

The stratification of affective life within movement

Cecilia Fontanesi¹, Mariangela Lopez¹

ABSTRACT

Development of a movement study on themes raised in the book ‘The Personal Knowledge’, an introductory philosophical text on phenomenology by Roberta de Monticelli. This study will focus on the knowledge I can gain in first person about a specific individual, analyzing her/his movement through Laban Movement Analysis and Bartenieff Fundamentals (LMA/BF).

1: Laban/Bartenieff Institute of Movement Studies® LIMS (May 2011)

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1. Introduction

Background

As a mover I'm interested in the complementary question to what it is that the audience *will see*, which is, what *is felt* by the person who is moving. The latter brings together 'the challenge of knowing personally' with movement, questioning what it is to move in first person, and what one can acknowledge or tell about it. In the attempt to address such a question I met the work of Maxine Sheets-Johnstone, who is a dancer, choreographer, and philosopher with extensive background in evolutionary biology. Her first book 'The Phenomenology of Dance' is a milestone in the field of application of this philosophical tradition to movement as a performing art. Professor Sheets-Johnstone just published an article on the question of 'quality' in movement, in which she states that "*the quality of movement derives from the qualitative structure of movement*", a structure that can be analyzed through the separation of its variables, of its 'observable parameters'. It is worth noticing the similarity of her approach to Laban Movement Analysis, in which the recognition of discrete categories allows the description of human motion.

"Furthermore, and most importantly", Sheets-Johnstone continues, "*the qualitative variables are not simply observable parameters, but variables that are kinesthetically felt by the individual who is moving*". These features, in front of the possibility to be separated analytically, are always perceived experientially as "*a whole kinaesthetic/ kinetic dynamic*" (Sheets-Johnstone, 2011).

At this point, her work intertwines with the research of another philosopher, Roberta De Monticelli, who is Professor of Philosophy of the Person at the University of Life-Health San Raffaele, in Milan. In her book 'La conoscenza personale' ('The personal knowledge'), she formulates a thesis on what we can tell of *who we are*, not only about the fact itself that *we are*, but concerning the subjective and qualitative aspects of our personal identities. 'Personal knowledge' in Monticelli's conception has a double meaning of 'knowledge I can gain in first person' and 'knowledge I can gain about people'. De Monticelli suggests a way to know about people, which is a way to know about ourselves.

From my interest in movement as viewed from within, I look at Monticelli's ideas as a spur to focus on movements that tell of who we are, not just because they speak to others, but because they speak to us about ourselves. Roberta De Monticelli observes that not every experience is constitutive of what we call 'ourselves', since only "*some experiences are felt as suddenly increasing of life, awakenings, calls to be present, to be present to what is meaningful to us*"¹. She challenges the reader by suggesting a direction to follow when looking for personal identity, a way to describe the structure of one's own inner space by:

"(...)determining the order of things that one takes to heart, an order that he may discover through the stratification of what he cares about, affectivity and subjectivity, through the stratification of what makes him alive, which defines him" (De Monticelli, 1998).

Following this path, I'll look for movements that I feel as *suddenly increasing of life*, that are both subjective and affective, as well as stratified in me. I'll look at these movements analytically through LMA/BF, while I'll know them experientially as *a whole kinaesthetic/kinetic dynamic*. I'm interested in what can be revealed by looking at the movements that I feel as integral part of myself, questioning Movement Analysis about its potential to provide new insights to my understanding of who I am.

Process

*If you want to get to a new place,
you can't know where you are going.*

Steve Paxton

"In which way will I articulate subjectivity, affectivity and stratification in movement?", in order to answer this question I choose to record and analyze individual solo improvised dances, looking for my own personal movements.

The first known use of 'improvisation' as a word goes back to 1786, and derives from the Latin 'improvisus' as 'not foreseen' or 'not provided'. Initially related to the 'act of improvising musically', in the last century it becomes an important point of discussion as a technique, a style and a method involved in the development of western performing arts. An interesting book about the practices and processes of musical improvisation has been published in 1998 by Bruno Nettl, professor of music and anthropology at the University of Illinois, Champaign-Urbana. 'In the Course of Performance' offers a history of research on improvisation and an overview of different approaches to the topic, ranging from cognitive study to detailed musical analysis, with contributions by seventeen scholars and improvisers. Jeff Pressing has been a composer, performer and researcher at University of Melbourne. He offers a very articulated contribution, focused on motor behaviour and skill, that I find particularly relevant to the discussion on improvisation in movement and dance. He

¹ Translated by the article's author

² Translated by the article's author

analyzes the way in which the improviser will process information and take action, and how a (musical) improvisation is shaped by the *constraints* of these events. He describes a *real-time* process of integration of “*sensory and perceptual coding, optimal attention allocation, event interpretation, decision-making, prediction of the actions of others, memory storage and recall, error correction, and movement control*” (Pressing, 1998).

As from these words, I will look at movement improvisation as a momentary collector of *subjective* senses, perceptions and attention. I view both interpretations, decisions, predictions and corrections as expressions of the social-historical context and the material condition of the improviser. Indeed, “*social and historical positions in the world affect one’s mobility*”, but also, observing a solo improvised dance “*requires a look at several factors: individual personality, context, gender, age, social class, and religiosity*” (Goldman, 2010). Allowing these conditions to shape our experience, speaks not just about *subjectivity* but also about *affectivity*. The latter not only refers to what is causing or expressing emotions, but is meant to reflect the dialogue between the *subject* affecting the world, and the change he will experience in return, as the world is affecting him.

“*When you affect something, you are at the same time opening yourself up to being affected in turn, and in a slightly different way than you might have been the moment before.*” (Massumi, 2007)

Moreover, I find particularly interesting what Pressing calls *memory storage and recall*, that I consider the vehicle of expression of *stratification* in movement. I was five years old when I started rhythmic gymnastic, and about eight when I took my first dance class. I just turned twenty eight this year, and I have been dancing for about twenty years, already. Tina Vasquez, a LIMS³ assistant, happened to propose a warm up on the ideas of continuity and change, where a piece of paper is folded, unfolded, twisted, untwisted, crumpled up, untied, slightly cut, thrown in the air and let fall. This image inspired me, as I see movement vocabulary as a collector of a personal history of comparable transformations and revolutions to the ones I observed in that piece of paper. Rudolf Laban wrote:

“*Movement is an eternal change between binding and loosening, between the creation of knots with the concentrating and uniting power of binding, and the creation of twisting lines in the process of untying and untwisting. Stability and mobility alternate endlessly.*” (Laban, 1976)

The piece of paper, which passed through transitions, impulses and redirections of energy, is a metaphor of the experience of movement, which passes through qualitative variations of dynamic. In this context, the use of the word *stratification* relates to the layering of sedimentary ‘rocks of kinesthetic experience’, which are constantly rearranging in our movement vocabulary, in ages. I think we can recall some of these layers, which are stored in our kinesthetic memory.

³ Laban/ Bartenieff Institute of Movement Studies

2. Methods

I record several videos of my own movement and dance, between February 2nd and March 23rd, in the form of solo improvisations in a variety of different places, with or without music, including freely playing in a playground and having breakfast in the morning (Tab 2.0). The aim of the dances is self-expression, the will to bring into movement either the way I feel on that day, or the music that inspires me in that moment, together with contingent experiences I am passing through.

As I record these dances on video, I have the chance to look at them not just as a first-person mover, but also as a privileged viewer. Using a metaphor between the observation process and human memory, viewing the video allows me to encode and recall movements I performed. Furthermore, to focus on *affectivity*, *subjectivity* and *stratification*, I want to store memories through the selective retention of short sequences, of phrases that are more meaningful to me.

Table 2.0

Date	Place	Content	Music
Feb 3 rd	Carroll Gardens	Having breakfast at 7am	No music
Feb 3 rd	Red Bean Studio 37 th Str. # 8 th Ave	Solo Dance Improvisation	Music
Feb 8 th	Red Bean Studio 37 th Str. # 8 th Ave	Solo Dance Improvisation	Music
Feb 9 th	Red Bean Studio 37 th Str. # 8 th Ave	Solo Dance Improvisation	Music
Feb 10 th	Red Bean Studio 37 th Str. # 8 th Ave	Solo Dance Improvisation	Music
Feb 10 th	Bushwick Playground	Swing set	No music
Feb 11 th	Red Bean Studio 37 th Str. # 8 th Ave	Solo Dance Improvisation	Music
Feb 18 th	Bushwick Playground	Monkey bars 1	No music
Feb 18 th	Bushwick Playground	Monkey bars 2	No music
Feb 18 th	Bushwick Playground	Monkey bars 3	No music
Feb 18 th	Bushwick Playground	Swing set	No music
Feb 25 th	Movement Research Studio on Ave C	Solo Dance Improvisation	Music
Feb 25 th	Movement Research Studio on Ave C	Solo Dance Improvisation	Music
Feb 25 th	Movement Research Studio on Ave C	Solo Dance Improvisation	Music
Mar 23 rd	Red Bean Studio 37 th Str. # 8 th Ave	Solo Dance Improvisation	Music

I begin this investigation on 15 videos and about 160 minutes of recordings. I first question the videos from a *subjective* viewpoint, looking for sequences that either relate to a particular mood, I find esthetically interesting, or I remember as enjoyable kinesthetic experiences. At the same time I wonder if I can tell the first time I moved that way, what is the origin of that pattern, whether I remember I learned it in a certain circumstance, or if I incorporated it in my movement vocabulary at one point in my life.

Through the lens of *subjectivity* and *stratification*, I choose three videos that I consider very different from each other. The first video shows patterns of movement that I guess were first discovered in my childhood, playing at the playground in front of my grandparents house. The second one is characterized by fighting qualities and a dark atmosphere, that I relate to the rejection of hierarchical relationships and the will of self determination. In the last video I see the recuperation after a fight, with the emergence of indulging qualities, looking for a change from preceding contrasts.

I choose which parts of these videos I want to keep, filtering through *subjectivity* and *stratification*, until I cut few short clips, for an overall duration of about three minutes (Tab. 2.1).

Table 2.1

Original Video	Video Clips	Duration (min)
Feb 18 th - Monkey bars 3 (Bushwick Playground) ⁴	A1	0:22
	A2	0:28
Feb 3 rd - Solo Dance Improvisation (Red Bean Studio) ⁵	B1	0:16
	B2	0:14
	B3	0:11
Mar 23 rd - Solo Dance Improvisation (Red Bean Studio) ⁶	C1	1:43

The last lens to be added is *affectivity*, the most saddle of the three. I wonder, as I view the videos, if any movement really stands out to me, if I am affected by a specific one. I decide to draw in response to the selected clips. My intent is to “follow the movement”, translating my perception as a viewer on the paper. I realize while drawing that the features that stand out to me the most are changes on the Floor Plan, Modes of Shape Change and Effort Phrasing. I draw an image for each of the video clips twice, with few days of distance between the two drawings.

I compare the drawings of each video clip and recognize some similarities between the two versions, since specific parts of the pictures show common patterns. I notice that I’m able to associate these latter to movements, I know which movements they represent. I choose nine repeated patterns in the drawings, that I can relate to three very short phrases, of about five seconds, for each of the three selected videos, so to collect nine most meaningful sequences that condense *subjectivity*, *stratification* and *affectivity* (Fig. 3.0).

I begin from the BESS⁷ analysis of the three minutes video clips as in Tab. 2.1. The expository style of this study has to be viewed within the Movement Analysis tradition handed by Rudolf Laban and Ingmar Bartenieff, and carried on at Laban/Bartenieff Institute of Movement Studies, LIMS® (New York).

⁴ Video Clips A1, A2 at <http://www.youtube.com/watch?v=LF2T9L-ezLM>

⁵ Video Clips B1, B2, B3 at <http://www.youtube.com/watch?v=LF2T9L-ezLM>

⁶ Video Clips C1 at <http://www.youtube.com/watch?v=gZN2pt-G-ek>

⁷ Body, Effort, Shape, Space

“The work is based on the perceptions of choreographer/philosopher Rudolf Laban” (Bartenieff, 1979) and proceeds through the collection of analytical information in the four LMA categories, Body – Effort – Shape – Space, for each of the distinct and observable movement. Body category includes Body Parts, Basic Body Actions and Principles of Bartenieff Fundamentals (BF). Effort Space, Time, Weight and Flow are viewed beside Tension Flow Attributes and Pre-Efforts. In a separate category I analyze Shape Flow, Directional Shape, Shaping and Relationships. Space is viewed in relation to the dimension of the Kinesphere, Directions in different Keys, Planes, Platonic Solids, Space Pathways and Pathways on the Floor Plan. An extensive collection of all the observations on the three minutes video is reported in the Appendix A: BESS.

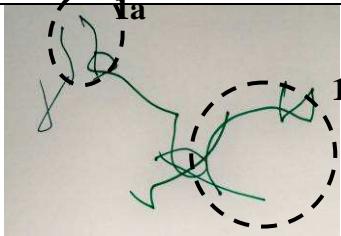
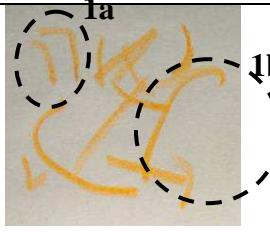
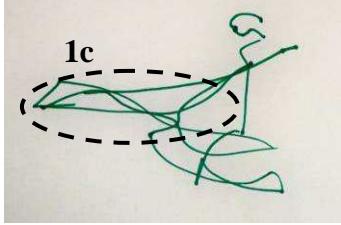
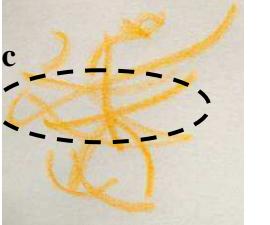
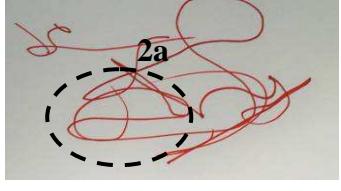
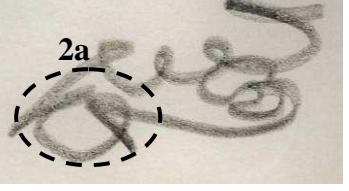
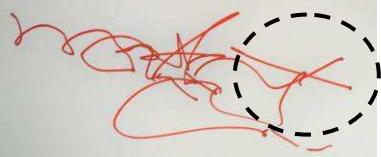
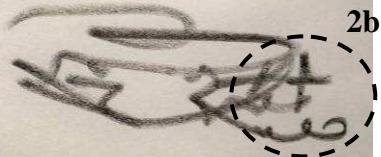
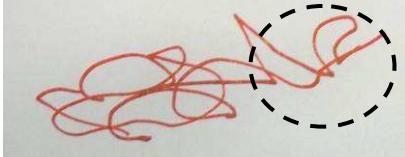
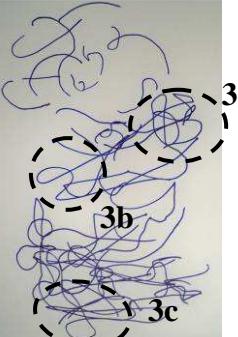
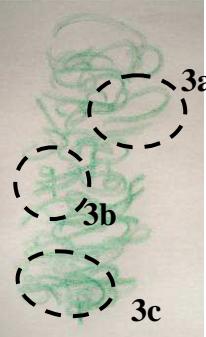
I then focus on the nine short phrases that I characterized by drawing. For each of them I write a paragraph in which I merge together the information from the initial BESS analysis. I also add few other details, as Developmental Patterns, Initiation and Sequencing, Effort Affinities and Disaffinities with Space, and CPT⁸ Spatial Pathways and Tensions. In the next chapter, after the drawings related to the nine short movement phrases, I report these observations and the Horizontal Motif of the Effort Phrasing of each of them.

In the following chapter I discuss which are the similarities within the three groups of short clips that relate to the same original video, trying to describe the general atmosphere that each of them create. I also write a Vertical Motif beside the discussion, notating a brief movement sequence, of about 10 seconds, that helps me underlying the main characteristic of each of the three sections. I conclude with a general overview of the traits that are overall more represented, the traits that are peculiar to my movement. As well, I will see if any characteristic varies among the three different groups and how.

⁸ Central Peripheral Transverse

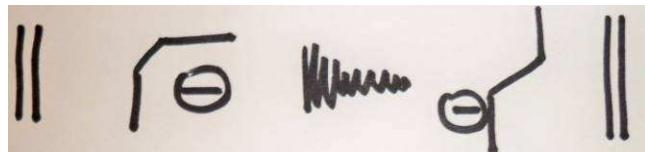
3. Results

Figure 3.0

 <p>1a: http://www.youtube.com/watch?v=LF2T9L-ezLM (0:08 – 0:12)</p>	 <p>1b: http://www.youtube.com/watch?v=LF2T9L-ezLM (0:18 – 0:22)</p>
 <p>1c: http://www.youtube.com/watch?v=LF2T9L-ezLM (0:40 – 0:44)</p>	
 <p>2a: http://www.youtube.com/watch?v=LF2T9L-ezLM (0:58 – 1:02)</p>	
 <p>2b: http://www.youtube.com/watch?v=LF2T9L-ezLM (0:14/0:15 – 0:17)</p>	
 <p>2c: http://www.youtube.com/watch?v=LF2T9L-ezLM (1:25 – 1:28)</p>	
 <p>3a: http://www.youtube.com/watch?v=gZN2pt-G-ek (0:27 – 0:32)</p>	 <p>3a: http://www.youtube.com/watch?v=gZN2pt-G-ek (0:40 – 0:46)</p>
<p>3b: http://www.youtube.com/watch?v=gZN2pt-G-ek (0:40 – 0:46)</p>	<p>3c: http://www.youtube.com/watch?v=gZN2pt-G-ek (1:35 – 1:40)</p>

Clip 1a

The movement Initiates with a Forward Pelvic Shift, a moment in which I change my mind about what do, I loose my interest in “crawling” on the monkey, and I make a different choice. It is followed by a Sequencing of Changes of Support, Touch, Weight Shifts and Flexions of the two Legs, while they Interlace the monkey bars. The Upper Body provides Stability, holding the bar with Strong Weight. The Lower Body is Mobile, primarily moving in the Sagittal Plane, with Direct Space and Strong Weight Efforts. I recognize an Homologous Pattern between the functional differentiation of Upper and Lower Body, and a Vibratory Phrasing in Weight and Space Efforts. The process of learning how to deal with the environment makes me think of Sudden Pre-Time Effort, in disaffinity with the Sagittal Direction Forward. Adapting my body to the bars, I explore ways of coping with that situation, with Vibratory Phrasing that goes together with necessary adjustments. I recognize myself approaching issues suddenly, with directness and strength.

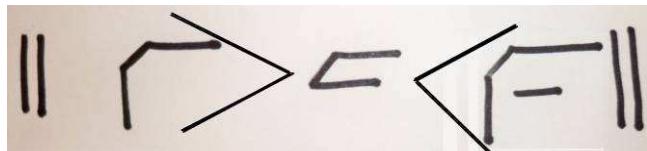


As soon as the Right Ankle is in contact with the bar, I see a Simultaneous outward Rotation of the Right Leg, the Right Arm releasing the grasp, outward Rotation of Left Shoulder, and Sliding of the Left Leg on the bar. Both Homolateral Pattern and Navel Radiation are supporting this movement. The final Flexions of Right Arm, Left Leg and Neck reveal Contralateral and Spinal Patterns as well. The actions are performed with Strong Weight and Indirect Space, as they lead to open the Body to a Stable State. Hesitating Pre-Time Effort can be seen at the very end of the phrase. It is a moment in which I notice what is behind me, in which my curiosity makes me follow an invisible path toward my back, to face the unknown new world. This Patterns, leading to the Extension of the Whole Body, highlight a Mode of Shape Change that is mainly Shape Flow, both Lengthening Headward, Widening and Bulging. The final orientation of Spine is opposite to gravity. I recognize a Tetrahedron, with the base set between the two Feet and the Left Hand and the vertex to the Head. I enjoy the feeling of Stability that derives from that configuration.

Clip 1b

The sequence Initiates from a Flexion of the Right Leg, crossed behind the Left Leg, with Direct Space and Strong Weight, as I'm rearranging and knotting body. The following Extension of the Right Leg is Simultaneous to a Forward Pelvic Shift, to allow a Directional Shape Spoke-like movement of the Leg Forward. I see Shape Flow in both Widening and Bulging of the Chest, while the Lower Body keeps moving with Direct Space, dropping the Strong Weight to gain some Bound Flow, in the attempt to control the

earlier instincts of the jump. I notice a disaffinity between the growing Mode of Shape Flow of the Chest, opening the Body, and the Directness of the Lower Limbs, which are performing a ballistic movement that confines the space of the action to Forward High, in a Body Cross. Disaffinities may regard both the orientation of the Head to the gravity, the direction of the movement, a backward somersault, and the function of Stability provided by the Upper Body, opposed to what usually happens when standing. I surprise myself finding a resolution, without having planned it ahead of time, based on an instinct to jump. It's an experience of testing abilities, that finally provides me fun, excitement, and self-confidence. An Homologous Pattern is still supporting the action.

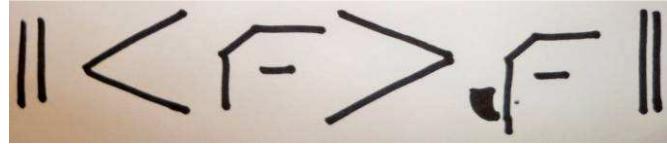


The dynamic leads to a Weight Shift and Change of Support from both Hands and one Foot, to both Feet and one Hand, ending into Knees Flexion. Direct Space affine with the Spoke-like movement of the Right Leg, Strong Weight affine with Direction Low of the Jump in a standard Cross, and Quick Time affine with Direction Back of the somersault in a Body Cross, define this Action Drive as a Punch. As the Left Hand releases the grasp and Right Foot touches the ground, a Contralateral Pattern between the two Body Halves comes in. Again the movement is primarily into the Sagittal Plane, this time in a Large Kinesphere, following a Peripheral Pathway with Central Spatial Tension, as from inner to outer expansion of the mover.

Clip 1c

From the Extension of the Upper Body in the Vertical Dimension, with the Spine oriented upside down to gravity, a Rotation of the Torso to the Left occurs together with a Simultaneous Extension of the Right Arm. A Contralateral Pattern supports the Rotation, while the Right Arm moves with Directional Shape Spoke-like Forward. The Core Support and Spatial Intent allow the Torso to Flex and the Right Arm to Address further, facilitated by an Homologous Pattern. The dynamic shows Central Pathway and Peripheral Spatial Tension, still confined to a Medium Kinesphere, where the Sagittal Direction Front is primarily important. Direct Space, Quick Time and Strong Weight can recall the Basic Effort Action Punch, that develops from the initial Awake State of the Upper Body Extended while The Right Arm Spokes for the first time. I find myself noticing a new reachable hold, I try to address it. I can't make it, because of the distance of the bar and my lack of dynamic, so I give up. This withdrawal is shown by the Extension of the Torso, and Simultaneous Flexion of the Right Arm, on the Sagittal Plane directed Back High, in a Body Cross. Spinal Pattern and Breath are supporting this move, allowing the Shape Flow to Lengthen toward the ground,

Upward in a Body Cross. There is disaffinity between the Backward movement and the increasing Sustained Time Effort of this action.

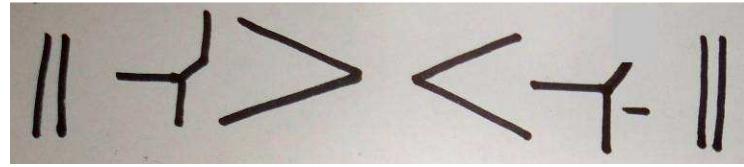


Initiating with Core Support and Spatial Intent, a new Flexion of Torso and Simultaneous Extension of Left Arm occur, supported by both Homologous and Spinal Patterns. The Directional Shape Spoke-like Forward of the Left Arm allows to Address and finally Grasp the monkey bar, following a Central Pathway with Peripheral Spatial Tension. Again this Action Drive is a Punch, showing a disaffinity between Quick Time and the Sagittal Direction Front. After giving up, I change my mind. I consider the distance and I choose to try again, it's doable, I just need more run. I focus on the effectiveness of my movement and I gain a result, which I perceive as a victory, but which opens a new chapter on how to proceed from that point.

The overall variation of the Efforts, progressively Increasing in two times and Decreasing to go back with a Strong Accent on Weight, can be described as a Swinging Phrasing.

Clip 2a

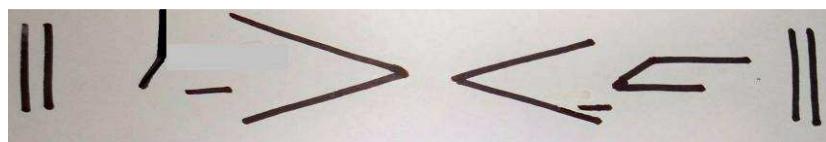
The Lower Body performs a *ball change*, a partial Weight Shift on the Left Forefoot, after the Extension of the Left Leg Backward, followed by a Weight Shift on the Right Foot Forward. I learned this step when I was eight years old, as one of the fundamentals patterns in modern jazz dance, a dance style that I practiced for the following ten years. The Navel Radiation supports the Extension of Both Arms, Both Arms Circle and Simultaneous Extension of the Chest, Widening and Bulging, with Impulsive Strong Weight, Indirect Space and Free Flow Effort, in accord to the feeling of the ball change which is almost like being pushed from the back. Both Arms move with Directional Shape Arc-like to Side Open and Backward, to then Gather with Transverse Pathway and Sequential Flexion of the Neck, leading to a Weight Shift on the Left Foot, with Simultaneous Lower Arms Circle. I feel the movement of the Arm almost absorbing the dynamic that comes from the Weight Shift, recomposing the Body to a more Stable State, by dropping some freeness. The Kinesphere is Expanding and Shrinking while moving Back and Front on the Sagittal Dimension.



The Simultaneous Scattering of the Right Arm, with the Lateral Flexion of the Upper Body to the Left, and the Rotation of the Right Leg to the Right, bring back the Increasing of two fighting Effort qualities, in Weight and Time, together with Free Flow, as the mover goes into an inner Space, that defines this Effort configuration as a Passion Drive. It reminds me of the work I did together with the choreographer Nicola Laudati and his vocabulary of passionate movements. The Effort configuration comes back with a Swinging Phrasing, as I feel I had some recuperation from the *ball change* dynamic and I'm ready to throw new energy into a new movement. The Mode of Shape Change is mainly Shaping, from Advancing and Enclosing, to Retreating and Spreading, together with Hollowing Shape Flow. The Rotations with both Transverse and Peripheral Pathways create a three-dimensional movement, that travels to Back Left on the Floor Plan. A Spinal Pattern is involved in the Countertension between the top of the Head and the Right Foot at the very end, which tells me about a struggle, a breaking away from something or someone, a Free Slash.

Clip 2b

Initiating from the Weight Shift to the Left, I perform a Small Jump ending on the Left Foot, supported by an Homolateral Pattern in which the Left Arm and Leg Simultaneously opens to the Left. It is almost a reflex, a reaction to uncertainty, that gives me the intention to suddenly change place, looking for a better Stability elsewhere, with Impulsive Alert State using both Quick Time and Indirect Space. This Directional Shape Arc-like of the Left Leg moves in the Vertical Dimension, to Left Front on the Floor Plan, through both Peripheral Pathway and Spatial Tension.



Right after, a Simultaneous Extension of Both Arms and Right Leg takes place, with Rotation of the Torso to the Left and *ball change*, partially Shifting Weight to the Right Forefoot and then to the Left Foot. A Contralateral Pattern can be recognized between Left Leg and Right Arm to the Front, and Right Leg and Left Arm to the Back. I feel the pull from the two opposite Sagittal Directions in which the Arms are

stretched as a metaphor of resistance to a conflict, that becomes visible in the Shape Flow of the Torso, which is Shortening. The action increases in Vision Drive, with both Bound Flow, Direct Space and Sustained Time. Again resistance, to the teeth. The Time Effort is affine with the Directional Shape Spoke-like Forward of the Right Arm. I see the Large Kinesphere crossed by Central Spatial Tension, through different Pathways, from Transverse of the Right Leg, to Central of the Right Arm, and to Peripheral of the Left Arm. The movement highlights the Sagittal Plane, from Front to Back.

Finally the Spatial Intent of the Right Arm Initiates a Change of Support and Weight Shift to Right Foot, so that Verticality becomes the primary Dimension, supported by the Shape Flow which is Narrowing and Lengthening. This is the release of the resistance, through a controlled but fighting statement of will and self-determination. It reminds me of my training with several performers of *Ultima Vez* dance company.

Clip 2c

A Simultaneous Weight Shift to Left Foot and a Right Arm Circle are performed with Emphatic Alert State, Direct Space and Quick Time Efforts. The Directional Shape Arc-like Right Arm brings me to explore the contour of my Vertical Plane, as I'm reaching a limit, acknowledging where my boundaries are, willing to face them. The Arm moves in the Vertical Plane from High Left to Low Left, with Peripheral Pathway and Spatial Tension. The inner Rotation of the Right Leg precedes the Weight Shift to Right Foot, initially supported by the Contralateral Pattern between Left Leg and Right Arm, and then the Homolateral Pattern on the Right side.

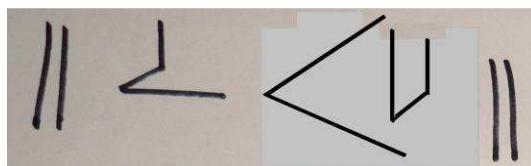
The Left Arm Extends with Simultaneous Flexion of the Right Leg, as I Jumps on Left Leg supported by a Contralateral Pattern, with momentarily Free Flow and Indirect Space. The Directional Shape Spoke-like of the Left Arm goes to Side Open Upward, with Central Pathway and Spatial Tension. The same Spatial Point, High Left on the Vertical Plane, is reached by the Right Arm first and by the Left Arm right after, as I feel there's something there, a pull, a reach, a desire. After passing by with the Right Arm, the second time I address High Left I feel like shooting a target, telling I didn't forget about it, as if in the between something was missing.



The Simultaneous Homolateral Extension of Right Arm and Leg leads to a Flexion of the Upper Body, and to a Sequential Change of Support and Weight Shift to Right Foot and Hand. The Upper Body moves with Directional Shape Arc-like to Side Open and Downward, with Central Pathway and Peripheral Spatial Tension. The movement gives me a sense of dreams, openness and air, then risk, challenge and courage. The Left Leg Extends and Scatters, with the Contralateral support of the Right Hand on the Floor. The Directional Shape Arc-like of the Leg goes from Upward to Backward and to Side Across, with Impulsive Direct Space, Quick Time and Strong Weight, as in Punch. The Whole Body is moving in its Large Kinesphere, from the Vertical toward the Sagittal Plane, cutting through the Horizontal Plane.

Clip 3a

From the Weight Shift to the Left Foot, a Sequential Scattering of Both Arms takes place with Indirect Space and Bound Flow, as in a Dream State. The Directional Shape Arc-like to Side Open of Both Arms is affine with the Indirect Space Effort. A Weight Shift to Right Foot follows, with Simultaneous 90° Rotation to the Left, Initiated by the Rotation of the Head and supported by an Homolateral Pattern. I see Shape Flow in both Bulging and Widening of the Chest, connecting to the movement that takes place in the Large Kinesphere, with Central Pathway and Peripheral Tension. Shoulders and Pelvis seem to align to the Vertical Plane while Rotating and Locomoting to Back Right on the Floor Plan. The Arc-like Shape of the Arms performed in Dream State, together with the planar Vertical structure of the Torso, communicates to me an opening of the gaze, a shift of focus from my Hands, in front of me, to the surrounding environment, the room in which I'm dancing, which suddenly expands and offers Space to my movement.



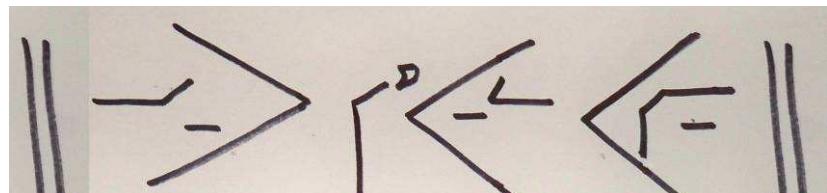
Another Rotation of the Whole Body to the Right allows the Change of Support to Both Feet, supported by an Homolateral Pattern, ending into Simultaneous Flexion of Both Legs and Arms. Homologous Pattern and Navel Radiation support the Simultaneous Extension of Both Legs and Arms, with Directional Shape Spoke-like Upward and Forward. Both Arms are moving within the Cube, respectively to Front High Right and Front High Left, with Central Pathway and Central Spatial Tension. The movement of the four Limbs Extending Simultaneously is so neat and organized that reminds me of a dancer I know, whose simplicity and structured thought often jumps into creativity and imagination, Alessandro Certini. The Shape Flow is

affine with the Effort qualities, as the mover is Widening and Lengthening with Increasing Indirect Space and Light Weight, in Stable State.

Clip 3b

Initiating from a Weight Shift to the Right Foot, I Simultaneously Adduct the Left Leg and Arm, with Homolateral Pattern, Gathering with the Right Arm around the Head, with Contralateral Pattern. The Right Arm is Shaping both Ascending and Enclosing, using Transverse Pathway and Central Spatial Tension, with Decreasing Free Flow and Quick Time, as in Mobile State. The quickness and freeness of this movement allow me to abandon and “forget myself” in it, following softly the dynamic to where it’s leading me. I see the movement referred primarily to the Vertical Plane, addressing Low Right.

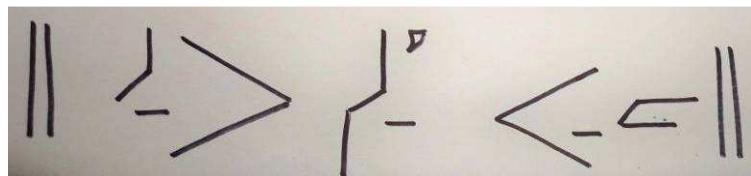
Through the Weight Shift to both Feet, with a Light Accent on Strong Weight, I feel like giving into the ground the Weight of my Body to find groundness and regain awareness. Simultaneously the Right Arm draws a Circle with Directional Shape Arc-like Downward to Side Open, together with the Contralateral Flexion of Left Toes. The Right Arm describes a Transverse Pathway cutting through Sagittal Plane, still keeping the Body primarily in the Vertical Plane, supported by a Shape Flow that is both Widening and Lengthening. I observe a Mobile State, with opposed qualities than before, as increasing in Bound Flow and Sustained Time. This move creates a feeling of suspension, as I breath in, preparing to spoke out.



An Homologous Flexion of the Upper Body, on the Stable Lower Body, happens Simultaneously to the Extension of the Left Arm and the Extension of the Neck, a movement generated by the release of the suspension and of the Bounding of its Flow. The Directional Shape Spoke-like of the Arm is directed Downward, affine with Strong Weight Effort, and Forward, disaffine with Quick Time. The increase in Direct Space makes this action a Punch, disaffine with the Lengthening of Shape Flow. The Sagittal Plane becomes primary, describing a Central Pathway, coming from Hollowing, with Peripheral Spatial Tension. In this moment I feel as if my Arm could reach even beyond the top of my Fingers, because my entire Body is allowing that action.

Clip 3c

The Rotation of Pelvis to the Left Initiates the Extension and Gathering of the Right Leg, which is Shaping from Spreading and Ascending to Enclosing and Descending, with Emphatic Quick Time and Indirect Space, as in Alert State. Its Pathway goes from Peripheral to Transverse, with Central Tension supported by Navel Radiation. From the Horizontal Direction Right, affine with Indirect Space, the Leg moves to the Sagittal Direction Front, disaffine with Quick Time. While performing the movement of the Leg, I remember two friends of mine, Giovanna and Antonella, with who I choreographed a pièce called “Travel 4 T(h)ree”, in which we used the same Arc-like pattern of Right Leg. Then a Change of Support occurs, and the Weight Shifts to Left Side of the Body, with Homolateral Pattern, and to Both Legs and Pelvis with Simultaneous Extension of Left Arm. The top of the Head draws a Directional Shape Arc-like to Upward and Side Open, with Peripheral Pathway and Transverse Spatial Tension, affine with Indirect Space. The Weight Shift to Both Legs and Pelvis suggests Strong Weight which, together with Quick Time, defines this move as the Basic Effort Action Slash. Sitting on Both Legs, the Body reveals a triangular base that creates a Tetrahedron with the top of the Head. The solidity of this posture and the Homolateral Pattern used to rise from the floor where taught to me by Inaki Azpíllaga, I know I refer to him whenever I find my Body following that path. Finally the Upper Body Extends to the Right, while the Head Rotates 90° to the Left, leading to an Homolateral Change of Support to Right Leg and Right Hand. The inner Rotation of Left Knee Initiates the Simultaneous Rotation of the Upper Body and the Head to the Right, leaded by the Right Arm, but leaving the Left Leg Backward in a Contralateral Pattern.



The entire Rotation takes place on the Horizontal Plane, where the Upper Body moves cutting through the Vertical Plane with Transverse Spatial Tension. The Modes of Shape Change underneath this pattern are both Shaping, with Spreading, and Shape Flow, with Widening to Right Side, with a disaffine Increasing of Direct Space, Bound Flow and Sustained Time, as in Vision Drive. Following this Rotation I have an image of Claire and Aurore, two beautiful dancers who I used to study with, who performed a duet in a dance pièce we created together, with slow motion including this Horizontal Rotation on the floor. Their image was captivating and unforgettable.

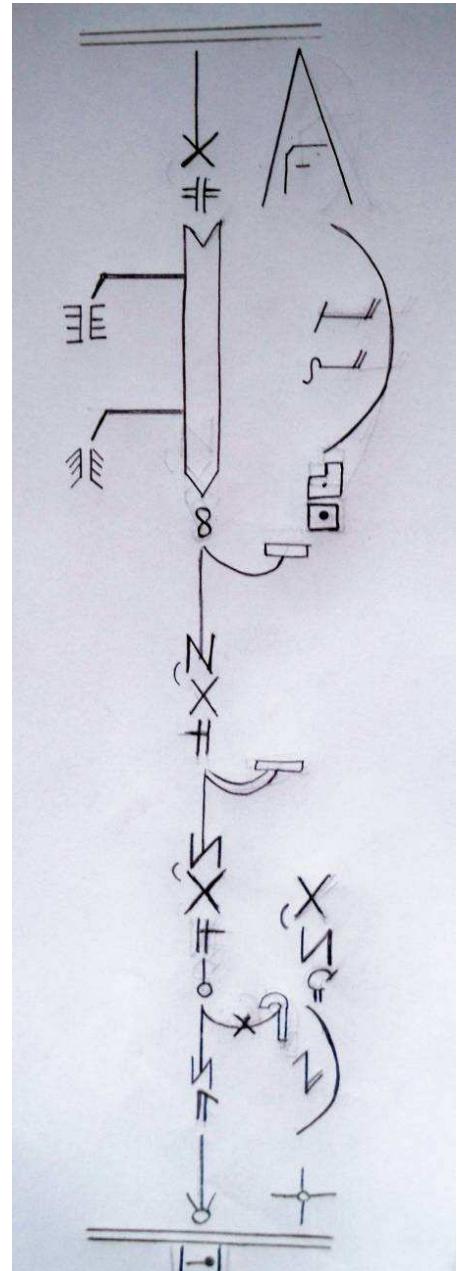
4. Discussion

Original Video	Video Clips	Drawings
Feb 18 th - Monkey bars 3 (Bushwick Playground)	A1	a1, a2, a3
	A2	

In this first section I observe Flexions and Extensions of either Arms or Legs, beside several Forward Pelvic Shifts. Both Spinal and Homologous Patterns are supporting these actions.

Strong Weight and Direct Space show either Vibratory or Swing Phrasing, and together with Quick Time can lead to the Basic Effort Action Punch. Space is mostly present in the Sagittal or Wheel Plane, as becomes more evident in the Somersault (see Vertical Motif on the right⁹). The Tetrahedron appears when the mover is hanging from three points, as holding herself with both Legs and one Arm. Transverse Pathways and Tensions are rarely observed.

I see Shape Flow in both Lengthening, Widening and Bulging, leading to Growth in every Dimension. Several movements also involve Spoke Like Directional Shape, as reaching for the monkey bar or addressing a hold. Relationships like touching, grasping and sliding are also relevant, since the phrase is shaped by the presence of the monkey bar, and the attempt to cope with that environment is the motivation to move.



The atmosphere I recognize is playful and childlike, a place for curiosity and discoveries, a process of testing new abilities, limits and interactions. I associate the challenges of experiencing new movements on a playground to the wild life in a forest, coping with trees and branches.

⁹ <http://www.youtube.com/watch?v=LF2T9L-ezLM> (0:12 – 0:22)

Original Video	Video Clips	Drawings
Feb 3 rd - Solo Dance Improvisation (Red Bean Studio)	B1	b1, b2, b3
	B2	
	B3	

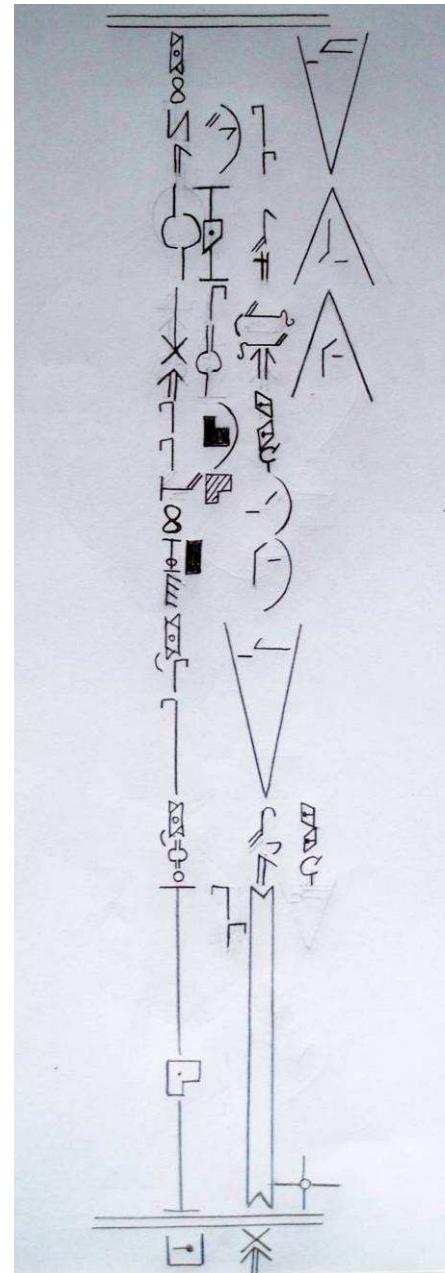
In this second section I frequently observe Weight Shifts, particularly in the form of a *Ball Change*, which requires a partial Weight Shift to one Forefoot, followed by a complete Weight Shift to the other.

Rotations and Arm Circles acquire importance, as both Homolateral and Contralateral Patterns are alternating.

Effort Flow alternates between Free and Bound, and Space between Indirect and Direct with Swinging Phrasing, often leading to a Dream State, or a Vision Drive when Quick Time is added. Emphatic or Impulsive Phrasing alternate (see Vertical Motif on the right¹⁰)

Movements involve Sagittal and more Vertical Plane, heading toward an increased three-dimensionality, often involving the Body in a Large Kinesphere, where some Transversal Spatial Pathways start to happen.

Beside Spoke-like Directional Shape, I observe many Arc-like events, as well as Shaping moves, when Advancing and Enclosing, or Retreating and Spreading.



As suggested from the picture above, I see dark clouds preparing for a thunderstorm. The quickness of the lightnings, the sound of the thunders, the heavy fall of the rain relate to the fighting Effort qualities expressed in this sequence. Anger, reaction and rebellion seem to offer the motivation for this moves.

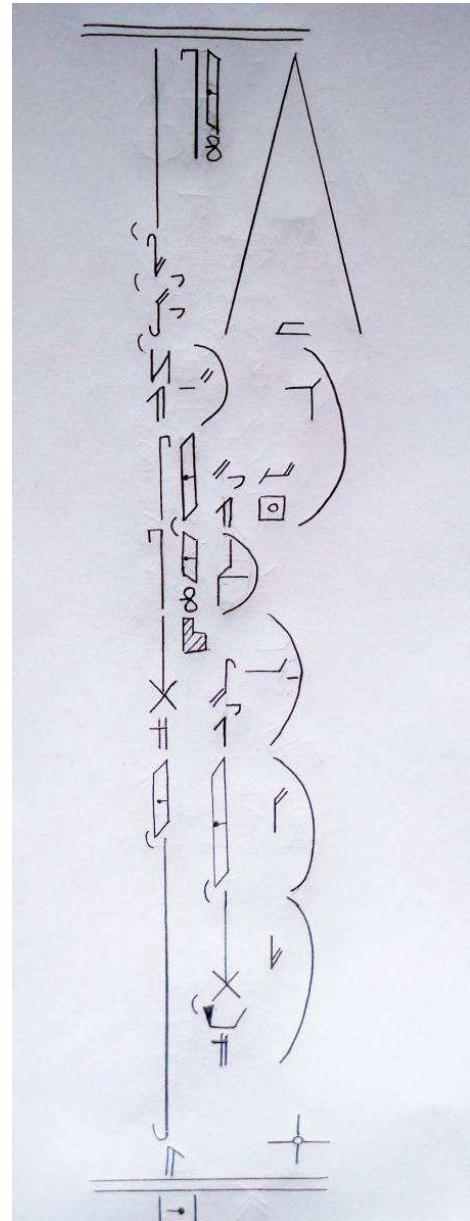
¹⁰ <http://www.youtube.com/watch?v=LF2T9L-ezLM> (1:27 - 1:37)

Original Video	Video Clips	Drawings
Mar 23 rd - Solo Dance Improvisation (Red Bean Studio)	C1	c1, c2, c3

In this third and last section Rotations become dominant (see Vertical Motif on the right¹¹), as well as Body Actions like Scattering and Gathering.

Different indulging Effort qualities, like Indirect Space, Light Weight, Free Flow and Sustained Time, alternate with Bound Flow and Quick Time. The Phrasing loses its Emphatic and Impulsive character to become more Even.

The Horizontal Plane seems to become more relevant, beside the Vertical and Sagittal Plane, completing the infrastructure of the Icosahedron and allowing for Transverse Spatial Pathways to happen. Arc-like and Spoke-like Directional Shape of Both Arms are seen together with Shape Flow, mostly Bulging, Widening and Lengthening, and Shaping, in either Spreading and Ascending, or Enclosing and Descending.



The overall feeling of this section seems to be a recuperation from the qualities expressed in the preceding one. It reminds me of images of the Renaissance, in its literal meaning of 're-birth'. I see a greater complexity and variety in both Effort, Space and Shape, that suggest me a more experienced relation to movement, a more 'thoughtful' dance.

¹¹ <http://www.youtube.com/watch?v=gZN2pt-G-ek> (0:53 – 1:03)

Similarities between the three videos

After I've analyzed the details of the movements in the three different atmospheres, I recognize there are certain characteristics in common, features that I may consider as personal traits, that appear to be overall present in my movement.

- **Developmental Patterns**

Navel Radiation, Spinal, Homologous, Homolateral and Contralateral Patterns are all integrated and equally represented in my movement. It tells me about my personal history, my predisposition to move, the will to explore physically the environment, as well as about my early dance experiences.

- **Simultaneous and Sequencing**

Both involving the awareness of multiple Body Parts either at the same time, or one after the other. It seems a good metaphor to my way of thinking, often juggling with several thoughts, creating connections, as well as overlapping and playing with different ideas.

- **Emphatic/Impulsive Effort Phrasing**

The alternation between Emphatic and Impulsive often leads to a Swinging Effort Phrasing, which I consider an enjoyable kinesthetic experience that I often like to incorporate in my movement. It reminds me of a red swing hanging in the middle of my play room, since I was five years old, a gift that my father, unaware of the consequences, gave to me.

- **Disaffinity between Sagittal Dimensions and Time Effort**

Subjective Affinities may be in accord or may differ from the general theory. In this case it is worth noticing that my attitude toward past and future has some analogies to the observed Disaffinity between Space ad Time Effort. Instead of moving Forward with Sustained Time, and look Backward with Quickness, my tendency would be jumping forward with enthusiasm, or anticipate with anxiety, while slowly turning back, taking more time to deal with the past.

Differences between the three videos

In order to complete the preceding observations, it is interesting to notice differences between some of the categories I have been considering, to wonder about what these variation may express.

- **CPT Pathways and Tensions**

In the first video I observe a majority of Central and Peripheral Pathways, and the movement is lacking three-dimensionality. With the second and third videos a major spatial complexity starts to appear, allowing Transverse Pathways and Tensions to emerge.

- **Modes of Shape Change**

The first atmosphere is mostly supported by Shape Flow and Spoke-like Directional Shape, that in the second video are joint by Arc-like Directional Shape as well. In the last video Shaping becomes more relevant, still together with the other Modes of Shape Change, on the whole increasing the richness of movements.

- **Planar movements**

In the first video I observe many action taking place in the Sagittal Plane. The Vertical Plane becomes more important in the second, supporting a presentational statement. At last the Horizontal Plane is added, conveying a growing sense of sharing and relating to others.

5 – Conclusions

The attempt to look for the meaning of *personal identity* brought me to question who I am, and how can I think about myself through my own movement. Monticelli's suggestion about the *stratification of affectivity* and *subjectivity*, was reformulated in the context of my own solo dance improvisation.

The experience of kinaesthetic dynamics in movement, which I know as a whole, is a call to be present, an awakening, a sudden increase of life. Therefore it can tell me, not just that I am, but also who I am, as I experience myself alive.

Subjectivity turns out to be an ambivalent phenomenon, as the subject is unable to fully present itself to itself, and therefore is forced to allow for a fundamental non-transparency in itself. In comparing the three different videos, and noticing similarities and differences, I was able to explicitly think about aspects of my personality that I, implicitly, experience when moving.

‘Phenomenological Approaches to Self-Consciousness’ provides a beautiful argument about this process:

“Bodily self-awareness, like self-consciousness more generally, has limitations. I am never fully aware of everything that is going on with my body. (...). When I jump to catch a ball that is thrown over my head, I certainly have a sense of what I can do, but I am not aware of my precise movements or postures—for example, that my right leg bends at a certain angle as I reach with my left hand. (...) Although I may not be aware of certain details about my bodily performance, this does not mean however that I am unconscious of my body. Rather it means that the way that I am aware of my body is fully integrated with the intentional action that I am performing” (Gallagher and Zahavi, 2010)

Movement Analysis gave me the possibility to explore something unknown, something that my bodily self-awareness did not explicitly reveal, because it was already integrated in my intentions. Through this process I came to know more about my movement and myself, allowing space for a better understanding of who I am. I consider the possibility of going back to a movement practice as a path to heal or reconnect to myself. This can be fundamental and necessary when dealing with a loss, a lack of identity, or a distance from my affective life. Because of these reasons, I can identify with Irmgard Bartenieff's preface in ‘Coping with the environment’:

“The principal objective of this book is to suggest modes of perceiving oneself, other people, and relationships to the world around one, using the live body totally – body-mind-feeling – as a key to coping with the environment. In the process of extending the quality and range of one’s body movement options, the experience can extend the quality of functional and emotional life as well.”
(Bartenieff, 1979)

*An African man asked by a neighbour
what he thought of the new school principal,
replied, “I don’t know,
I haven’t seen him dance yet.”*

Joy Esterberg

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Appendix A: BESS

Video Clip A1

BODY	EFFORT	SHAPE	SPACE
Extension of Right Arm and Backward/ Forward Pelvic Shift.	Direct Space Straining (Pre-Weight) Quick Time, Free Flow	Addressing, Grasping Directional Shape Spoke-like (Upward-Backward)	Medium Kinesphere, Sagittal Plane High Back, Central Pathway, Central Tension
Sequential Phrasing of Change of Support through Flexion/Extension of Left Arm, Right Leg, Right Arm and Left Leg. Contralateral Pattern in alternating opposite Arms and Legs.	Direct Space Bound Flow* Straining (Pre-Weight) Hesitating (Pre-Time)	Directional Shape Spoke-like (Upward-Backward, Forward) Grasping, Touching	From Standard to Body Cross, Sagittal Plane Front, Central Pathway
Forward Pelvic Shift. Change of Support and Weight Shift through Flexion of Right Knee, Left Knee, Right Foot, with outward Rotation of Right Leg.	Strong Weight Sudden (Pre-Time) Direct Space	Interlacing-Penetrating, Sliding	Orientation of Spine opposite to Gravity
Simultaneous Rotation of Left Shoulder, Flexion of Right Arm and Neck, with Navel Radiation and Spinal Patterns, leading to Extension of the Whole Body.	Indirect Space Hesitating (Pre-Time)	Shape Flow Bulging, Lengthening Headward, Widening	Tetrahedron
Spatial Intent from the Head and Flexion of Left Foot. Extension of Right Arm, Change of Support, Dynamic Alignment and Contralateral Pattern between Left Foot and Right Arm.	Direct Space Strong Weight Abrupt (Time Attribute)	Directional Shape Spoke-like (Upward-Forward) Grasping Retained	Sagittal Plane High Front, Large Kinesphere Central Pathway, Central Tension
Extension/ Flexion of the Neck and Flexion/Extension of Right Leg leading to Change of Support and Weight Shift. Lateral Pelvic Shift to the Right and Flexion of Right Elbow, Homolateral Pattern activating Right Body Half.	Flow Adjustment *(Space Attribute) Even Flow *(Space Attribute) Straining (Pre-Weight)	Shape Flow Narrowing, Hollowing Interlacing-Penetrating Shaping Advancing	Small Kinesphere, Central Pathway, Sagittal Plane Front Octahedron
Weight Shift and Change of Support through Sequential Flexion/Extension of Left Leg and Right Leg. Forward Pelvic Shift, ending into Knees Flexion and Left Arm Circle. Contralateral Pattern between Right Leg and Left Arm.	Direct Space Strong Weight (Bound Flow) Quick Time Direct Space Strong Weight	Shape Flow Widening, Bulging Directional Shape Spoke-like (Forward) of Leg	Sagittal Plane Front, Large Kinesphere, Peripheral Pathway, same Orientation of Spine and Gravity

Video Clip A2

BODY	EFFORT	SHAPE	SPACE
Lateral Flexion of the Upper Body to the Left, Flexion of the Left Arm, Spatial Intent from the top of the Head.	Channeling (Pre-Space) Sudden (Pre-Time)	Interlacing-Penetrating	Small Kinesphere, Vertical Plane Left Low
Flexion of the Right Arm, Flexion of Right Leg pressing into Right Heel, Forward Pelvic Shift. Spinal Pattern and Core Support, with Extension of Left Leg.	Strong Weight Even Flow (Space Attribute)	Shape Flow Lengthening Sliding	Sagittal Plane Back High, Transverse Pathway, Medium Kinesphere, Cube
Sequential Flexion of Left Knee, Right Foot, Left Foot. Flexion of Right Arm and Extension of Upper Body, with Flexion of Neck. Homologous Pattern between stable Lower Body and mobile Upper Body. Spatial Intent from Eyes.	Straining (Pre-Weight) Indirect to Direct Space	Shape Flow Hollowing Shape Flow Lengthening, Bulging of Chest Aware	Orientation of Spine opposite to Gravity, Vertical Dimension
Extension of Right Arm, Extension of Left Arm with Simultaneous Extension of the Neck and Rotation of the Upper Body to the Right. Flexion of Left Arm and Extension of Right Arm, Rotary Factor in both Shoulders and the Pelvis to the Right.	Direct to Indirect Space* Sudden to Hesitating (Pre-Time) Low Intensity (Weight Attribute) Free Flow	Directional Shape Spoke-like (Downward) Shape Flow Widening to Narrowing Aware	Direction High (Body Cross), Central Pathway, Large Kinesphere, Vertical Plane

Initiation from Right Hip to Rotate to the Left, Successive Rotation in the Upper Body with Flexion of the Right Arm, ending into Spinal Pattern.	Indirect to Direct Space Sudden (Pre-Time)	Directional Shape Arc-like Side Open, Aware	Medium Kinesphere Horizontal Plane Right to Left
Head Initiating Rotation to the Right, with Simultaneous Flexion of the Upper Body. Homologous and Spinal Patterns, Core Support.	Direct Space Quick Time Straining (Pre-Weight)	Directional Shape Arc-like Forward- Upward-Side Across, Address	Transverse Pathway, Small Kinesphere, Front Low Side Across
Extension of Upper Body, Rotation to the Left, Extension of Right Arm. Core Support and Spatial Intent to Flexion of Torso and Extension of Right Arm. Homologous Pattern.	Direct Space Quick Time Strong Weight (Increasing)	Directional Shape Spoke-like Forward, Addressing	Central Pathway, Medium Kinesphere, Direction Front
Breath Support with Extension of the Torso and Simultaneous Flexion of the Right Arm. Spinal Pattern.	Hesitating (Pre-Time) Channeling (Pre-Space)	Shape Flow Lengthening	Sagittal Plane Back High
Core Support and Spatial Intent with Flexion of Torso and Simultaneous Extension of Left Arm. Homologous and Spinal Patterns.	Direct Space Quick Time Strong Weight	Directional Shape Spoke-like Forward, Addressing, Grasping	Central Pathway, Direction Front, Large Kinesphere
Extension of Right Arm, Change of Support of Left Hand, Flexion of Both Arms. Rotation of Head to the Left, Extension of Both Legs, leading to Extension of Left Arm and Rotation of Left Shoulder and Extension of the Whole Body. Dynamic Alignment and Navel Radiation Pattern.	Flexible (Pre-Space) Strong Weight Bound Flow	Shape Flow Widening Grasping Retained Aware, Sliding Shape Flow Bulging, Lengthening, Addressing	Vertical to Sagittal Plane, Large Kinesphere, in Standard Cross Upper Body Low Front and Lower Body High Back

Video Clip B1

BODY	EFFORT	SHAPE	SPACE
Extension of Right Arm, Flexion of the Left Leg and Simultaneous Rotation of the Upper Body and Head to the Left. Effort Motivation and Contralateral Pattern between Right Arm and Left Leg.	Direct Space Quick Time Strong Weight Free to Bound Flow	Directional Shape Spoke-like Side Across, Downward	Front Low Side Across, Central Pathway, Expanding to Shrinking Kinesphere
Weight Shift to Right Foot with Simultaneous Rotation of the Upper Body and Head to the Right, Gathering of Both Arms and Adduction of Left Leg.	Sustained Time Bound Flow (Emphatic)	Shape Flow Narrowing, Lengthening	Vertical Dimension
Change of Support on Left Foot, Extension of Left and Right Arm, Initiating a Rotation of the Whole Body to the Right. Simultaneous Flexion of Both Legs and Flexion/Extension of the Neck. Spinal Pattern leading to Homologous Flexion of the Upper Body and Change of Support on Right Foot.	Direct Space to Spaceless* Sudden to Quick Time Strong Weight Free Flow (Impulsive)	Directional Shape Arc-like Forward, Side Open Shape Flow from Widening, Bulging to Narrowing, Hollowing	Horizontal Plane, Expanding to Shrinking Kinesphere, Transverse Pathway, to Front Right on Floor Plan
Right Arm Scattering to the Right, with Simultaneous Rotation of the Head to Left-Back-Right, Extension of the Chest and Locomotion on a straight Pathway.	Abrupt to Gradual (Time Attribute) Strong Weight Free to Bound Flow	Shape Flow Lengthening, Bulging, Widening	Expanding Kinesphere, Vertical Dimensions, to Back Left on Floor Plan
Initiation from Left Shoulder to Whole Body Rotation to the Left, with Flexion of Left Arm, Extension of Right Arm and Chest, Flexion of the Neck toward Right Shoulder and Weight Shift forth and back the Right Leg.	Free Flow Sudden to Quick Time	Directional Shape Arc-like Side Open, Forward	Horizontal Plane, Transverse Pathway Medium Kinesphere
Change of Support and Weight Shift to Right Leg, with Simultaneous Right Arm Circle around the Head. Weight Shift to Left Leg, with Extension of Right Arm to Left and Adduction of Right Leg.	Strong Weight Direct Space Quick to Sustained Time (Emphatic)	Shaping Advancing, Descending - Retreating - Enclosing, Ascending	Sagittal Plane Front Low, to Vertical Dimension, Transverse Pathway
Right Arm Scattering to the Right, Change of Support to the Right Leg, inward Rotation of Right Shoulder with Successive Rotation of the Head to	Quick Time Strong Weight Free to Bound Flow	Directional Shape Arc-like Forward, Side Open	Horizontal Plane, Shrinking Kinesphere, to Front Right on Floor

Left-Front-Right, ending in Change of Support to Both Feet and Flexion of Both Legs and Upper Body/Chest. Spinal Pattern between Head and Core. Weight Shift to Right Leg, Navel Radiation supporting Both Arms Extension and Circle, with Simultaneous Extension of the Chest and of Left Leg, Weight Shift to Left Leg, with Simultaneous Gathering of Both Arms, Flexion of Neck.	(Impulsive) Free Flow Strong Weight Indirect Space (Impulsive)	Shape Flow from Widening-Bulging to Narrowing-Hollowing Directional Shape Arc-like Side Open, Backward Shape Flow Widening, Bulging	Plan Sagittal Plane, Expanding Kinesphere, Transverse Pathway
Weight Shift to Right Leg, with Simultaneous Lower Arms Circle. Flexion, Change of Support and Weight Shift to Left Leg, Scattering of Right Arm to the Right. Lateral Flexion of the Upper Body and Neck to the Left, Extension of Left Leg. Spinal Pattern from Head, with Simultaneous Extension and Rotation of Right Leg to the Right, Countertension between top of the Head and Right Foot.	Free Flow Quick Time Indirect Space (Emphatic)	Shaping Advancing, Enclosing, Retreating, Spreading Shape Flow Hollowing	Large Kinesphere, Peripheral Pathway, Vertical Plane High Right, to Back Left on Floor Plan
Weight Shift and Change of Support to Right Foot, Folding the Pelvis (Homologous Pattern). Flexion of Right Leg and Extension of Left Arm, Flexion of Neck to Left Shoulder.	Free Flow Quick Time	Shaping Descending, Retreating	Sagittal Plane Back Low, from Standard to Body Cross
Spinal Pattern, Initiating from the Head a Rotation of the Whole Body to the Right, with Sequential Change of Support and Weight Shift from Right Foot to Left Leg, to Right Leg and Right Hand, to Both Hands and front of the Pelvis, to Left side of Torso, Right Hand and Left Arm, to Left Hip, and to Both Legs with Extension of Right Leg.	Free Flow Quick Time Light Weight (Impulsive)	Touching Directional Shape Arc-like Side Open to Across to Open	Medium Kinesphere, Vertical Dimension, Transverse Pathway, to Back Left on Floor Plan
Flexion of the Upper Body, followed by Simultaneous Extension of the Upper Body and Left Leg. Rotation of Head to the Right, leading to Extension of Both Arms to the Left and Weight Shift to Both Hands and Torso. Homologous Pattern between stable Lower Body and mobile Upper Body.	Strong Weight Free Flow Quick to Sustained Time (Emphatic)	Shaping Spreading Directional Shape Spoke-like Backward of Leg, Side Open and Forward of Torso Shape Flow Bulging	Tetrahedron Large Kinesphere, Sagittal Dimension Front Back, Peripheral Pathway

Video Clip B2

BODY	EFFORT	SHAPE	SPACE
Both Arms Flexed with Both Hands on the Shoulders. Locomotion on a straight Pathway with Simultaneous Circle of Right-Left-Right-Left Shoulder, Homolateral Pattern between Shoulders and Legs.	Even Flow (Space Attribute)	Directional Shape Arc-like of Arms Shape Flow Bulging of Chest (Decreasing)	Vertical Dimension, to Left on Floor Plan
Extension of Chest and Right Leg, with Rotation of the Torso to the Left and Simultaneous Weight Shift From Left Leg to Right Leg and to Left Leg.	Bound Flow (Emphatic)	Shaping Retreating Shape Flow Widening, Shortening	Medium Kinesphere Tetrahedron
Small Jump ending in Flexion of Right Leg and Left Arm, Extension of Left Leg and Right Arm (Contralateral Pattern), Rotation of Torso to the Right. Head Turns to Right-Front.	Strong Weight Free Flow Quick Time (Impulsive)	Directional Shape Spoke-like Side Open, Backward	Central Pathway Medium Kinesphere Tetrahedron
Adduction of Left Leg and Right Arm, Whole Body Weight Shift Initiate Change of Support to Left Leg, Change of Support to Right Leg and Rotation of Pelvis to the Left.	Quick Time (Decrease) Bound Flow (Increase)	Shape Flow Lengthening, Narrowing	Vertical Dimension, to Right on Floor Plan
Simultaneous Flexion of Right Arm and Right Leg (Homolateral Pattern), and Extension of Left Leg.	Strong Weight, Quick Time, Bound Flow (Impulsive)	Directional Shape Spoke-like Downward Shape Flow Shortening	Direction Low Medium Kinesphere Tetrahedron
Change of Support and Weight Shift to Left Foot.	Gentle (Pre-Weight), Hesitating (Pre-Time)	Shape Flow Lengthening	Vertical Dimension

<p>Extension of Right Leg, with Simultaneous Flexion of Right Arm and Weight Shift to Right Foot. Weight Shift on Left Foot, with Simultaneous Head Turning to Right-Front.</p>	<p>Strong Weight, Quick Time (Rebound) Free Flow</p>	<p>Directional Shape Spoke-like Forward Downward, Side Open to Across</p>	<p>Sagittal Plane Low Front, Medium Kinesphere Tetrahedron</p>
<p>Adduction of Right Leg, Flexion of Left Arm, small Jump (Navel Radiation), Extension of Left Limbs/Chest and Flexion of Right Limbs (Homolateral Pattern).</p>	<p>Strong Weight, Quick Time, Direct Space, Free Flow (Impulsive)</p>	<p>Directional Shape Spoke-like Side Open, Shape Flow Bulging Widening</p>	<p>Vertical Plane Low Right, Medium Kinesphere Tetrahedron</p>
<p>Lateral Pelvic Shift to the Right Initiating Weight Shift to Right Leg, with Adduction of Left Limbs. Weight Shift to Left Leg and Lateral Pelvic Shift to the Left leading to Weight Shift to Right Leg crossing the midline.</p>	<p>Gentle (Pre-Weight), Hesitating (Pre-Time)</p>	<p>Shape Flow Narrowing Hollowing, Widening to Left side</p>	<p>Shrinking Kinesphere, Vertical Dimension, to Back on Floor Plan</p>
<p>Small Jump ending on the Left Foot. Extension of Both Arms and Right Leg, Rotation of the Torso to the Left and Weight Shift to Right Foot.</p>	<p>Quick Time Indirect Space (Impulsive)</p>	<p>Directional Shape Arc-like Side Open</p>	<p>Medium Kinesphere, Vertical Dimension, to Left Front on Floor Plan</p>
<p>Spatial Intent from Right Arm Initiating Weight Shift on Left Foot, Change of Support and Weight Shift to Right Foot.</p>	<p>Bound Flow Direct Space Sustained Time (Increasing)</p>	<p>Directional Shape Spoke-like Forward Right Arm, Backward Left Arm, Shape Flow Shortening</p>	<p>Central Pathway, Sagittal Plane Front Back, Large Kinesphere</p>
<p>Forward Pelvic Shift with Simultaneous Scattering/Gathering of Left Arm, Folding of Right Fingers and Adduction of Left Leg.</p>	<p>Strong Weight, Quick Time (Impulsive) Bound Flow (Increasing)</p>	<p>Shape Flow Lengthening Narrowing</p>	<p>Vertical Dimension, Direction High, Shrinking Kinesphere</p>
<p>Homologous Pattern in the Initiation of the Lower Body, with Simultaneous Flexion of Right Leg and Extension of Left Leg, leading to Flexion of the Upper Body and Weight Shift to Right Foot. Simultaneous Spinal Pattern from the Head, with Flexion and Extension of the Neck, with Sequential Flexion/Extension of Left Leg and Change of Support to Left Foot.</p>	<p>Quick Time, Free Flow (Impulsive) Strong Weight (Strong Accent)</p>	<p>Shaping Advancing, Descending to Ascending</p>	<p>Expanding and Shrinking Kinesphere, Sagittal Plane Front Low, from Tetrahedron to Vertical Dimension High, to Right on Floor Plan</p>
<p>Lateral Pelvic Shift to the Left Initiating Locomotion on a circular Pathway, with Abduction of Right Arm.</p>	<p>Fluctuating BTW Bound Flow, Straining (Pre-Weight), Sudden (Pre-Time) AND Free Flow, Gentle (Pre-Weight), Hesitating (Pre-Time)</p>	<p>Shape Flow Hollowing Narrowing to Lengthening Directional Shape Arc-like Side Open of Right Arm</p>	<p>Vertical Dimension, to Front Left on Floor Plan</p>

Video Clip B3

BODY	EFFORT	SHAPE	SPACE
Change of Support and Weight Shift to Right Toes, Right Arm Scattering to the Right, Simultaneous Change of Support and Weight Shift to Left Foot, and Rotation of Right Leg and Shoulder.	Free Flow Quick Time (Light Accent) Indirect Space	Directional Shape Arc-like Side Open, Shape Flow Bulging	Medium Kinesphere, Horizontal Dimension Right, Peripheral Pathway
Simultaneous Change of Support and Weight Shift to Right Foot, Rotation of Left Leg and Lateral Pelvic Shift to the Left.	Flow Adjustment (Pre-Space)	Shaping Spreading and Enclosing	Vertical Dimension, to Back on Floor Plan
Change of Support and Weight Shift to Left Foot, Flexion/Extension of Both Arms and Rotation of Right Leg. Scattering of Right Arm and Gathering of Left Arm to the Right Initiating the Rotation of Whole Body to the Right.	Indirect Space, Bound Flow, High Intensity (Weight Attribute) Quick Time (Increasing)	Directional Shape Arc-like of Arms Forward Side Open Backward, Shaping Spreading Descending	Vertical Dimension, to Right Back on Floor Plan, Horizontal Plane, Peripheral Pathway

Weight Shift to Right Foot Initiating the Locomotion on a straight backward Pathway, with Flexion/Extension of Neck, Flexion of Left Arm and Extension of Right Arm.	Even Flow to Direct Space Sudden to Hesitating (Pre-Time)	Shape Flow Bulging Lengthening, Directional Shape Spoke-like Right Arm Forward Upward	Sagittal Dimension High Back, to Front Left on Floor Plan, Central Pathway of Right Arm
Weight Shift to Left Foot, Right Arm Circle and inner Rotation of Right Leg (Homolateral).	Direct Space Quick Time (Emphatic)	Directional Shape Arc-like Right Arm Upward Side Across Downward	Vertical Plane High Left, Peripheral Pathway of Right Arm
Weight Shift to Right Foot, Simultaneous Extension of Left Arm and Jump on Left Leg.	Light Weight Free Flow	Directional Shape Spoke-like Left Arm Side Open Upward	Vertical Plane High Left, Central Pathway, Large Kinesphere
Simultaneous Extension of Right arm and Leg (Homolateral Pattern), Flexion of Upper Body, Change of Support and Weight Shift to Right Foot and Hand, Extension and Scattering of Left Leg.	Direct Space Quick Time Strong Weight (Impulsive)	Arc-like Upper Body Side Open Downward, Left Leg Upward Backward Side Across	Peripheral Pathway, Large Kinesphere, Vertical Plane Low Right (Right Arm), High Left Back (Leg)
Flexion of Left Arm, Extension of Neck and Change of Support to Right Foot only.	Sudden (Pre-Time) Straining (Pre-Weight)	Shape Flow Widening to Narrowing Shortening	Medium Kinesphere, Vertical Dimension
Spinal Pattern from Head leading to Extension/Flexion of Upper Body, Change of Support and Weight Shift on Left Foot, and half Turn of Whole Body to the Left with a small Jump. Core Support.	Strong Weight Even Flow (Space Attribute)	Shape Flow Hollowing Narrowing Shortening	to Right on Floor Plan, Horizontal Plane (Rotation)
Change of Support and to Both Feet, Weight Shift to Right Foot, half Turn of Whole Body to the Left ending in Weight Shift to Left Foot, Flexion of Left Arm and Leg and Extension of Right Arm and Leg (Homolateral Patten).	Strong Weight Flexible (Pre-Space)	Shaping Advancing Spreading, Shape Flow Lengthening, Directional Shape Arc-like Side Open	Front Low Side Open, Expanding Kinesphere, Central Pathway

Video Clip C1

BODY	EFFORT	SHAPE	SPACE
Initiation from Head Rotating to the Right, Change of Support on Right Hand. Rotation of Right Leg, Flexion of Right Knee with Flexion of the Upper Body.	Flow Adjustment (Space Attribute), Low Intensity (Weight Attribute)	Shaping Enclosing of Torso to Advancing Descending, Leg Sliding to Enclosing	Tetrahedron, Small Kinesphere, Central Pathway
Extension of the Upper Body, Rotation of Head to the Right and Extension of Right Knee.	Limp (Passive Weight)	Shape Flow Lengthening Bulging, Widening Hollowing, Sliding	From Standard to Body Cross, Vertical Plane, Expanding Kinesphere
Extension of Left Arm and Rotation of the Pelvis to the Right leading to Weight Shift to the Right side of the Body. Left Arm Circle with Homologous Pattern, with Upper Body Flexing on the Lower Body.	Flexible (Pre-Space) Gentle (Pre-Weight)	Directional Shape Arc-like Sliding Upward Forward Side Across, Side Open Upward	Peripheral Pathway, Shrinking Kinesphere, Sagittal Plane High Front Low
Flexion of Right Knee, Flexion of Left knee Initiating Change of Support and Weight Shift to Left sit bone, with Right Arm Extending and Gathering, leading to Change of Support and Weight Shift to the Left side of the Body.	Gradual (Time Attribute) Low Intensity (Weight Attribute)	Shaping Descending Enclosing, Shape Flow Narrowing Shortening, Touch	Tetrahedron, Peripheral Pathway, Expanding Kinesphere, Vertical Plane Right High Left
Change of Support and Weight Shift on Both Hands, Core Support to Extend Right Leg and Unfold Left Hip. Homologous Pattern with the Upper Body Extending over a Stable Lower Body. Extension and Circle of Right Arm with Simultaneous Forward Pelvic Shift, leading to Weight Shift to Left Foot, then to Right Foot with Simultaneous Rotation of the Whole Body to the Right ending into Change of	Gradual (Time Attribute) (Decreasing) Indirect Space (Increasing) Bound to Free Flow	Shape Flow Hollowing Lengthening, Directional Shape Arc-like Forward Upward Backward, Shape Flow Bulging to Hollowing	Small to Large Kinesphere, Sagittal Plane from Front Low to High Back, Peripheral Pathway, to Right on Floor Plan

Support and Weight Shift to Left Foot.			
Rotation of Right Knee to the Right and Abduction of Right Arm, Weight Shift on Right Foot (Homolateral Pattern). Left Arm Circle, Flexion/Extension of Left Leg with Rotation and Extension of the Whole Body to the Left leading to Weight Shift to Left Foot.	Flexible (Pre-Space) Gentle (Pre-Weight)	Directional Shape Arc-like Forward Upward Side Open	Large Kinesphere, Peripheral Pathway, from Tetrahedron to Vertical Plane High Left, to Left on Floor Plan
Countertension between Right Shoulder and Left Hip, Change of Support to Both Feet, Weight Shift to Right Foot, Gathering of Both Arms.	Free to Bound Flow Channeling (Pre-Space)	Shaping Advancing Enclosing, Shape Flow Hollowing	Sagittal Dimension Front, to Back on Floor Plan, Peripheral Pathway
Scattering of Both Arms with outward Rotation of Left Knee, and Successive Extension of Chest, Flexion of Neck.	Indirect Space Light Weight	Shaping Spreading Retreating, Shape Flow Bulging	Transverse Pathway, Horizontal Plane, Medium Kinesphere
Flexion of Chest and Shoulders, Extension of the Neck, ending into Weight Shift to Left Toes, Rotation of Whole Body to the Right and Gathering of Both Arms.	Straining (Pre-Weight) Sudden (Pre-Time)	Shape Flow Narrowing Hollowing, Shaping Advancing	Shrinking Kinesphere, Vertical Dimension, to Front Right on Floor Plan
Change of Support and Weight Shift to Left Foot, Extending Both Arms with Simultaneous Abduction of Right Leg. Flexion of the Upper Body and Gathering of Both Arms, Flexion of Right Knee and Rotation of Head to the Right.	Free to Bound Flow Indirect Space (Decreasing) Sudden to Hesitating (Pre-Time) Gentle (Pre Weight)	Directional Shape Spoke-like Side Open, to Shaping Enclosing	Vertical Plane, Expanding Kinesphere, Central Pathway Shrinking Kinesphere
Extension of Both Arms and Both Arms Circle, Extension of Right Leg and Weight Shift to Right Foot, Abduction of Left Leg. Simultaneous Gathering of Both Arms and Flexion of the Left Knee, Rotation of the Upper Body to the Left, Extension of Left Leg and Rotation of Both Lower Arms.	Quick Time (Light Accent) Indirect Space (Decreasing) Free to Bound Flow	Shaping Spreading Retreating, to Enclosing Advancing	Expanding to Shrinking Kinesphere, Sagittal Dimension Back to Horizontal Dimension Left, Transverse Pathway, to Left on Floor Plan
Weight Shift to Left Foot with Scattering of Both Arms. Weight Shift to Right Foot with Extension of the Left Body Half to the Left, and Rotation of Head to the Left leading to Rotation of Whole Body to the Left (Homolateral Pattern).	Indirect Space Bound Flow	Directional Shape Arc-like Side Open, Shape Flow Bulging Widening	Large Kinesphere, Peripheral Pathway, Vertical Plane, to Back Right on Floor Plan
Change of Support to Both Feet, Rotation of Whole Body to the Right, Extension of Right Leg and Flexion of Left Leg. Flexion of Right Leg, Weight Shift to Both Feet, Flexion of Both Arms, Navel Radiation to Simultaneous Extension of Both Arms and Feet.	Indirect Space Light Weight (Increasing)	Shape Flow Widening Lengthening, Directional Shape Spoke-like Upward Forward	Cube Front High Right and Front High Left, Central Pathway, Expanding Kinesphere
Both Arms Circle with Flexion of Both Legs, Sequential Weight Shift to Right and Left Foot, Change of Support to Left Toes with Extension of Chest and Right Leg, and Flexion of Neck.	Indirect to Direct Space Bound Flow Hesitating time (Increasing)	Directional Shape Arc-like Side Open Backward Downward Forward, Shape Flow Bulging	Peripheral to Central Pathway, Sagittal Plane Front Low to Back High, to Back Left on Floor Plan
Weight Shift and Extension of the Neck Initiating Locomotion on a straight Pathway, with Simultaneous Half Turn of Whole Body to the Left.	Sudden (Pre-Time) (Decreasing) Free Flow, Light Weight	Shape Flow Lengthening Widening, Directional Shape Arc-like Backward	Vertical Dimension, to Front Right on Floor Plan, Sagittal to Vertical Plane, Expanding Kinesphere
Weight Shift to Left Foot and Left Arm Circle, Extension of Right Arm and Shoulder, Flexion of Right Leg leading to Weight Shift to Right Foot and Gathering of Right Arm (Homolateral Pattern).	Free Flow Light Weight Hesitating (Pre-Time)	Shape Flow Bulging to Lengthening, Shaping Ascending Spreading Left Arm, Retreating Whole Body, Enclosing Right Arm	Transverse Pathway, Vertical Plane
Gathering of Left Arm and Leg leading to Half Turn of Left Body Half, Change of Support and Weight Shift to Left Foot with Simultaneous Scattering of Right	Quick Time Light Weight Free Flow (Bound R.)	Shaping Advancing Enclosing, to Retreating Spreading	Peripheral Pathway, Cube High Side Open Back, to Back Left on Floor Plan

Arm and Right Leg (Homolateral Pattern). Change of Support and Weight Shift to Right Foot, Rotation of Left Leg to the Right with Extension of Both Arms and Weight Shift to Left Foot, leading to Half Turn of Whole Body to the Right, Right Arm Circle Flexion of Left Arm.	Leg) Indirect Space Free to Bound Flow	Directional Shape Arc-like Side Open Backward, Shape Flow Hollowing Narrowing to Widening	Transverse Pathway, Horizontal Plane (Rotation), Medium Kinesphere
Weight Shift to Right Foot, Rotation of the Pelvis to from Left to Middle, Flexion of Right Arm and Extension of Left Arm with Simultaneous Flexion of Right Leg and Weight Shift to Both Feet.	Indirect Space Bound Flow (Decreasing)	Shaping Spreading Descending Lower Body, Enclosing Ascending Upper Body	Vertical Plane Low Right, Central Pathway, Tetrahedron
Adduction of Left Leg and Arm (Homolateral Pattern), Gathering of Right Arm around the Head, Change of Support and Weight Shift to Right Toes. Change of Support to Both Feet and Weight Shift to Left Foot, Right Arm Circle with Change of Support to Right Foot and Left Toes.	Free Flow, Quick Time (Decreasing) Strong Weight (Light Accent) Bound Flow, Sustained Time (Increasing)	Shaping Ascending Enclosing, to Advancing Spreading Shape Flow Lengthening Widening Hollowing	Transverse Pathway, Shrinking to Expanding Kinesphere, Vertical Dimension to Vertical Plane
Homologous Pattern in the Flexion of Upper Body, Extension of Left Arm and Neck. Left Arm Circle with Simultaneous Weight Shift to Both Feet.	Direct Space, Quick Time, Strong Weight (Increasing)	Directional Shape Arc-like Downward Forward, to Upward Backward	Sagittal Plane Front Low, Central Pathway
Change of Support and Weight Shift to Right Toes, with Flexion/Extension of Left Arm (Contralateral Pattern) and Flexion of Right Shoulder (Homolateral Pattern).	Sustained Time (Increasing) Bound Flow, Direct Space	Shaping Enclosing Descending Left Arm, Shape Flow Lengthening Right Body Half	Transverse Pathway, Vertical Dimension, to Front Right on Floor Plan
Flexion Extension of Left Leg, Extension of Right Arm with Simultaneous Rotation of Upper Body to the Left (Homolateral Pattern). Change of Support to Both Feet and Weight Shift to Left Foot, Flexion of Right Toes, Weight Shift to Right Foot with Extension of Left Foot.	Sudden (Pre-Time) (Decreasing) Direct Space Gentle (Pre-Weight)	Directional Shape Spoke-like Upward Knee, Directional Shape Arc-like Side Open Arms, Shape Flow Widening Lengthening	Vertical Dimension to Sagittal Plane Front Low and Back High, Central Pathway, Large Kinesphere
Gathering of Right Arm, to Weight Shift to Left Toes and Right Foot. Rotation and Abduction of Left Leg and Left Arm. Flexion of Left Knee and Right Elbow (Contralateral Pattern), inward Rotation of Left Knee, inward/outward Rotation of Right Arm, Rotation of Head to Left, Flexion of Right Knee and Upper Body.	Bound Flow Gentle to Straining (Pre-Weight) Direct Space, <u>Mirror</u>	Shaping Enclosing Ascending, to Spreading Descending	Vertical Dimension, Central to Transverse Pathway, Expanding Kinesphere Horizontal Plane
Initiation from Left Shoulder Circle, Right Arm Circle, Left Thigh Lift (Contralateral Pattern) and Extension of Upper Body. Outward Rotation of Pelvis to the Left, leading to Rotation of Left Leg, Flexion of Left Arm, Extension of Left Leg and Rotation of Head to the Left. Change of Support to Both Feet and Weight Shift to Left Foot.	Quick Time (Decreasing) Free to Bound Flow Direct Space	Directional Shape Arc-like Downward Forward Upward Side Open, Shape Flow Widening	Vertical Dimension, Central Pathway to Front Side Open
Simultaneous Extension of Left Arm and Rotation of Head to the Right, leading to Weight Shift to Right Foot, Adduction of Left Leg and Rotation of Left Body Half to the Right.	Indirect to Direct Space Sudden (Pre-Time) (Decreasing), Free Flow	Shape Flow Widening, to Narrowing Lengthening	Central Pathway to Vertical Dimension (from Standard to Body Cross)
Flexion of Right Leg, inward/outward Rotation of Left Lower Arm and Left Leg (Homolateral Pattern), leading to Extension of Left Arm and Weight Shift to Left Foot.	Direct Space Light Weight Free Flow	Directional Shape Spoke-like Upward Side Open Forward	Central Pathway to Front Side Open High
Initiation from Left Arm Circle, to Rotation of Upper Body to the Left, Weight Shift to Right Foot, Extension of Left Leg and Weight Shift to Left Foot.	Sudden (Pre-Time) Indirect Space Free to Bound Flow	Directional Shape Arc-like Downward Side Open Upward	Peripheral Pathway, Sagittal Plane Front Low to Back High, Expanding Kinesphere
Lateral Pelvic Shift to Right, Weight Shift on Right	Straining (Pre-Weight)	Shaping Enclosing	Transverse Pathway to

Leg, Flexion/Extension of Left Arm, Flexion of Left Leg (Homolateral Pattern), Rotation of Upper Body to the Right, Weight Shift on Left Toes, Flexion of Right Knee and Rotation of Both Knees to the Right.	Even Flow (Pre-Space)	Retreating Descending	Place Low, Shrinking Kinesphere
Initiation from Left Shoulder, to Simultaneous outward Rotation of Left Arm, Extension of Both Legs and Weight Shift to the Left Foot.	Indirect Space Gentle (Pre-Weight)	Shaping Ascending Advancing Spreading	Transverse Pathway to Front Open Left, Expanding Kinesphere
Extension and Rotation of Chest to the Right, leading to Weight Shift to Right Foot, half Turn of Whole Body to the Right and Flexion of Neck.	Sustained Time (Increasing)	Shape Flow Bulging Widening to Right side Lengthening	Transverse Pathway to Front Open Right, Medium Kinesphere
Initiation of Left Shoulder, to Rotation of Upper Body to the Left, Extension of Left Arm and of Neck, Weight Shift to Left Foot.	Indirect Space Gentle (Pre-Weight)	Directional Shape Arc-like Upward Side Open Downward	Central Pathway, Vertical Dimension High to Vertical Plane, Large Kinesphere
Left Arm Circle, Right Arm Circle (Contralateral Pattern), Flexion of Right Knee, Weight Shift on Right Foot and Rotation of Upper Body To Right. Extension of Left Arm, Flexion of Right Arm, Change of Support and Weight Shift to Left Foot. Extension of Right Arm, Flexion of Left Arm, Change of Support and Weight Shift to Right Foot.	Sudden to Hesitating (Pre-Time) Direct Space, <u>Mirror</u> Bound Flow (Increasing)	Directional Shape Arc-like Forward Upward Right Arm, Forward Left Arm, Shape Flow Hollowing, Directional Shape Spoke-like Forward Right Arm	Transverse to Central Pathway, Sagittal Plane Front High, Large Kinesphere
Flexion of Both Legs and Right Arm Circle Initiating Weight Shift to Toes, Forward Pelvis Shift, outward Rotation of Both Knees, Extension of Upper Body and Flexion of Neck. Extension of Both Legs Initiating Navel Radiation with Weight Shift to Left Foot and Extension of Neck (Homologous Pattern from Lower to Upper Body).	Strong Weight Sustained Time (Increasing) Flow Adjustment (Pre-Space)	Shape Flow Shortening Widening Bulging, Directional Shape Arc-like Backward	Sagittal Plane Back Low to Back High, Central Pathway, Medium Kinesphere
Simultaneous Weight Shift to Right Leg and Extension of Right Arm. Gathering of Right Arm, Weight Shift to Both Legs and Flexion of Both Knees.	Free Flow Indirect Space	Shape Flow Bulging Lengthening Widening	Vertical Plane, Expanding Kinesphere, Central Pathway
Simultaneous Gathering of Left Arm and Change of Support and Weight Shift to Left Foot, leading to Abduction and Rotation of Right Leg, with Flexion/Extension of Both Arms.	Bound Flow Indirect Space, <u>Mirror</u> Straining (Pre-Weight)	Directional Shape Arc-like Side Open Upward, Shape Flow Hollow	Horizontal Plane, Expanding Kinesphere
Simultaneous Both Arms Circle, Flexion/Extension of Fingers, Change of Support to Right Foot and Left Toes, and Weight Shift to Left Toes.	Bound Flow Strong Weight Sustained Time	Shaping Spreading Retreating, to Advancing Enclosing	Transverse Pathway, Sagittal Dimension Back to Front
Weight Shift to Left Foot, Flexion/Extension of Left Leg, Extension/Rotation of Right Body Half to Left, Extension of Right Arm, Rotation of Right Leg. Right Thigh Lift, outward/ inward Rotation of Left Arm, inward/ outward Rotation of Right Leg (Contralateral), Flexion of Right Arm .	Indirect to Direct Space Bound to Free Flow Gentle (Pre-Weight)	Shape Flow Widening Lengthening, Shaping Enclosing Retreating	Vertical Plane to Vertical Dimension to Sagittal Plane, Transverse Pathway, Medium Kinesphere
Change of Support to Right Foot, Rotation of Head to Right, Both Arms Circle to Right, Rotation of Upper Body to the Right, Extension of Right Leg (Contralateral) and Weight Shift to Right Leg.	Gentle (Pre-Weight) Direct Space	Directional Shape Arc-like Side Open Backward, Shape Flow Hollow	Horizontal Plane, Peripheral Pathway
Initiation from Left Lower Arm Circle, to Flexion of Upper Body and Both Legs, Extension of Left Leg, Change of Support to Both Feet, Rotation of Upper Body to Left, Weight Shift to Left Foot.	Free Flow and Sudden (Pre-Time) (Decreasing) Indirect Space	Shaping Lower Left Arm, Directional Shape Spoke-like Backward Downward, Shape Flow Widening	Sagittal to Vertical Plane, Central Pathway, Expanding Kinesphere
Flexion of Right Arm and Extension of Left Arm (Contralateral), Rotation of Upper Body to Right, Left Shoulder Circle and Flexion of Left Knee	Hesitating (Pre-Time) Gentle (Pre-Weight)	Shaping Advancing Descending, Directional Shape Arc-like	Sagittal Plane Back High, Medium Kinesphere Central Pathway

(Homolateral), Change of Support to Right Foot, Left Knee and Toes. Extension of the Chest and Flexion of the Neck and Backward Pelvic Shift.		Backward, Shape Flow Bulging	
Extension of the Neck and of Right Leg, Flexion of Right Foot and Weight Shift to Left Knee.	Hesitating (Pre-Time) Bound Flow	Shape Flow Lengthening Headward	Sagittal Plane Back High
Forward Pelvic Shift, Flexion of Right Leg, Extension of Neck and Weight Shift to Right Leg.	Sudden (Pre-Time), Free Flow, Direct Space	Directional Shape Arc-like Forward	Sagittal Plane Front Low, Central Pathway
Rotation of Lower Left Leg, Simultaneous Gathering of Right Arm, Lateral Pelvic Shift to Left, Change of Support to Left Lower Leg and Right Heel, Core Support, Extension of Right Leg and Weight Shift to Left Lower Leg.	Quick Time (Decreasing) Free to Bound Flow Strong Weight Indirect Space <u>Mirror</u>	Shaping Spreading Descending, Enclosing Right Arm	Horizontal Dimension Side Open, Central Pathway, to Left on Floor Plan
Flexion of Upper Body, Extension on Left Leg (Homologous Pattern) and Weight Shift to Right Leg. Extension of Left Arm, Change of Support to Both Hands and Legs Weight Shift to Left Hand.	Quick Time Straining (Pre-Weight) Hesitating (Pre-Time)	Shaping Enclosing Descending	Transverse Pathway, Vertical Plane (Body Cross)
Change of Support and Weight Shift to front of Whole Body, Right Arm Circle Initiating Change of Support and Weight Shift to the Back, with Simultaneous Flexion of Both Arms and Feet.	Sudden to Hesitating (Pre-Time) Straining (Pre-Weight) Free to Bound Flow	Directional Shape Arc-like Side Open Forward Side Across, Shape Flow Widening Lengthening	Peripheral Pathway, Vertical Plane Side Open High Side Across
Rotation of Pelvis to the Left Initiating the Extension and Gathering of Right Leg, Change of Support and Weight Shift to Left side of Whole Body.	Quick Time Indirect Space (Emphatic)	Shaping Spreading Ascending to Enclosing Descending	Transverse Pathway, Horizontal Side Open to Sagittal Plane Front Low
Extension of Left Arm, leading to Change of Support and Weight Shift to Both Legs.	Quick Time, Indirect Space, Strong Weight	Directional Shape Arc-like Upward Side Open	Tetrahedron
Simultaneous Rotation of Head to the Left and Extension of Upper Body to the Right, Change of Support to Left Foot, Right Leg and Right Hand, Weight Shift to Right Leg and Right Hand. Inner Rotation of Left Knee, Simultaneous Rotation of Head and Upper Body to the Right.	Direct Space, Bound Flow, Sustained Time (Increasing)	Shaping Spreading, Shape Flow Widening to Right Side	Transverse Pathway, Horizontal Plane (Rotation) Medium Kinesphere
Successive Extension, Rotation and Flexion of Right Leg, Gathering of Left Leg, ending in Change of Support and Weight Shift to Both Legs and Sit Bones. Extension of Neck.	Quick Time (Decreasing) Flow Adjustment to Even Flow (Space Attribute) Gentle (Pre-Weight)	Shaping Enclosing, Shape Flow Narrowing Hollowing	Horizontal Plane, Central Pathway, Tetrahedron, Small Kinesphere