

Laban Movement Analysis provides a rich overview of the scope of movement possibilities. These basic elements can be used for generating movement or for describing movement. They provide an inroad to understanding movement and for developing movement efficiency and expressiveness. Each human being combines these movement factors in his/her own unique way and organizes them to create phrases and relationships which reveal personal, artistic, or cultural style. (Peggy Hackney, *Making Connections*, pg. 217)*

BODY	EFFORT	SHAPE	SPACE
<p>Patterns of Total Body Connectivity (PTBC) <i>How is the whole body organized/connected?</i> -<u>Breath</u> (Cellular & lung respiration, brings ease and wholeness to movement.) -<u>Core-Distal</u> (Radiating out from and through core to all six limbs) -<u>Head-Tail</u> (Spinal articulation, prepares for level change) -<u>Upper-Lower</u> (Yield & push to reach & pull, weight shift, etc) -<u>Body-Half</u> (Homolateral movement, mobility/stability) -<u>Cross-Lateral</u> (Most complex, allows for 3D movement, spirals)</p> <p>Sequencing of Movement <i>How does movement spread through the body?</i> -<u>Simultaneous</u>: All active body parts move at once. -<u>Successive</u>: Movement flows successively through adjacent body parts. -<u>Sequential</u>: Movement flows sequentially through non-adjacent body parts.</p> <p>Body Attitude <i>What is consistently maintained in the body?</i></p> <p>Other considerations <i>Which body parts are moving or held? Where does the movement initiate? What is leading?</i></p>	<p><i>What is the dynamic quality of the movement—the feeling, tone, or texture?</i></p> <p>Effort reflects the mover’s attitude toward investing energy in four basic Factors; each with two polar Elements:</p> <p>Flow Effort: “goingness,” continuity; often related to feelings.</p> <p><u>Free</u> (outpouring, fluid, uncontrolled, letting the inside out & the outside in) <u>Bound</u> (controlled, careful, contained, allows for clarity, boundaries, keeping the inside in and the outside out)</p> <p>Weight Effort: Sensation of Self and your own <i>intention</i> in moving. **</p> <p><u>Light</u> (airy, delicate, buoyant) <u>Strong</u> (powerful, forceful, impact, firm touch)</p> <p>Time Effort: Inner attitude toward the time you have; not how long it takes to do something. Related to intuition & decision making.</p> <p><u>Sustained</u> (leisurely, gradual, lingering) <u>Sudden</u> (urgent, quick, NOW)</p> <p>Space Effort: How you give attention, related to thinking.</p> <p><u>Indirect</u> (multi-focused, flexible, taking it all in, seeing many options at once) <u>Direct</u> (single focused, channeled, pinpointed, “it’s THIS way.”)</p> <p>Effort is generally seen in combinations of 2 or 3 Elements (known as States and Drives). Rarely will you see just one single Factor at a time.</p>	<p>Form and Forming Basic Shape Forms <i>What forms does the body make?</i> -<u>Pin</u> (linear, elongated) -<u>Wall</u> (flat) -<u>Ball</u> (round, spherical) -<u>Screw</u> (twisted, spiral) -<u>Pyramid</u> (tetrahedral)</p> <p>Modes of Shape Change <i>Reveals inner attitude about the changing form of the body—what is motivating my shape change? Is it self or environment oriented?</i> -<u>Shape Flow</u> (“All about me.” It’s not about making something happen in the environment. ex: adjusting to get comfortable, morning stretch, etc) -<u>Directional Movement</u> (About bridging to the environment.) Can be arc-like (movement from one joint) or spoke-like (unfolding of more than one joint) - <u>Carving</u> (Molding or adapting <i>with</i> my environment. 3D movement involved.)</p> <p>Shape Qualities <i>Gives information about the attitudinal process of changing the shape of the body. Opening/Closing is the most general statement. The Qualities provide more information by telling “toward where” one is Opening or Closing.</i></p> <p>-<u>Rising</u> -<u>Sinking</u> -<u>Advancing</u> -<u>Retreating</u> -<u>Spreading</u> -<u>Enclosing</u></p>	<p>Kinesphere: <i>The space I take up without taking a step. Can be described as small, medium, or large.</i></p> <p>Approach to Kinesphere: <i>How do I approach my Kinesphere & reveal it?</i> -<u>Central</u>: movement radiating out from and coming back into center. -<u>Peripheral</u>: revealing the edge by maintaining a distance from the center -<u>Transverse</u>: movement that cuts or sweeps through the space revealing the space between the center & edge</p> <p>Spatial Pulls: <i>Where is the movement going in space? How many pulls in space are active?</i></p> <p>Dimensions: <i>Each Dimension contains 2 directions which are opposite poles. Each direction has one spatial pull.</i> - <u>Vertical</u> (Up/Down) - <u>Sagittal</u> (Forward/Backward) - <u>Horizontal</u> (Right/Left)</p> <p>Planes: <i>Movement in the three cardinal planes is movement which invests in 2 spatial pulls at the same time (ex: up and left in the Vertical Plane).</i></p> <p>-Vertical (Up/Down, Left/Right: Door Plane) -Sagittal (Forward/Back, Up/Down: Wheel Plane) -Horizontal (Right/Left, Forward/Back: Table Plane)</p> <p>Diagonals: Three equal spatial pulls.</p>

*This chart covers basic elements of LMA but is not complete. For more information see *Making Connections*, [Appendix A: A Brief Overview of LMA](#) (Hackney, Page 217)

**Weight as it is described here is Active. Weight can also be described in terms of Weight Sensing or Passive Weight (giving up your weight; either Limp or Heavy)