of this research (see also Appendix B). The Literature Review served as the answer to the following preliminary research questions: How did Rudolf Laban describe the correlation between states and personality and what is the significance of Mobile state as it pertains to expressive personality? From the literature review, it was discerned William Carpenter was also a key originator and writer of the materials, primarily unpublished. This results section serves as an integration of Laban and Carpenter's explorations into movement and personality during the 1950s and answers the culminating research question: What is the relationship between my use of effort states and personality? Creative movement and self-discovery as results, not only answer the research question, but also give context to its application in dance/movement therapy. I have organized this chapter in the same chronology as the preceding Methods chapter.

Improvisation Sessions

Each of the three video recorded, unstructured, improvisation sessions had very different movement tones and feeling. Upon completing a 10-minute improvisation, journaling took place to reflect on my feelings, somatic responses, and any potential themes I may have noticed as the mover. This journaling reflects the uniqueness of each session in the choice of descriptive vocabulary used, some of which is included below.

Session #1. Feelings and sensations were strong throughout this movement session. I “felt very nervous and uncomfortable” with the video camera in the room. I was afraid of judgment and criticism of the viewer, in the camera and future movement coach. Other feelings of “sad, scared, angry, confused, and frustration” were experienced momentarily during the session (Sara Van Koningsveld, personal communication, March 2, 2011). The experience of extreme inhibition and controlled movement prevailed. I had written hopes and goals to become more free and relaxed in following sessions and throughout the creative research process.

Movements in this session had a round and circular nature and were experienced primarily in the arms, but not the hands or fingers or from the shoulder girdle. My feet seldom left the floor, with the exception of walking to locomote. My head and gaze was often down, to which I stated “I wanted to hide” and “I know this [the camera] made me feel insecure” (Sara Van Koningsveld, personal communication, March 2, 2011). When the thoughts did not interfere with the movement, as I noted in my writing, I felt my body take over and lost awareness of some of the movements I had executed. In these moments, “it felt good to have my body take over,” since it seemed my “reflection and judgment of self” was “to be getting in the way” of my ability to move without inhibition (Sara Van Koningsveld, personal communication, March 2, 2011). My overall desires for the next session were to feel and be more understanding of myself and movement choices, letting the self-critic and thoughts take less of a leading role.

Session #2. Most of this improvisational session was led with my hands, whether they were “grabbing, pushing, opening, closing,” or moving “in and away” –my hands were active throughout the 10 minutes (Sara Van Koningsveld, personal communication, March 7, 2011). My eyes were intent on following them, individually or separately, and a relationship with my hands developed during the session. With my eyes remaining intent on my hands as they met and

left the floor, I repeated a phrase of walking on my hands and feet (all-fours) for a period of time. In one moment, however, I caught my own eyes in the studio mirror and immediately went back to my hands; I did not want to engage in my reflection for too long.

Beyond my hands, there were a few other distinguishing moments when a more central part of the body would lead me into another direction. One moment, I noted, my body collapsed over my legs, from the stomach. In another phrase, my hip led a stiff and robotic shift of the torso, thus changing my facing in the room. This happened to both the right and the left at various times, according to my notes. My knees became weak and although “I wanted to collapse...[I] knew I should hold myself up” (Sara Van Koningsveld, personal communication, March 7, 2011).

Reflective descriptions of these movement patterns indicated a feeling of being stuck and unable to alter patterns of movement phrases in the session. My anxiety seemed lower than the previous session, however there were moments when I lay on the floor and felt lazy and other times when I felt “sadness...really alone...and moments where I wanted to cry” (Sara Van Koningsveld, personal communication, March 7, 2011). Although my hands were in relationship to me, they also displayed the isolation of moving alone in the space.

Session #3. My frustration, irritation, and anger were present throughout this session, due to circumstances of the day. My journaling clearly identifies these feelings repeatedly. Movement choices displayed an over-whelming sense of feeling letdown by others, as I reflected in my journal writing. A giving of myself and an over-exertion of energy was experienced in the fast-paced, sometimes unorganized movement. I found this energy personally easy and related to a desire to help others. Although, when I was in these movement patterns, I found them

frustrating. “Maybe I should worry more about myself,” was the response I gave to all of the above (Sara Van Koningsveld, personal communication, March 10, 2011).

Twisted and tense movement was prominent; use of acceleration and deceleration in Time was also an overarching movement choice. As I wrote, “I felt hyper-aware of Time” and even looked at the clock and acknowledged my mental challenge of changing patterns in the session (Sara Van Koningsveld, personal communication, March 10, 2011). I struggled with modulating away from these feelings and movements. And even after desires to recuperate to transition myself consciously, I kept going back and was drained of my energy and emotions. This is not to take away from the fulfillment of expressing the internal conflict in movement gave me. This session in particular was true to my emotional state and self-expression.

Movement Review & Analysis

After viewing each video clip once through, I began the process of determining the segments to be examined using effort analysis, as part of Laban Movement Analysis (LMA), by both my movement coach and myself. I journaled during this stage to identify my response to self-observation of movement patterns and identify any thoughts and feelings/emotions, both observed and present during observation. Using the predetermined guiding questions (Who am I? And how am I feeling?), I started being able to identify segments of movement quite easily. There was difficulty in watching the video, due to my very judgmental views of self. I found myself bored with observing some patterns repeatedly, such as use of limbs and lack of torso/core integration, rigidity in head/neck placement, and prominent gaze toward the floor, a clear body prejudice I seem to have come across. This experience displayed a body prejudice to my own movement, although it dissipated as the artistic inquiry process continued.

A sense of my personality, as an expressive (extroverted) yet reserved, protective, and cautious (introverted) individual, was discovered within these patterns and their repetition. The circular movements of Session #1, creating arc shapes; the small and articulate hand movements with focal attention in Session #2; use of the floor and hand walking also from Session #2; and chaotic, slashing, wrapping, and enclosing movements of Session #3 all resonated with my experience of self in various moods and emotions, such as: freedom, openness, and giving-in; introversion, fear, reflection, and focused; and anger, frustration, and overwhelmed (respectively). Identified for their resonance with the emotions/moods I recalled experiencing during improvisation, similar to those just stated, the patterns of movements displayed my embodied response to events and situations of those periods in time. These moments/segments, totaling 3 minutes, became selected movement for movement analysis and further explorations of this research.

Movement Analysis and Coaching

Prior to meeting with Fluty, a copy of the selected video segments was made and delivered to her. From the clips, both Fluty and I separately engaged the principles of LMA to analyze the use of effort qualities and its patterns within the 3 minutes of improvisation. Within the movement phrases, I was able to recognize many states and drives actively being utilized in movements and phrases. In particular, I observed Vision drive (Space, Time, Flow), various Action drives (Space, Time, Weight), Awake state (Space and Time), Remote state (Space and Flow), and Mobile state (Time and Flow). In reviewing the selections multiple times and using LMA to notate my effort use, I found my self-critic was less present than the first viewing. My journal reflects, my movement “does not feel as stuck and repetitive” as I initially sensed and interpreted (Sara Van Koningsveld, personal communication, March 14, 2011).

However, I held onto this knowledge of a potential prejudice toward the current lack of modulations and fluctuations, in order to consider the affects of exploring new effort life.

The use of Time fluctuations was very obvious throughout my movement, although I had a tendency toward the fighting end of the spectrum, Accelerating. My process of Decelerating was not very articulated and appeared more abrupt. Space, both Directing (focused) and Indirecting (all-encompassing), seemed to be underlying even if positively latent. While I did notice small moments of Increasing Pressure, they were very slight and generally related to intense Binding. Decreasing Pressure and Freeing were noticed the least and fluctuated the least if observed. This created a significant challenge for me in the artistic inquiry, as I was to begin exploring the continuum of Binding to Freeing and visa versa within Mobile state. From this observation, I believed learning and experiencing a gradual shift into indulging qualities of Mobile state was going to be a primary focus in my artistic inquiry.

Movement Coaching and Awareness Building

In the initial meeting, Fluty and I discussed our individual LMA observations, my moods and emotions during the improvisation sessions, and my response to observing myself moving in the videos. Comparing our notes using LMA, we both agreed Passion drive (Time, Weight, Flow), Vision drive (Time, Space, Flow), and various combinations of Action drives (Space, Time, Weight) were the primary effort pattern choices, although Flow, Space, and Weight seemed to fluctuate on smaller continuums than the very apparent fluctuations within Time. Overall, our notes and effort notation were in agreement and movements exemplifying Mobile state aligned. My experience of: “controlled & repetitive” movements and the freedom circular movements, although there was rigidity in the torso, during the video clip from Session #1; the focus and introverted relationship between myself and my hands, feelings of sadness and being

alone, and stiff, robotic-type nature of movements during Session #2's clip; and the chaos, frustration, exhaustion, and aggressive nature of movements within the section selected from Session #3 were reviewed as potential patterns of personality/characteristic expression.

Combining these thoughts, we collaboratively evaluated short movement phrases that embodied the most apparent combinations of Mobile state, one for each of the four potential fluctuations.

As part of this dialogue, we also discussed the challenges I may face in this artistic inquiry process, based on the videotaped sessions and any previous experience. I acknowledged my tendency toward Binding and the control this offers not only in movement, but also over emotions I experience intensely and consider negative (sadness, anger, frustration, anxiousness, manic-like, etc.), my environment (stimulus, especially visual and audible), and the outcome of situations. Being in this process, I understood, meant fluctuating into Freeing, giving up some control, and allowing the shifts to happen as naturally/authentically as possible. In addition, I spoke on my familiarity with fluctuations in Time and preference for Accelerating. This, I explained, allows me to continue doing. Fluty pointed out that being may become part of my experience, in contrast. In addition, I addressed the personal challenge to expose the emotional, "feeling" concept of Flow, and a desire to understand those emotions that arise better, without our relationship delving too deep into the therapeutic realm. Given our limited time together, we agreed to discuss emotional content as it was presented, however, the therapeutic deepening and further exploration would take place within my own time and therapy. Value was placed on allowing those responses to become integrated in the creation of my dance for this research.

From this discussion and our evaluation of the videos, Fluty and I were able to select short segments for further movement exploration. Using some of the movements from the video, she facilitated a structured improvisation to expand upon patterns within the video clips. In

particular, we chose to focus on the relationship to my hands (Session #2), the use of the hands and the floor (Session #2), breath and still moments (Session #1), wrapping, enclosing, and arcing with the arms (Session #1 & 3). Although we did not identify particular movements of Mobile state at this point, it was important to begin exploring poignant patterns of movement and begin the process of expanding my repertoire. Due to the rigidity we both observed, and my self-observed shallowness of breath and the lack of movement in the spine/neck noticed by Fluty, the coaching session focused on not only movement patterns, but also the experience of flexibility and fluidity in the spine from head to tail and breath for movement support.

Flow, as Fluty explained, on the continuum from Freeing to Binding can be experienced within the various phases of breathing (personal communication, March 17, 2011). A lack of integrated, conscious awareness of breath seemed to be lacking within my movement explorations and a stuck sense of Binding became the dominant polarity. Using the arm arc as an example, I found it difficult to experience breath as Freeing and Binding, growing and shrinking, and expanding and contracting. In journaling, I stated, “Breathing can be a great challenge...I feel the shallowness and when I try to expand and fill myself. I feel a stuck-ness” (personal communication, March, 20, 2011). Noticing this for myself was not something new, but rather an ongoing frustration. After moving, Fluty and I addressed this issue through hands-on coaching.

Fluty also instructed me on a few exercises to investigate, both during this meeting and in my personal explorations. These task oriented movements included dancing with the spine while on hands and knees, breathing through the spine while laying on the floor, and expanding and contracting breath in a variety of ways (not specified). My response, during the session, to these brief interventions shed light on their potential throughout my project; my journaling reflects, “When I spend time breathing, I slow down and relax; even the Binding seems...less intense”

(personal communication, March 17, 2011). I found myself more about to connect to the phrases of movement selected that day, through my torso/core specifically. A sense of “active energy throughout” my body was my correlation to using breath to support my movement (personal communication, March 17, 2011). Fluty also gave me some feedback and recommendations for my future solo-improvisation sessions, such as: observing my use of full-body integration, use of the core, and continued use of breath support to facilitate these.

During the following 2 weeks, I continued to explore the short segments identified in my coaching session, as well as the movement tasks mentioned above. In breathing explorations, I address my continued struggle with “accessing the freeing feeling in-between” the moments of Binding (Sara Van Koningsveld, personal communication, March 20, 2011). I continued on to state, “my body feels more engaged when I am accessing breath and moving,” particularly from the core/center of my body (Sara Van Koningsveld, personal communication, March 20, 2011). My journal states, moving in the identified phrases “allow[ed] me to understand my use of Flow more clearly and notice the movements/moments when it is engaged” (Sara Van Koningsveld, personal communication, March 24, 2011). In addition, access to my spine was found when breath supported the arm arching movement in particular. The “spine dance,” as I referred to the exploration of spine based movement and fluidity, was the most impactful from my reflections. “My spine mobility seemed less restricted today...From the spine dancing, I actually explored larger movements” (Sara Van Koningsveld, personal communication, March 20, 2011). After which I reported, feeling more relaxed and integrated within whole-body movement. Although these sessions were seemingly productive, moving alone was difficult much of the time. And although my inhibitions of being observed were lower, due to no witness, I felt the biggest

challenge was a lack of direction or inspiration to explore Mobile state more fully and constructively toward my choreographic beginnings.

During these sessions I was engaged in the processes of my body and kinesthetic awareness, but lacked any significant emotional/feeling reactions in my journaling. However, as I noticed my ability to utilize breath increase and access to the continuum between Binding and Freeing grow and become more gradual, I also recognized a greater comfort in my movement exploration process and less judgment of whether the creative process headed in the “right” direction or not. This self-expectation seemed to subside with the ability to fluctuate in Flow, indicating my ability to be more flexible and accepting of the situation of moving alone and more importantly being myself with myself. Using the selected movement phrases as my guide, I explored the potential use of Mobile qualities (Time and Flow) within them.

After a couple weeks, I once again met with Fluty to pursue further creative coaching. After a short discussion regarding my progress, I moved some of the phrases and themes that had been identified during my personal explorations. From this short section of movement, we focused on Mobile state movements within. These would serve as the basis for my choreography and conscious exploration of Mobile state qualities of Accelerating, Decelerating, Binding, and Freeing, in combination with one another. For Accelerating and Binding, an enclosing turn was identified, whereas for Accelerating and Freeing a seated movement with an arm arcing to change facing was isolated. Decelerating and Binding was the small gestures of my fingers and hands, but with less intensity on my gaze and connection to them; and lastly Decelerating and Freeing was the slowing, arch-like swing of the arms. Upon identifying these movements and short phrases, my coach then facilitated a structure improvisation, through which I began to make new connections and insights into my experience of moving in Mobile state.

Each combination of Mobile state and its associated movement or phrase was given an allotted period of time for improvisation and additional time to embody the thoughts, feelings, and imagery that may have come to mind as I was exploring the combination. In exploring Accelerating and Binding, a theme of twisting developed, as well as extreme dizziness and some disorientation. -I felt overwhelmed and confused as the movement continued. The extremes of Accelerating and Binding seemed accessible, yet very over-stimulating on a sensory and mental level. I could not take in any more or push myself any further, which is why tiredness came so quickly. Fluty observed the twistedness of my facial expression and the restricted nature of my movements and verbalized this, to bring my own awareness to the full embodiment of Binding. As she directed me to transition into reflecting on my experience, I found it difficult to continue the expression of frustration and high sensory-alertness. Fluty, noticing this, encouraged me to respond and recuperate. To which I almost immediately began Freeing, but not Decelerating my movements.

Interestingly enough, in my exhaustion I was able to maintain a Quick Time form of the state. This resonates so well with my body knowledge and typical choice to utilize Accelerating and Quick Time to approach situations in life. In reflecting the experience, I explained how the Accelerating and Binding combination reached an extreme point of a vibratory, anxious type sensation and feeling. It had become so heightened in the moment that I could no longer maintain the energy or respond fully to the feeling in my improvisation. Fluty and I discussed my need to be given “permission” to let-go of the experience and recuperate. -How I did not choose to do this for myself, but needed her encouragement. This combination of Mobile state not only felt familiar, but also felt “forced” or that I had no choice but to keep going. The “overall sense

of doing” was how I connected this experience to my everyday movement patterns and way of life (personal communication, April 6, 2011).

Within Accelerating and Freeing, my movement became like the “wind,” arching and feeling much more “free and explorative” in the space (Sara Van Koningsveld, personal communication, April 6, 2011). Fluty observed that my face and jaw became more relaxed and moments where time shifted toward Decelerating. As she pointed out this observation, I became more aware of this happening for myself. The tension held in my jaw/mouth is often present, however it’s only in moments of true relaxation or calm that I ever notice it let-go of the tightness. However, in this fluctuation of Freeing, I noticed the slightest involvement Decreasing Pressure, Fluty also commented on this about the same time, which created a transition of my rushing-wind movements to a positively latent form of Weight. It was interesting for this to happen, as during my re-patterning project within the DMTC program I had the opposite effect. During the project, my coach was assisting with the embodiment of Decreasing Pressure, which often triggered my Freeing Flow. Although I do not have an answer for why this happens, their similarity as indulgent qualities leads me to believe that when I embody either, I am accessing a release or letting-go of control and force.

In response to Accelerating and Freeing, as directed to begin transitioning by Fluty, I became more aware of Space, particularly Indirecting. Feelings of exhaustion continued from all the previous movement and my desire to begin Decelerating was something I chose to honor, instead of continuing to push for quickness. As I was Decelerating, I also made my way gradually to the floor, choosing movements that were slightly passive and represented my response to moving so quickly for a length of time. I wanted to rest and at the end I lay passive on the floor. Although Accelerating and Freeing did not feel as burdensome as the fluctuation

with Binding, there was still a high amount of energy being exerted in the fighting quality of Time. My mind finally took the opportunity to slow down and more fully recuperate.

This led to an alteration in the original order of execution (as previously determined in our discussions and listed above) and my exploration of Decelerating and Freeing was initiated next. The gradually slowing arm-swing movements, when put into more full-body movement brought about feelings of going along with gentle current of water. There was a fluidity and giving-in, sensed as a lack of control. Fluty commented, during our dialogue following, that my jaw had been clenching at moments and observed Space as a possible anchor and recuperation from moving within Mobile state. My developed imagery of the two indulgent qualities of Mobile state was that of water and actively engaging with the current of a stream or river. As I let the water move me, I moved with it. There was a sense of giving into and responding with ease. I performed this movement primarily sitting on the floor, so my pelvis provided the stability and did not mobilize much, as Fluty commented later. I felt the fluidity in my arms, torso, and head/neck, however, which felt more integrated and whole than some of the previous combinations had. In being directed to move my response, I noticed how reflective and present-moment the experience had made me. I felt a natural fluctuation of Accelerating to Decelerating happening, in order to provide for more graduality, although I never felt I truly was Decelerating to my maximum end of the continuum. I was calmed and “open to the environment” around me (personal communication, April 6, 2011).

Lastly, I explored Decelerating and Binding, beginning with the intricate hand movements we had selected. My awareness was drawn very internal and the movement was about myself in the moment and noticing the experience as it happened. There was a very present-moment feeling as I slowed down and began to explore similar spiraled, wringing

movements in my entire body. This experience was very internal and reflective. I felt some nuisances of sadness and isolation in this movement, which resonated the most with some of the experiences of loneliness I had noted previously. The observation from Fluty that stood out most to me was the fleeting moments of Increasing Pressure that came about. I do not consider Weight a preference of mine, but as she verbalized her observations (while I was moving), I could feel this happening as an underlying quality. As I transitioned into the response, there was very little shift in my mood or movement. I remained reflective and internal, I thought much about the experiences I just had. Fluty observed less use of Space occurred in this recuperation. I associated this with a higher level of comfort and ease in accessing Decelerating and Binding than some of the other combinations, and Space may only be necessary to me (as recuperation) when I feel disoriented or confused.

Upon completing our coaching session, the remainder of the creative process was determined and our follow-up meetings discussed. The above experience and reflections of each quality combination would be utilized to explore Mobile state further and create a dance, which reflected my experience. Finding “qualitative clarity” and “personal inroads” were insights Fluty gave me to help structure my future movement explorations and choreography development (personal communication, April 5, 2011). Developing choreography as a methodological approach was significant to my experience and personal relationship with Mobile state, and would lead to a more full answer to my research questions as the process continued.

Movement Exploration and Choreography Development

Within the next 4 weeks, my movement progressed from short phrases into developed motifs, which will be discussed further as part of the process. Much like the previous coaching session, I explored fluctuating within Mobile state; repeating the same pattern, but in a

continuous flow versus movement, reflection, and a break for discussion. During this period of creativity, my journal continued to reflect my feelings, thoughts, and movement experiences within each individual session. I was upset and impatient with working alone and struggled with developing ideas from the movement explorations. This energy expressed itself in my explorations of full-fighting qualities, Accelerating and Binding, and embodied my anger, agitation, and intense anxiety in the process. As I would transition myself into Accelerating and Freeing, I could feel the tension begin to let go; yet there was still an experience of chaos and the outward-ness of Freeing created a feeling of giving away. As I moved in this experience, I began to recognize a feeling similar to a “compassionate doing for others” (personal communication, April 12, 2011). And in the transition to Decelerating and Freeing, I often found myself wanting to go passive/latent versus remain in the fluctuation of Time. It took conscious effort to take time to experience the transition from very forward, “future thoughts” to present-moment and “reflection of experience” (personal communication, April 18, 2011). I was able to recognize this familiar pattern: ease in accessing fighting qualities, but exhausting quickly from the intensity of exertion. Understanding my response to fighting qualities and giving myself permission to recuperate, and fluctuate more fully into indulging qualities, enabled me to break out of the pattern and find a new pattern of patient transition that felt safe and accessible.

After the first individual movement session, I decided to offer myself the opportunity to explore Mobile combinations in various orders of the fluctuations. I discovered Accelerating and Binding most available to begin moving. And although Decelerating happened on occasion, reducing intensity by accessing Freeing was easiest. While Accelerating and Freeing, the transition to combined and complete indulgence (Decelerating and Freeing) happened naturally. And my last transition, to Deceleration and Binding occurred with ease. This happened to also be

the pattern that occurred naturally in the prior movement coaching. Using the imagery and/or themes I had identified with my coach, namely: twisting, wind, water, and an internal, reflection of self, I was able to find new emotions and build upon my previous experience.

Sessions that followed allowed me to explore this pattern and delve deeper into my experience and observations. On a body level, my core became more engaged in the whole-body movement. I explored a sweeping open versus a bringing-in to self, in order to better understand the activation through my core. A shift from inward to outward energy was prominent in my experience, as it allowed for a letting-go and for core activation. By focusing on the experience of core and breath support, I noticed Time actually became even easier to fluctuate. Decelerating, as fluctuating from Accelerating, became more gradual with the slowing of my breath, while thoughts simultaneously slowed and became more reflective and observant. Decelerating and Freeing, a combination that brings me a feeling of relaxation/calm with the characteristic of extroversion, also brought awareness to the fluidity within my spine and pelvis. Within Decelerating and Binding, however, I was aware of my lower body engagement and the slight use of Weight, which I noticed activate near my furthest Binding point.

These sessions also provided for deeper reflection on the sensory, thought, and feeling based experiences within each combination specifically. Full-fighting qualities (Accelerating and Binding) continued to be an overwhelmingly intense experience, however, it did not feel unobtainable or unfamiliar. A sense of confusion, frustration, anger, and dizziness/disorientation formed my feeling of being overwhelmed. This, in addition to an inward, introverted, focus was present while exploring Accelerating and Binding. "Chaos" became a primary word used to describe this experience, as well as disorganization, anxiety/stress (in the form of fear and anger simultaneously), and over-stimulation (by outside situations, sensory stimulus, and emotional

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responses) (personal communication, April 28, 2011). A strong sense of manic behavior and building-up of negative, angry energy was also experienced. I noted my personal limit of Quickness and/or Acceleration and permitted the fluctuation to Deceleration or Freeing as needed. Typically, it was most authentic to fluctuate to Freeing and this became the choreographed fluctuation over time. In this heightened Quick and Bound, I felt ahead of myself and lacked reflection of the current experience, besides “over-stimulated”. This “future thinking” created difficulty in recalling the exact movement choices I had made, because my thoughts raced ahead of my movements themselves; I was “thinking about the next movement, before I finished the current one” (personal communication, April 20, 2011).

As I transitioned my movement to Freeing and Accelerating, my energy shifted outward and I felt moved, as if by external energy. My initial imagery of the wind continued to be present over-time. I noted a sense of opening and confidence, a lack of limitations or boundaries, and extroversion throughout this stage. These sensations allowed me to feel less inhibited and move with greater ease, especially in a full-bodied and integrated way. Although still very futuristic and ahead of myself, I tended to have some awareness of the environment, which may indicate some sort of bias toward Space coming in, but more-so reflected my extroversion. The feelings of outward flowing energy and extroversion continued into Decelerating and Freeing. -My journal reflects, Freeing is about “you, not me” and “sharing of myself” with others, as I improvise within Mobile state (personal communication, April 20, 2011).

Within the development of my fully indulgent qualities (Decelerating and Freeing), it was most difficult to let go without becoming passive. An acknowledged tendency I embody, in response to exhaustion or intense, fighting effort qualities, is to give into passivity and not engage in active recuperation/recovery through fluctuations or modulations of akin states.

However, building awareness of graduality within this combination became the focus and support for expanding the possibility to avoid passivity. I note, even further along in the explorations, that it was “hard to find the ‘-ing’ and use fluctuations” on a gradual continuum (personal communication, April 28, 2011), but this became easier, both physically and mentally, with continued exploration. As graduality became easier, I noticed the very intimate, personal, and feminine elements of my experience. Decelerating and Freeing seemed to be a place where I could be extroverted and connect with others in relationship. The present-moment and reflective opportunity permitted me to not only take-in from the environment, but also be conscious of my own feelings of peace and tranquility. Within Decelerating and Freeing, feelings of sensuality and clarity were also present at various points in time.

My experience of Decelerating and Binding continued to be cautious, inward, and about myself for the remainder of my explorations, however I began to notice a very reflective and pensive tension build as Binding increased. This thoughtfulness was very introverted, focusing on my experiences of self and reflected my inner critic. This critic, now identified more clearly, serves to deliberate stimulus, but also isolates myself from the external world. Sadness and loneliness were also noticed in my explorations of this quality combination. Less vulnerable than that of Decelerating and Freeing, this was a place where I could process emotions and dialogue with myself about life, current situations, and participate in personal decision-making. The clarity of present moment and reflection allowed for a very self-aware experience, which was helpful in the creative dance-making process.

The identified movements gave context to the choreography and informed theme/motif development, as fragments or the underlying tone remained present. As my motifs of: internalized anger/frustration, extroverted doing, relaxed/calm extroversion, and the introverted

self-reflection became more solidified, patterned transition movements between each combination developed. The creation of the choreography became part of movement exploration in an authentic and natural way, becoming one-in-the-same. Not only was the use of each Mobile state fluctuation active within the developing dance, but also an integration of my personal response added depth.

The fluctuation pattern I chose was that of my previous sessions, however I found it necessary to *retrograde* (or reverse) through this order as well. During my individual studio time on April 28, 2011, I recognized how retrograde permitted me to return to the most familiar combination of Mobile state, Accelerating and Binding, and would also display fullness in the completed dance. Going through the retrograding process offered me another layer of reflective consciousness (particularly in the Accelerating combinations) and provided me with the opportunity to re-evaluate the emotions experienced. Overall the dance I created took the form of structured improvisation, as I found set and placed movements restricted my ability to embody the effort qualities, emotions/feelings, and internal experience that occurred within each Mobile state fluctuation. A floor pattern was determined in order to display the Space-less quality of Mobile state, while supporting various stage facing, performance cues, and certain patterned transitions within my fluctuations.

In assessing the dance, I found my movement to be quite complex and emotional. I sought to add a more pedestrian portion to the choreography for potential viewers as an introduction to the concepts. The addition of walking complemented and merged with the main body of choreography well and also assisted in providing closure in the dance. Pedestrian walking created a new introduction, offering the audience another opportunity to observe fluctuations within Mobile state. In the end, I didn't want to leave in a heightened, chaotic, and

angry state of mind, so I chose to really let-go of the experience by allowing my arms to fall at my sides and let my internal preference for effort recuperation come through. With each execution of the dance this changed slightly, however, it typically appeared as an introduction of Space (primarily Directing), Decelerating, and Freeing, or Vision Drive.

Appendix B has been established to summarize the Mobile state fluctuations addressed in my dance and describe general details of aesthetic choices. Performance facings for different quality combinations of Mobile state were set intentionally to reflect not only my mood and response, but also to create clarity and differentiation between each. For example, when walking with Decelerating Time, it was backward to indicate reflection and the past, whereas Accelerating walking was forward, to display the future and moving ahead/forward. In addition, a “randomized” floor pattern was established to give the experience of Spaceless-ness, since Mobile state only relates to Flow and Time. Lastly, the appendix addresses my notes on transitioning movements that facilitated my fluctuations within Mobile state.

Rehearsal and Performance Coaching

Two final meetings with my movement coach were scheduled upon completing my dance. These sessions were intended to provide feedback and suggestions for content enhancement, clarity in the choreography, and validation of the messages being delivered by my movement choices. During the first rehearsal, Fluty remarked, “graduality, as a process, can take more time” (personal communication, May 3, 2011); allowing myself more time to explore the progression toward each polarity will bring clarity for the audience. Fluty also encouraged me to notice internal and somatic cues indicating a need to transition to another Mobile state combination, giving myself permission to explore each as fully as possible in that moment and acting as my own internal witness. Similarly, she also encouraged me to become aware of the

changes that happened, where there is comfort versus discomfort and to let go of intellectual thought as the body has knowledge. Overall, Fluty offered optimistic, encouraging words for my upcoming performance, stating that my representation of each Mobile state combination was presented with clarity and intention.

In processing her feedback, I made these final observations of my experience and prepared for the upcoming performance. Graduality, although necessary to display the transitions and fluctuations, can take a significant amount of time and can be exhausting in its own way. This feeling of exhaustion comes from the nuances within the continuum and the ongoing shifts that are happening over-time. They “consume energy, thought, and take an emotional toll,” depending on which fluctuation I am embodying (personal communication, May 4, 2011). This draining occurred most particularly from Accelerating and Binding toward Accelerating and Freeing, however, was less present in the fluctuation toward and within Decelerating Time. Indulging in time offered recuperation for my mind and body. In addition, finding Freeing from the top of my spine and out the crown of my head was the most influential in my experience of the continuum of Freeing. By exploring this in the entrance walking and again within the choreography, I was able to find more indulging, letting-go, and extroverted energy, even in my pelvis, which had remained a “place of stuck-ness” (personal communication, May 4, 2011).

One last meeting with Fluty occurred, in order to provide the final feedback and reflection on the process of the creative process prior to my performance. During this session, the prior feedback was addressed in the dance and additional dialogue occurred. After performing the dance twice for my movement coach, the conversation focused on my experiences through the process and self-awareness/knowledge facilitated within the entire artistic inquiry process. Challenges with experiencing the extreme ends of indulging combinations in Mobile state and

the transition between Decelerating and Freeing and Decelerating and Binding were identified. Pushing myself to continue to explore graduality and recognize my maximum capacity for an extreme of an effort quality, particularly the indulging polar ends, could offer me further expansion and experience of movement within them. Fluty encouraged me to allow my spine to experience these combinations, in order to facilitate more full and gradual experience in the transition. I was also challenged to explore smaller, more intricate movements within Accelerating and Binding, which may provide me with greater understanding of the nuances within the continuum of these fighting qualities. The thought being “smaller movement may allow for more full-body exploration” (Kristina Fluty, personal communication, May 7, 2011). The pelvis was also noted to have continued Binding, even in the Freeing combinations. Allowing my tail and pelvis to release, Fluty mentioned, may provide for more full recuperation into Freeing.

An individual rehearsal on May 12, 2011 was the final preparation for my performance the following day. Executing my dance only one time, I felt overwhelmed by the energy it took to perform the movement with the dynamism of changing effort. For me overwhelming is a feeling of over-stimulation, or heightened anxiety due to multiple emotions and external stimuli. Therefore, a being over-stimulated took the form of nervousness, pensiveness, discouragement, and complete exhaustion. However, my journal reflects, my “ability to live in each combination and move my experience continues to grow as I rehearse” (Sara Van Koningsveld, personal communication, May 12, 2011). A releasing of some Binding in my pelvis was observed, which encouraged further Freeing throughout the rehearsal and even relaxation of my neck tension. Decelerating was the biggest challenge of this rehearsal, as I recognized my nervousness was beginning to build up. My rehearsal ended by journaling, as had all the others, but I reflected on

this being the culmination of a lengthy process into an artistic application of Laban's theory on movement and personality.

Reflecting on my explorations and creative process leading up to my performance, I became insightful about particular patterns of my personality in regards to Mobile state. These patterns are formed through my body knowledge, body prejudice, and inner attitude, as integrated and externalized thoughts, emotions, and response to the world around me.

Accelerating and Binding is indicative of my more aggressive and heightened emotional self; it serves as a defensive and protective feature, with elements of chaos, control, and introversion.

Accelerating and Freeing is my doing persona, extroverted and always moving, but never really connecting to others in an intimate way. Decelerating and Freeing is my calmed, relational, extroverted characteristic(s) and was the most vulnerable of the Mobile state combinations.

Being open to others and in a place of reflection, this indulgent place is also the least familiar and difficult for me to fully access in movement and interpersonally. Decelerating and Binding embodies my decision making process and the contemplative, introverted part of my personality.

This combinations also access some of the deeply experienced emotions of sadness and isolation, which are protected by self-imposed control. Overall, the experience of moving through Mobile state and the creation of an artistic inquiry dance, allowed me to reflect on personality

characteristics I already knew of, but gave them a more full mind/body integrated context.

Through this opportunity I have a better understanding of how movement influences my emotions, and visa versa, and also have the ability to apply this new body knowledge to my use of humane effort, kinesthetic awareness, and relationship building personally and professionally.

Applying the concepts of effort and personality to the practice of DMT is something I looked forward to, as I completed this final, performance stage of my artistic inquiry.

Performance/Presentation

Friday, May 13, 2011 was Manifest Urban Arts Festival at Columbia College Chicago, the event during which I performed my explorations for an audience. My nerves and anxiety were high, using meditation and breathing exercises, such as those recommended previously by Fluty, were used to help calm myself. I was the first to perform during the Dance/Movement Therapy and Counseling Department showcase entitled “What Lies Between?”

Still challenged by my nervousness and performance anxiety, I used breath and signals to guide me through the performance. Encouraging myself to maintain steady breathing, even in fighting qualities, I remained engaged, focused, and very aware of the choices I was making in movement. Reflecting on the experience, the walking introduction provided a calming effect, reducing my nerves; it was simple and pedestrian. As I executed the dance, I noted graduality in my Decelerating, struggling more with having a continual growth of Accelerating and/or Binding. This was a shift from the beginning of the artistic inquiry process, however, as I was able to have significant graduality in at least one fluctuating quality versus finding the extremes easily. Overall, I reflected that I did allow myself to explore each segment of the dance to its fullest allowing clarity of shifts for the viewers. Being in front of the audience, I wanted to take more time to show the process of fluctuation in each Mobile state formation. Upon completing my dance, I felt exhausted, relieved, and accomplished. Answering questions of the audience supported my creative exploration process and began the integration of how this artistic inquiry answers my research questions.

Discussion

Research questions addressed in this thesis examined the theory of relationship between effort and personality, according to the writings of Rudolf Laban and William Carpenter. With much of this information formerly unpublished, it was imperative to first explore their writings in the Laban Archive within National Resource Centre for Dance at the University of Surrey, in Guildford, United Kingdom. Using artistic inquiry as an application method and creative dance development as the process within, I was able to explore the theory further to answer the questions posed in this study. In addition, my research intended to substantiate Laban's theory that effort patterns are significant to the unique characteristics and internal processes of personality in individuals. In doing so, this artistic inquiry not only grounds a theory that is instrumental to dance/movement therapy (DMT), but also enlightened my movement experience on a personal and professional level.

The Literature Review chapter of this document addresses the questions I posed first, regarding theory comprehension: How did Laban describe the correlation between states and personality and what is the significance of Mobile state as it pertains to expressive personality? After spending 5 days in the Laban Archive collecting data from writings, graphs, and correspondence, I was able to compile notes on the topic and synthesize the information into this document. It is important to note Carpenter's significant contributions to these writings and his additions to the previous research done by Laban, prior to his unexpected death in 1954. Although this thesis focused primarily on Mobile state, there was much additional information on other related and/or similar states, drives, and individual effort elements not included in this document, which could lead to additional research.

The integration of various concepts was required to have a more full understanding of effort/state expression and personality. Laban Movement Analysis (LMA) is a tool utilized to observe, assess, and ultimately understand the meaning of movement (Adrian, 2008; Moore, 2009) and can be applied in the profession of DMT. Effort Analysis as a component of LMA is used to assess the descriptive, expressive nature of effort. The combination of two effort qualities is known as a state; Time and Flow in combination is known as Mobile state (Laban, 1988). According to Carpenter (n.d. b), Mobile state is the “adaptive” state, relating to the questions of “when and why?” (Mobile state table). Characterized by a “variance of conscious and sub-conscious feeling,” Mobile state can be experienced as suddenness (Quick, Accelerating) or developing/growing (Sustained, Decelerating), in combination with altruism/sympathy (Freeing) or self-assertion/egocentrism (Binding) (Laban & Carpenter, 1953, chart 1; Lamb, 1965).

With an understanding of LMA, it was also important to clarify how personality relates to movement, particularly Mobile state. Humane effort, or the human ability to choose and have awareness of choice (Laban, 1988) seems to be the root of his implied definition. Much of the literature also discussed: body knowledge/body prejudice, conscious versus unconscious movement, and patterned movement repertoire as critical elements of characteristics within personality (Bergin, 2000; Frank, 2003; Moore & Yamamoto, 1988; North, 1975). Integrating these terms and their meanings, I have come to understand personality as the observable expression of the inner experience, which is comprised of our current body knowledge, body prejudice, rudimentary: thoughts, feelings, and sensations, and an individual ability to access various effort choices utilizing humane effort.

Literature goes on to describe how effort, in the form of state combinations, is representative of our inner attitude observed as shadow moves (Carpenter, 1953, October 21;

Laban, n.d. b). An expression of the unconscious, shadow moves are seen within our continually used movement patterns (Carpenter, [ca. 1953a]). The meaning of shadow moves, as I have come to understand and apply, is assessed in the subtle, underlying habits or patterns embodied by the mover (Carpenter [ca. 1953c]). Movement patterns can be observed and assessed using LMA and effort analysis and are identified as the outward expression of personality (Carpenter, n.d. b; Laban, n.d. a; Leonard, n.d.; North, 1975). Our body knowledge and body prejudice influence and are influenced by the underlying character that is expressed by these patterns. However, humane effort and choice may create an exaggeration or inhibition of the true emotional expression (Leonard, n.d., p. 41). Distortion, however, cannot mask the underlying message of shadow moves (Carpenter, 1953, response letter).

As an individual is provided the opportunity to expand their body knowledge and movement repertoire, greater harmony and balance is created. “The well-balanced person makes an all around, well balanced use of the various movement qualities creating harmonious patterns” (Carpenter, n.d. b, p. 9; Leonard, n.d., p. 15). Therefore, by exploring Mobile state, through artistic inquiry, and expanding my awareness and experience of the fluctuations within, I have given myself the opportunity to create more balance in my movement repertoire. Creating a dance expanded my ability for humane effort/choices, further reduces my body prejudice, and provides new body knowledge to be applied in relationship to others, particularly in DMT.

By applying artistic inquiry to Laban and Carpenter’s concepts of effort and personality, I was able to explore Mobile state, while bringing consciousness to some of my formerly unconscious thoughts (specifically correlated to imagery of water and wind, kinesthetic/sensory experiences, and presence of patterns in my everyday life) and emotions/feelings (such as: anger, anxiety, sadness, relaxation/calmness) over the course of this study. Bringing consciousness to

the movement process enhanced my ability to identify movement patterns and push myself to explore and expand them more fully. The use of improvisational movement and creation of choreography facilitated the application of theory and answered the overarching question of this research: What is the relationship between the use of effort states and personality? Laban (n.d. b) stated “the inner event or experience is produced by the intimate fusion” of motion factors (p. 33) and continues on to say:

It has to be kept in mind that certain movement combinations and especially those in shadow moves are creative and not representative. The observer must then be aware that his is present at the creation of inner attitudes, modes, and moods. (p. 35)

The dance I created during this process was that of my own explorations of Mobile state, responses to moving within the effort combination, and the creativity that sourced from the experience. It was mentally and emotionally challenging to journal and describe the details of the sensations, feelings, and thoughts, as I found words not only limited at times, but not descriptive enough to encompass the vast array of mind/body experiences I encountered. In addition, there were physical and mental challenges in exploring movement patterns that were unconscious and learning to transition them into consciousness with graduality.

Identified and articulated experiences clearly displayed a pattern within the movement and provided insight into my inner attitude, as expressed in observed shadow moves and personal characteristics around the use of Time and Flow. As I moved through the four combinations of Mobile state and fluctuated within them, I became aware of the shadow movement and unconscious presence of Flow in my expressive movement. As Laban described time and again, Flow is the underlying motion factor of all expressive movement (Laban, 1988; Laban & Lawrence, 1974; Moore, 2009). What made Mobile state so expressive was the

emotional fullness I experienced in each combination. From anger and frustration, to calmness and peace; sadness, loneliness, self-criticism, vulnerability, and complete emotional over-stimulation were also present in variations of Mobile state. From the artistic inquiry process, I can assess my shadow moves as those patterns of brief, almost unperceivable gestures indicating my inner emotional response to another person, situation, or the environment I am in.

Integrating my experiences and responses to moving within Mobile state permitted an opportunity for me to integrate the concepts presented in the literature. I not only observed, but also experienced what Laban and Carpenter meant when describing the personality characteristics of each Mobile state combination. First, as an artistic inquiry, it should be considered this research is subjective to the researcher's (my) experience and interpretation of the qualitative data presented during the improvisation, LMA and Effort Analysis, motif expansion, and choreographic creation processes, all of which is synthesized below. This limits this discussion to one perspective, with descriptive, non-numerical data, results, and conclusions. However, the use of a movement coach for LMA of the initial improvisations, facilitation of further exploration, and observation and evaluation of final dance choreography provides validity of the researchers' intentions and interpretations of the various layers of data.

Qualitative data gathered from journaling throughout the artistic inquiry process displayed enhanced awareness of Mobile state within my own movement patterns. Assessing individual Motion Factors, I was able to decipher the shadings of body knowledge and body prejudices. One of the biggest observations I made was during the initial review of the videos, as stated in the results; I became bored of watching my own movement patterns. This prejudice toward repetition indicated a need to diversify, not only for the observer, but also for myself as a mover. The primary pattern I had observed was a Binding or rigidity in my torso and neck. The

lack of flexibility, fluidity, or Freeing flow was disturbing and the lack of fluctuation (“stuckness”) in Bound did not create anything interest or engage me as an observer of myself. If anything, my main feedback to myself was to learn, embody, and attempt to find that fluctuation towards and into Freeing Flow and to give myself new flexibility in my movement repertoire.

Challenging myself to continue the study and explore the qualities of Mobile state further did provide for expansion of my movement repertoire, while promoting the diminished experience of boredom with my own movement patterns. As I began the process of isolating these qualities and the use of Mobile state in my own movement, I was able to identify the protection and security Binding offered me. Fluctuating my Flow, I struggled with finding graduality from Binding toward Freeing and the extreme/maximum endpoint my continuum. Through use of the tasks my movement coach, Kristina Fluty, MA, R-DMT, GL-CMA, provided me, I progressively found how breath, the spine (from head to tail), and core initiated movement supported my access of the continuum from Binding to Freeing and back.

Noticing specific reactions to Time, I was able to draw connections to the literature. As I began exploring Mobile state fluctuations using Accelerating, my thoughts became rapid, future-oriented, and I began to feel frustrated and overwhelmed, as experienced by over-stimulation from sensory input, multiple emotions (anger, anxiety, mania, confusion, etc.). This aligns with assumptions of Laban and Carpenter (?, [ca. 1953a]) that Accelerating time orients one to the future, My experience of reflection in Decelerating; reflecting a present-moment experience in the transition through positive latency to indulgence, which is a reflection of the past and contains knowingness. However, I found great difficulty Decelerating with graduality, which reveals my personal preference for forward/future thought. Moving within Accelerating I was also able to notice my heightened and intense emotions (nervousness, anxiety, and anger in

particular), much like the literature addresses the suddenness of response (Laban and Carpenter?, [ca. 1953a]). These movement observations are indicative of my personality traits of suddenness or impulsivity in decision-making or physically and/or emotionally responding to situations or stimuli, however, I found the interaction between fluctuations of Time and Flow more telling of personality characteristics within Mobile state. Within Flow, I experienced a giving of energy in Freeing Flow, an outward-ness or extroversion, whereas Binding Flow became about my controlled environment, myself, and introversion, much like Laban and Carpenter (? [ca. 1953a]; Carpenter, n.d. c) assessed the fluctuations of fluidity and rigidity. Specifically, Freeing was experienced as vulnerable, relational, and adaptive to the environment, whereas Binding was more a rigid, protective, and internalized experience. Again, it was easier and more comfortable to explore the fighting quality of Binding and more difficult to experience graduality in Freeing.

Combined Mobile state observations brought new awareness to my own personality, relating to the qualities displayed in movement. Within Accelerating and Binding, I experienced what I called “organized chaos” (personal communication, May 2, 2011) within a myriad of emotions, as listed previously. This chaotic place was noticed as a familiar response to external stimuli and my personality to try to control, organize, and maintain myself within an emotionally, physically, or mentally exhausting experience. Accelerating and Freeing is most clearly seen in my doing persona, the desire to accomplish tasks and help others. Both of these combinations, performed one after the other, created exhaustion and temporary burnout, as I often experience when I do not take time to recuperate. This is where Decelerating and Freeing came into my dance and offered the experience of my reflective, receptive, and interpersonal part of my identity. Upon completing the artistic inquiry process, I realize how valuable and underused this combination and persona are in my life. Lastly, Decelerating and Binding was observed to

represent the part of my personality I identify as self-critical, sad, isolating, and the most introverted. Through this process of personality identification it became clear why the indulging qualities of Mobile state were more difficult to experience, fluctuate, and describe.

As a GL-CMA and R-DMT, my movement coach, Kristina Fluty assisted me in the artistic inquiry process by not only providing validity to the research, but also offering constructive feedback on my use of LMA and effort principles, aligning expressive emotional and thought-based information with representative movement, and providing and facilitating exercises to further expand my embodiment of my reflections on Mobile state. This relationship, although not therapy, is similar to the therapeutic process of many clients, as it was supportive and created change for me, as the mover. My personal struggle with identifying and exploring the indulging qualities within Mobile state became apparent in the lack of graduality I was able to display and my exasperation, experienced as the feelings of frustration, irritation, and mild anger, in trying to explore them more fully. Receiving feedback from Fluty on this matter was supportive and helpful, as I moved forward in the study. Fluty pointed out this limitation in my movement repertoire and provided not only feedback, but also exercises to supplement my explorations. These small tasks included investigations with breath, spine mobility, and core initiation of movement. Feedback from my movement coach provided additional confirmation of my outer expression of inner experience. Related to the idea of mind/body connection, my external expression of Mobile state displayed the thoughts, mood/emotions, and sensations of my inner attitude toward each effort quality combination therein.

Reflecting on my experiences with the four primary combinations of Mobile state presented the most interesting observations in regards to Laban and Carpenter's theory. Exploring the indulgent qualities of Mobile state (Decelerating and Freeing), for example, was

experienced as fluid and reflective, flowing with the stream/water, calm, and forgiving, which is both different and similar to Laban and Carpenter's (1953) description: "developing feeling of sympathy" (chart #1). Likewise, in Decelerating and Binding I expressed very self-serving feelings of reflection and pensiveness, where as Laban and Carpenter identified this combination as "growing feeling of self-assertion" (chart #1). The "sudden reaction against an egocentric feeling" identified for Accelerating and Binding (Laban and Carpenter, chart #1) correlates to the feelings of frustration, chaos, and disorientation experienced in my self-doubt and critic. Lastly, an experience of "sudden inspiration for an altruistic feeling" as Accelerating and Freeing directly connected to my experience of wanting to give and serve others, the outward and guided energy that seemed wind-like, pushing me out into the world of relating. From these movement explorations and experiences, along with feedback from Fluty, a dance was created that I felt best represented my personality within Mobile state.

Performing the choreography I created added an additional layer to my application of Mobile state. Although the results of this thesis are not based solely on the performance, it is interesting for me to reflect on the significance sharing the dance with others had. The execution of my expressive dance brought about vulnerability in me, displaying movement with new awareness and consciousness. Sharing my experience and reflections on Mobile state meant showing the continuum of my internal process, both strengths and weaknesses. However, dancing for an audience also was empowering. I found myself able to use my body to engage the audience in the transitions, graduality, and fluctuations of my experience and both have control and let-go of myself in the moment. The movement itself, a structured improvisation of-sorts, had already begun to form a new pattern in my expanded movement repertoire, so constant thought or analysis was not necessary. Noticing my transitions from one phrase to another

became a process of self-reflection and observation, without judgment. Overall, the performance experience became a space to show myself, as fully as possible, within my experience of the combinations of Time and Flow.

Through this thesis process, I have come to recognize the significance of self-expression and the vulnerability it presents. A heightened kinesthetic sense serves me in the observation and assessment of movement, however, the control (Binding) and limitations I place on some emotions (i.e. –anger, frustration, sadness, loneliness, etc.) does not allow for the vulnerability of their expression(s). Becoming a dance/movement therapist and going through this research process, I have learned that openness and flexibility in expressing emotions is necessary to the relationship process. Specifically, the experience of Decelerating and Freeing displayed how vulnerability does not necessary have to include fear, but it does provide for more present-moment, non-judgmental intimacy. By learning the process of letting go, in the fluctuation from Binding to Freeing, in particular, I have expanded my movement repertoire and, therefore, have become less self-critical. This new tolerance is due to letting go of past preconceptions.

As I transition into a career as a dance/movement therapist, this increased body knowledge and shift in body prejudice, through enhanced movement repertoire, provides for more effective non-verbal communication with clients and supports a greater variety of body-based interventions to choose from. Having an increased “vocabulary” of movement and choice, in the form of humane effort, allow me to experience more graduality and fluctuation from fighting to indulging qualities within Mobile state. This study provided me with the ability to notice when and how combinations of Time and Flow are effective for myself and in relationship to others. I have been able experience how Decelerating truly allows for reflection and even present-moment experience; and how the continuum of Freeing and Binding is a range of giving

and taking. These skills reinforce my ability to meet the client in the moment, since my heightened self-knowledge as a facilitator allows for greater flexibility (Bartenieff & Lewis, 2002; Meekums, 2007). As I begin a career in DMT, I believe I can access a more full and balance range of movement with greater awareness of the choices I am making. With much learned in this matter, I feel more enabled as a leader and facilitator. However, this study has also raised questions that could lead to future research on the subject of effort and personality.

During a discussion regarding the relationship of effort quality and personality, Susan Imus (personal communication, February 25, 2011) expressed her observed experience of fight-or-flight or stress response within Mobile state and particularly the motion factor of Flow. Within her practice as a dance/movement therapist and examination of movement theory, Imus has come to understand “the change in Time and change in Flow can influence stress response and relaxation response” in individuals (personal communication, February 25, 2011). Stress, as defined by Hans Selye (1984), is “essentially the rate of wear and tear in the body.” (p. 1). Selye (1984) continues on to state stress response is “the nonspecific response of the body to any demand” –with change in “manifestations of the body’s adaptive reactions” indicating stress (p.1). The freeze response, as paraphrased by Turry (2002), is “the result of one’s own fear, causing a behavior that blocks off a response which appears to shut-down or freeze” (p. 48), from van der Kolk & van der Hart (1989). Stress response to fear is often met “with the instinct to run, to escape;” or flight, “and anger or aggressive feeling, with the instinct to attack” or fight (Cannon, 1967, p. 227). Imus draws the correlation of flight prospectively displaying Freeing and Accelerating qualities, whereas fight would more likely embody Binding of Flow and Decelerating in Time (personal communication, February 25, 2011). This leads me to the follow questions for future research on these personality-based experiences within Mobile state: How do

we experience fight-or-flight response in effort movement? Is the stress response primarily observed in Mobile state? And/or how does this vary depending on individual movement patterns?

Considering the concepts of effort and personality, future research on the topic may find value in client or subject based research. Examining the movement patterns of various participant groups may provide for expanded understanding and application of the theory discussed within this study. A question of “how do clients portray personality in effort states?” may lead to greater synthesis of the theory in dance/movement therapy practice. In addition, there may be value in exploring the difference in effort and personality patterns between normal functioning neurotic participants versus mentally ill. A question of the influence mental illness has on personality expression is one to consider. My interest in the application of this theory to dance/movement therapy professionals and their work sparks my interest in understanding the embodiment of other states, beyond Mobile state. For example, how is Stable/Remote/Awake (etc.) experienced in movement? In addition, self-application of additional effort states could bring about further personal and professional integration and growth.

Given Laban and Carpenter’s [ca. 1953] assumptions on inner participations and correlations to Jungian personality types, additional research similar to that of Bergin (2000) could establish stronger generalizations regarding personality characteristics, than those discussed within this thesis. It is also important to consider cultural context in future research (Davis, 1975), as my ethnic background and European/Western upbringing could be seen as similar to those of Laban, a man who developed the theory of effort and personality largely while residing in London, UK (Hodgson, 2001; Moore, 2009). Furthermore, interesting research questions could develop from an examination of Laban’s theories in comparison to other

movement assessment and personality theories being utilized in psychology and therapeutic settings. To propose a questions such as: How does Laban's theory of effort and personality compare/contrast Reich's theory of movement observation and personality? And how are these theories experienced in the body, as a therapist and/or client? may develop interest in integration and expansion of approaches useful to the somatic therapy professions, including dance/movement therapy.

“Continued expansion of a practicing dance/movement therapist's movement repertoire through knowledge of LMA...can have an important role in leading that therapist toward greater access to body-based connections within themselves, and therefore with their clients” (Harris, 2009, p. 52). Through exploring theoretical concepts and engaging my own humane effort, this research aimed to embody the theory Laban stated 50 years ago; effort states are representative of personality, as seen in movement patterns of an individual. In turn, I gained insight and awareness beyond measure, applicable to both personal and professional aspects of my life.

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Appendix A: Key Terms

Accelerating Time

(Also known as: Quick or Sudden) Accelerating Time is the fighting effort quality of Time; according to Laban (1988), it “consists of quick speed and of a movement sensation, of a short span of time, or a feel of momentariness” (p. 73). In another writing, Laban (n.d. b) states, Accelerating Time is “an intuitive urge in the future” (Glossary).

Body Knowledge

Moore and Yamamoto (1988) define body knowledge as how we organize and perceive the world beyond words, “based upon generalizations drawn from our own embodied experiences” (p. 88).

Body Prejudice

Like body knowledge, body prejudice “originates from our capacity to abstract and generalize on the basis of our own movement experiences”, however it is body prejudice that associates “a positive or a negative meaning” with particular movement events over time (Moore & Yamamoto, 1988, p. 89).

Bound Flow

(Also known as: Binding or Hampered Flow) The fighting effort quality of Flow, according to Laban (1988) “consists of the readiness to stop normal flux” and “the movement sensation of pausing” (p. 76). In other literature, Bound Flow is described as the streaming-in of energy (Laban, 1988; Moore, 2009).

Decelerating Time

(Also known as: Slow or Sustained) Laban (1988) defines the indulging effort quality of Time as consisting “of slow speed and of a movement sensation of a long span of time, or a feel of endlessness” (p. 73). In other writing, Carpenter (n.d. b) states, Decelerating Time is “an intuitive clinging to the past” (Glossary).

Effort

(Also known as: Eukinetics) Effort is the “visibly expressed” rhythms of the body in motion (Laban & Lawrence, 1974, p. 2). Moore adds that effort is voluntary movement and an observable performance sourced from an inner intent (Moore, 2009). In other literature, Laban (1988) states that effort is visible and audible, creating the opportunity to influence our imagination and cognitive ability to choose. Moore & Yamamoto (1988) affirm effort is “rich and differentiated dynamic qualities with which movement may be performed.” (p. 196).

Effort Analysis

Effort Analysis is LMA performed using “special terminology by which to describe the non-measurable aspect of nature” (Laban, 1953b, p. 318). This definition is expanded by Davis (1975) stating, effort analysis “describes how a movement is performed in terms of combinations and sequences of effort qualities...in terms of the ‘effort flow’ characteristics” (p. 33).

Effort Qualities

(Also known as: Effort Elements; see also: *Polarities*) Effort qualities opposing polarities existing within motion factors, which are visible in rhythm/patterns of bodily motion and are

conditioned and adapted through necessity (Laban & Lawrence, 1974). A continuum exists within each motion factor and between effort qualities (Bergin, 2000; Laban, 1988; Levy & Duke, 2003; Moore, 2005, 2009; Newlove & Dalby, 2004; North, 1975; Schmitt, 1994).

Fight-or-Flight

(Also known as: Stress Response) Cannon (1967) infers reaction “with the instinct to run, to escape” is flight, “and anger or aggressive feeling, with the instinct to attack” is fight (Cannon, 1967, p. 227). Stress response occurs as “the reaction or the response of the individual to a given stimulus...or to a group of stimuli” (Cannon, 1967, p. 246).

Flow

Carpenter (n.d. b) defines flow as the “cyclic Motion Factor which expresses the Mental Factor of Feeling and the inner participation of Adapting and Relating. The feeling of viscosity of Movement subdivided into the Elements of Free and Bound” (Glossary). Other literature states, Flow is the underlying factor of all movement expression (Laban, 1988; Moore, 2009). Flow, with an “inward and outward streaming” of energy, “establishes relationship and communication” (Laban, 1988, p. 75).

Fluctuation

Fluctuations are shifts between combinations of effort qualities of a state. A shared effort quality serves to create the transitioning element of this change (Moore, 2009). For example, within Mobile state a fluctuation occurs between Decelerating and Binding toward Decelerating and Freeing, with a shared effort quality of Decelerating.

Free Flow (also known as: Freeing)

Free Flow is the indulging quality of Flow; which, according to Laban (1988), “consists of released flux and of the movement sensation of fluid” (p. 76). In other writings, Free Flow is said to be a streaming out of energy (Laban, 1988; Moore, 2009).

Freeze Response

The freeze response, as a third element of stress response, is “the result of one’s own fear, causing a behavior that blocks off a response which appears to shut-down or freeze” (Turry, 2002, p. 48).

Humane Effort

Laban (1988) identifies humane effort as the human ability to choose movement and provides for individual expression. Humane effort is what enables us to learn, grow, and change in movement, building awareness of the relationship between mind and body. “This freedom of choice is not always consciously or voluntarily exercised; it is often applied automatically without any contribution of conscious willing” (Laban, 1988, p. 20).

Inner Attitude

Inner attitude, according to Carpenter is the product of the unconscious mind and inner experience as displayed by Shadow Moves (Carpenter, 1953). It is “essentially a fusion of two Elements [or a state] and a description has to take into account not only each Element but also the interaction which they undergo as they fuse together” (Carpenter, 1953, p. 1, response letter).

Kinesthetic Sense

(Also known as: kinesthetic awareness) Jean Newlove (1993) describes kinesthetic sense as the process by which “information is relayed to the brain about the state of the body and its ongoing relationship with the outside world” (p. 63) This felt, sensory experience allows the brain/mind to assess a situation, take action, and “the resulting behavior is...movement language which can be interpreted by others” (Newlove, 1993, p. 63).

Laban Movement Analysis

(Abbreviation: LMA) Developed by Rudolf Laban, LMA is a “taxonomy of coherent and consistent descriptive movement language” used for observation and analysis of movement, which fosters “accurate execution of movement” and expanse of movement repertoire (Adrian, 2008; Imus, personal communication, February 25, 2011; Moore, 2009).

Motion Factors

Laban (1988) describes motion factors as the primary attitudes toward movement, as expressed by “inner impulse or motivation” (Maletic, 2005, p. 9). The four motion factors are: Weight, Space, Time, and Flow (Laban, 1988). Laban and Lawrence (1974), continue by stating, “it is the sense for the proportion between the degrees of thesis motion factors which determines the degree of the economy of effort used” (p. 11).

Personality

Personality is formed not only by “movement patterns which are conscious and voluntary but also those habits of movement which a person has developed in general or particular

circumstances” (North, 1975, p. 9). Personality is observed within these patterns, which are reflective of inner experience and displayed in movements large and small, and particularly shadow movements (Carpenter, n.d. b; Laban, n.d. b; North, 1975). “It is in the shades of the effort sequences that the personality reveals itself most decisively...A learnt expression is an acquired one, while the genuine one is more or less spontaneous...But personality will shine through all the disguises or habits of external necessity” (Laban, n.d. a, p. 66-67).

Polarities

(Also known as: Opposing Qualities; see also *Effort Qualities*) Polarities, according to Maletic (2005), are the human ability to accept or resist a motion factor in movement (Maletic, 2005). Within each motion factor humans can elicit “choices between either an accepting, yielding attitude, or resisting, fighting against attitude” within each Motion Factor (Maletic, 2005, p. 11).

Rudolf von Laban

Rudolf Laban (1879-1958) spent his early life as a visual artist and transitioned into movement observation, analysis, and notation during the early 1900s (Hodgson, 2001; Moore, 2009). This research focuses on Laban Movement Analysis, which he developed to articulate the qualitative and quantitative features of movement in humans (Adrian, 2008; Moore, 2009). In the 1950s, Laban began to explore the relationship between effort, movement patterns, and personality, in collaboration with William Carpenter (Hodgson, 2001; Moore, 2009; Schmitt, 1994).

Shadow Moves

(Also known as: Shadow Movements) Carpenter (n.d. b), in collaboration with Laban, defines shadow moves as “movements by any part of the body performed without conscious volition expressing Inner Attitudes and Externalised Drives” (Glossary). Shadow moves are expressed in combinations of two motion factors or states (Carpenter, 1953). Moore (2009) adds, they are “small, fleeting action[s]” within the body (p. 38).

State

(Also known as: transitional moments, incomplete [elemental] actions) A state is a combination of two Effort Qualities (Laban, 1974; Moore, 2009). States, as described by Carpenter (1953) express inner attitude, or sub-conscious mind, tend to appear between basic, functional and expressive action (drives) and are related to shadow moves (October 21, 1953 document).

Time

Carpenter (n.d. b), in collaboration with Laban, defined Time as the “rhythmic Motion Factor which expresses the Mental Factor of Intuiting and the inner participation of Deciding. The intuitive perception of the relation between the past and the future. Sub-divided into the Elements of Sustained and Quick” (Glossary).

William Carpenter

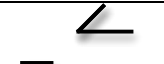
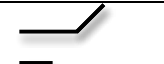

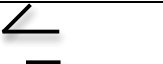
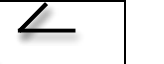
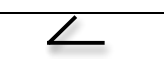


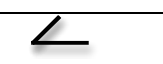
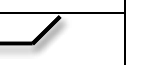
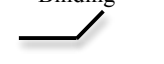
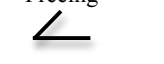
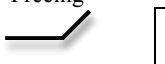
A observation/research and writing collaborator of Rudolf von Laban’s during the early 1950s. Carpenter was a former client at Withymead Psychiatric Hospital, who became educated in psychotherapy and psychology, and continued to assist with work at the hospital at which point

he met Laban. Provided Laban with personality psychology knowledge, to support the theory that effort is reflective of personality characteristics. Wrote the unpublished manuscripts of *Conflict and Harmony of Man and Woman* and *Movement Psychology* with Laban, prior to his death in 1954 (Hodgson, 2000; Preston-Dunlop, 1998).

Appendix B: Summary of Choreographed Dance

Effort Analysis Motifs

The dance created as the product of the artistic inquiry was developed using the four combinations of Mobile state as a foundation. Although the movement of the actual dance serves as an interpretation and reflection of the researcher’s experience, the following is shorthand, written representation of the choreographic intention. Using Laban Movement Analysis (LMA), specifically Effort Analysis, the following reflects the over-arching motifs within the dance.

<i>Walking – Introduction</i>	 Decelerating & Binding	 Decelerating & Freeing	 Accelerating & Freeing	 Accelerating & Binding	 Decelerating & Binding
<i>Body of Movement</i>	 Accelerating & Binding	 Accelerating & Freeing	 Decelerating & Freeing	 Decelerating & Binding	 Decelerating & Freeing
	 Accelerating & Freeing	 Accelerating & Binding	 Decelerating & Freeing	<i>Walking Exit – Recuperation</i> (Effort notation changes with each performance)	

Notable Elements of Choreography

Upon development of an Effort sequence, other key elements were implemented. The chosen transition movements, stage facings, and moderately established floor patterns are examples of intentional choices in the artistic inquiry of this research, despite the existing limitations. These decisions also supported consciousness within the movement, in order to best explore my personal response to each Mobile state combination.

Pre-determined transition movements were utilized to help me access graduality in the transitions between expressive phrases. The walking introduction consisted of a fluctuation of all four Mobile state combinations (as displayed in the table above). The transitions between each form were displayed by a change in facing and/or a change in mobilization direction. The walking entrance had specific facings in particular. Relating to Laban and Carpenter’s

assumptions that Accelerating is experienced as future and Decelerating as past, reflective in Time [ca. 1953a], I chose to use forward walking to represent Accelerating and backward walking to represent Decelerating.

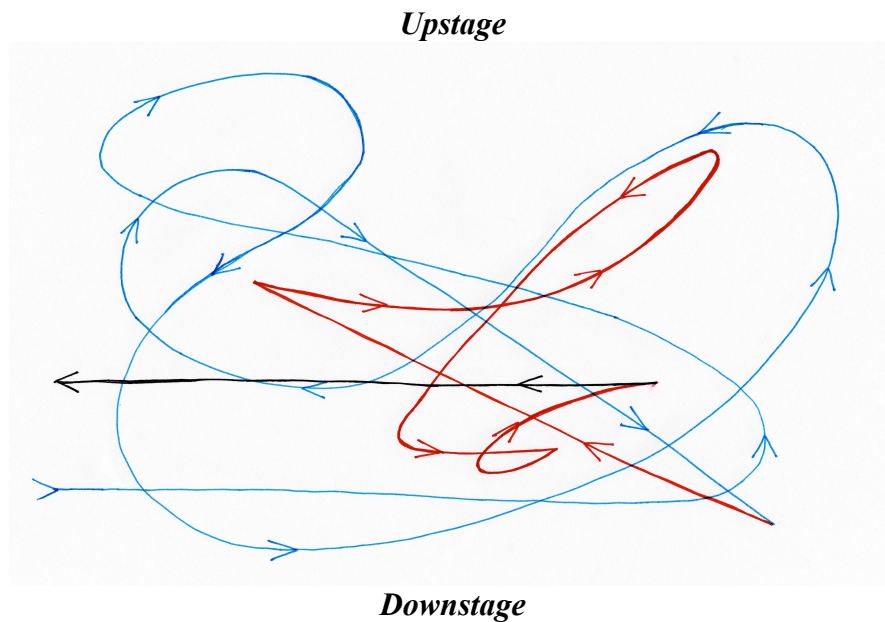
Entering with Decelerating and Binding, my steps were backward and away from the downstage-right wing I entered, which transitioned to Freeing by looping back toward upstage-right, still in backward walking. As my walks began Accelerating and Freeing, I turned forward and continued to make a relatively arbitrary figure eight throughout the space. As I continued Accelerating, but began Binding, my walks came on a downstage-left diagonal, from upstage-right; rapid Decelerating followed this as I reached the downstage-left corner. My walking was halted and minute movements initiated by the hands indicate the transition to the body section of choreography.

Transitions between sections of the main body of movement were facilitated by identified phrases from my improvisation, analysis, and exploration sessions. Accelerating and Binding transitioned into Freeing with movements of the torso and arms growing into arcs, from circular enclosing movements. To display graduality the fluctuation explored both movement shapes repeatedly before moving onto the next section. As I transitioned onto Decelerating and Freeing, use of breath support and swinging type movements that alternated between Accelerating and Decelerating with Freeing were executed. A kick back with a full-body swing, two changes in facing (downstage-left to stage left to stage right), and an upward arc of both arms into a downstage-right spiral to the floor completed the transition phrasing. After exploring primarily movement on the floor facing upstage, my movement transitioned to Decelerating and Binding with a downstage-right facing, through the execution of the intricate gestures of my fingers and hands, as identified from in my initial videotaped improvisations. These small gestures grew into

full-bodied movements that eventually retrograded through the entire fluctuation series, all while facing stage right. From a position at center stage left, my movement retrograded to its final combination of Accelerating and Binding until my personal extreme had been reached. At this point my arms fall to my sides and my body recuperates as necessary, using breath to support the indulgence. My exit, by walking into the center stage-right wing completes the dance.

The following is a mapping of the primary floor pattern utilized. However, due to the improvisational component, particularly in the walking entrance, the pattern was subject to impromptu modifications.

Floor Pattern Chart



- Key:**
- Walking Entrance
 - Body of Movement
 - Walking Exit