

**Moving Character:**

Embodying character through the use of Laban/Bartenieff Movement Studies (LBMS) in developing character movement profiles.

By

Curtis W. Stedge

August 2015

A project submitted to the Laban/Bartenieff Institute for Movement Studies in partial fulfillment of the requirements for the certification of

Certified Movement Analyst

## I. Introduction

More often than not, through my observations and experiences within the realm of dance and theater, it has become painfully apparent that many an actor and many a dancer has little to no understanding of how their character moves. Rather, characters seem to mirror, in movement, the same mannerisms, the same choices, which define the actor or dancer attempting to portray the character.

As I begin to approach the culminating project of my Masters of Fine Arts in Dance program, a thesis concert, I see the role of defining these character mannerisms and movement choices that of the playwright and/or choreographer. The playwright/choreographer who wishes to maintain the integrity of their vision of a character has at their disposal many tools to accomplish this task. However, as I have gathered from a survey of these tools, the most underutilized and perhaps the most effective is the Laban/Bartenieff Movement System (LBMS).

A quick Google search of *Laban for Actors* will produce a hefty list of applications of LBMS within theater. However, though aspects of LBMS are utilized in some theatrical applications, oftentimes this is limited to the Laban Movement Analysis (LMA) category of Effort, which though extremely important to character dynamic and intent, only offers a one-dimensional picture of a character. Further, in most of these applications of Effort, there tends to be a favoring specifically of Action Drives. This fragmentation of the LBMS ignores the holistic necessity of the system and is much like attempting to bake bread with only flour. Because of this oversight, the actor studying this abridged method will find that they are missing conscious access to Flow, the Flow Drives, and the States. When one considers this being left out, it becomes clear that the expressive quality and potential of character is drastically reduced and stunted. The only clear way forward is to utilize the entirety of LBMS, both LMA and Bartenieff Fundamentals (BF) to explore and define the movement choices, affinities, and dis-affinities of character.

Therefore, the central purpose of this project is two fold. To develop and refine character movement profiles, and to utilize these profiles to allow performers to better realize and embody the characters they will portray, both through the application of LBMS.

To that end, I will use LBMS to develop detailed movement profiles of characters that will appear in my MFA thesis concert. As the larger thesis project is yet to be fully realized, I have focused on two characters that will most likely inhabit the world that I am creating. Ultimately, I will use each movement profile to coach the actor/dancer selected for that role, on how to fully embody the essence of the character they will become on stage.

This process will form the basis for the eventual development of two workshop series. One for actors and dancers, that I will offer on how to discover the complexity and fullness of character personality, movement choices, and affinities in the absence of a movement profile or coaching from a playwright or choreographer; one for playwrights and choreographers on how to explore and define character movement profiles. The development and offering of these workshops are beyond the scope of this paper, and will commence as a continuance of this research after the project that forms the content of this paper is finished.

## **II. Methodology**

The goal of the research undertaken within the scope of this sub-project is to develop detailed movement profiles of two primary characters for my Masters of Fine Arts in Dance thesis concert. A part of this much larger project, this small part of the whole finds its place in a phrase of becoming that commenced in the fall of 2014 as I began to ruminate upon various topical ideas, and eventually made the decision to hone in on one idea for the larger project. It continues as I move closer to the actual concert, scheduled for March 2016.

My hope is to ultimately arrive at a movement profile for each character, which includes a general written statement introducing the character, more specific statements regarding their movement choice and preferences within various contexts, and motifs that contain the essence of each character. The goal beyond the context of this sub-project is that these profiles, along with coaching provided by this author, will allow for an effective and efficient transmission of characterization from choreographer to performer. Thus, allowing the actor/dancer the ability to fully and truly “embody” their character as envisioned by the creator.

Both primary and secondary sources of research were used in the pursuit of the above goal, including books, film, and structured movement exploration. General research into each character was mostly secondary research, particularly: various world folk and fairy tales, such as those of the Brothers Grimm; Carl Gustav Jung’s writings on archetypes; and various books on law and justice.

Primary Research was carried out in the form of structured and improvisational movement explorations. I carried out the improvisational research using myself as the only dancer. Then used video to study and analyze the movement. This proved the most effective and least complex way to arrive at the movement choices that I desired each character to possess. Motifs were written for each character based on secondary research and the improvisational primary research. These motifs were translated into movement phrases by the author, and video recorded. These recordings were then analyzed using the LBMS, and the motifs were reworked to align the essence of each character with their movement choices as observed in these recordings. The reworked Motifs were then given to two groups of Certified Movement Analysts (CMAs) to individually create and collectively performed a movement sequence derived from the Motif. Further clarification was found in analyzing video recordings of these sequences.

The necessity for these movement profiles lies in my own desire to both pin down a clear picture of the characters in my show for the audience, and to provide a clear map that dancers/actors may use to better find their character.

## **III. The World of the Play - Context**

*Invoking Justice* is set in a place outside of the normal human conceptual understanding of space and time. This is represented in the non-linear presentation of events as the audience is presented with the unfolding of images and stories from the past, present, and future. Spatially this is represented through the filling and emptying of

the physical stage. At times it is filled with life and story. Other times it is an empty void of nothing.

It is here that we witness the unfolding drama in a metaphysical courtroom/temple where the audience, having been transported through and beyond space and time, serves as jury for proceedings that place the human collective on trial as they explore the testimony that lies at the very depths of the human soul. The trial is presided over by the trickster/magician Trickster. As the audience is presented with various representations of magical justice, they present their verdict on each case. Ultimately, they are faced with the consequences of their own choices and are charged with the task of deciding their own fate.

#### **IV. The World of the Character - Content**

##### **A. The Trickster**

Inspiration for the character of the Trickster is derived from various literary, mythological, and archetypal magician and trickster figures. The Trickster is neither one of these, nor the other, and yet both. Equal parts storyteller, ringmaster, magician, shaman, and judge, he is always prepared for multiple realities stemming from each and every encounter. A mediator of dualities, he is a corporeal being stuck between two worlds, that of the flesh (profane) and that of the spirit (sacred). The Trickster constantly negotiates conflict between his heart and head. He is also a shape-shifter, able to access a multitude of forms and organizations. He is a chameleon, though he is grounded through his core. He may be a shape-shifter, but he knows who he is, and centers himself through his gut. Because of this, he is a boundary crosser, traversing the veil between dualism, propagating and nurturing holism.

The Trickster is passionate, and optimistic, fully expressive being, that exudes Dionysian energy. He is an instigator, and frequently plays the role of Devil's advocate. However, he does have a shadow side that is impulsive, gluttonous, manipulative and dishonest. Oftentimes, this part of him sabotages both his success and good intentions.

##### **B. Lady Justice**

Inspiration for the character of Lady Justice is derived from mythological figures and abstract, idealized concepts of justness and justice. Based in reason Lady Justice lives in her head. Justice is representative of our loftiest ideals and morals. She is constantly looking skyward, to the Horizon, as if picturing the future prosperity of a humanity that is orderly and just. With an abundance of Apollonian energy, she is order where there is chaos.

Lady Justice is efficient, and yet she takes her time. Everything happens when, and as, it will. Rushing only causes trouble, and can lead to false accusations and wrongful punishment. She is careful and cautious, thinking things through before acting rashly.

She is assured of herself, of the will, and necessity to carry out her objective. She is a realist and maintains the necessity of boundaries and structures both formal and informal. Justice is blind, and impartial. However, she does have a shadow side that is biased and partial. This part of her surfaces when Justice loses her justness. Reflective of

the absence of justice in contemporary society, this is the exact reason why this trial has been called to order.

## **V. Movement Profile & Analysis**

### **A. Improvisational Movement Research**

#### **1. BESS - The Trickster**

##### **a) Analysis**

This section details general observations from viewing the video of improvisational movement research for the Trickster.

##### **(1) Body**

Basic Body Actions of Traveling, Gesture, Rotation, Flexion, Extension, Change of Support, Gathering, and Scattering were all present and stood to the foreground during my viewings of the movement research material. Clear Patterns of Bodily Organization were Upper/Lower, Head-Tail-Spinal, and Core-Distal. Both Gesture and Full-Body (Postural) movement were employed, often in the form of a Gesture-Posture Merger. Clear Body-level Phrasing, as Successive Sequencing was observable as well.

##### **(2) Effort**

States present in the observed movement include Mobile State, Awake State, Dream State, Remote State and Rhythm State, with Remote and Mobile occurring the most. In Mobile State, the primary configuration present was Bound Flow and fluctuations of Time. Secondary configurations included fluctuations of both Time and Flow. In Awake State, the only observed configuration was Direct Space and Quick Time. In Dream State, the only observed configuration was that of Direct Space and Strong Weight. In Remote State, the primary configuration was that of Bound Flow and Direct Space. Secondary configurations fluctuated between both Flow and Space Elements. In Rhythm State, the only observed configuration was that of Light Weight and Quick Time.

Drives include Vision Drive. The primary configuration of Vision Drive that was observed was Direct Space, Bound Flow, and Quick Time. Secondary configurations held Direct Space, and Quick Time, but fluctuated between Flow Elements. Tertiary configurations fluctuated between all Effort Elements within Vision Drive.

Single Effort Elements observed in the recorded movement include Bound Flow. Bound Flow was also dominant in the States and Drives that it in part forms. The Trickster preferences Effort in the following order, from most to least: Flow, Time,

Space, Weight. Overall, Condensing Elements and configurations appear most frequently.

### (3) Space

Central and Transverse Pathways were employed most frequently, with few Peripheral Pathways. There appeared to be a strong attraction to the Low Level, or the Zone of Low, and mostly a neutral Middle Level, Zone of Middle. The High Level, or Zone of High, is rarely used. Preference is given to the Sagittal and Horizontal Planes with less stress of the Vertical Plane. With very little use of the Far-Reach Kinespheric Space, most movement occurs within the Near and Mid-Reach Space of the Kinesphere.

### (4) Shape

The predominant Shape Forms that appear are Screw and Ball, with an occasional Pin. Modes of Shape Change that are clearly utilized frequently from most to least, are Carving/Shaping, Shape Flow and Arc-like Directional. Observed Shape Qualities also from most occurrences to least, are Spreading, Retreating, Advancing, Rising, and Sinking. These qualities both Affine and Disaffine to their Effort counterparts, and occur at times without Effort support.

## **b) Synthesis of Analysis**

The idea that the Trickster is a shape-shifter and a crosser of boundaries, in other words one that traverses both space and form, is supported by the observed movement choices that could be said to have "transverseness." Transverse Pathways and Shaping with the support of Rotation and a Head-Tail-Spinal Bodily Organization allow the Trickster to mold and adapt to various forms and obstacles he encounters.

As a mediator of duality, bridging two halves of one whole, one might expect the Trickster to inhabit and preference the Vertical Plane much more than can be observed in the video, as well as full use of the Vertical Dimension, and support of a Body Half Pattern of Bodily Organization. Imagery that arises might be the balancing of scales, or straddling two worlds, one foot in each. This, along with increased use of Weight Effort would also reinforce the character's strong sense of self. Rather, there appears to be a preference for the Sagittal and Horizontal Planes and Dimensions, as well as Upper/Lower and Head-Tail-Spinal Bodily Organizations. This discovery however, though, different from what one might expect, makes sense in that the Horizontal Plane separating the Upper and Lower parts of the body complements Western, Christian ideas of Heaven and Hell, good and evil, the sacred and the profane. The Sagittal Plane separates the body into left and right, two halves of one whole, and a more logical division of dualistic opposites.

Drawing from the idea above of Trickster as a master of changing form, it would make sense that he would have full access and perhaps mastery of the entirety of three-dimensional space. The Head-Tail-Spinal Pattern together with a Body-Level Phrasing of

Sequential Sequencing, spinal Initiation, and the Body Action of Rotation helps to make apparent, the tug of war between the Trickster's conflicted heart and head.

The Trickster has an observable, rich Effort life with complex State and Drive configurations. The high presence of Vision Drive agrees with the Trickster's identity as a magician, allowing him to foresee future potentiality. This also supports the shadow side of the character, through the exclusion of Weight Effort, in that his Impulsive nature to act on potential often lacks a sense of how self fits into the picture. There appears to be an over abundance of Bound Flow, most likely personal preferences of the mover, which, while perhaps indicative of the Trickster's ability to control many a situation, seems to over power potential Free Flow, which would speak to the character's ability to easily transition (Flow) from one form to the next. To ensure that the author's affinity is not preferred over the character's affinities, the full spectrum of Flow will available to the performer during coaching.

An important theme that emerges from observations of the improvisational research is Inner/Outer. This complements the idea of trickster/magician as a maker of worlds, and one that crosses boundaries. He creates and shapes both his Internal world and his External world, and traverses the boundary between these two with seeming ease.

A recognizable duality that emerges is Simple/Complex. This can be seen in the interplay between complex movement patterns that contain associative symbology and meaning and simple movement patterns that are perhaps more Functional than Expressive. There also appears to be macro level Vibratory Phrasing that includes Overlapping Micro Phrases interspersed with occasional Discreet Micro Phrasing. Micro level Phrasing tends to be Impactive with moments of Impulsive Phrasing.

## **2. BESS - Lady Justice**

### **a) Analysis**

This section details general observations from viewing the video of improvisational movement research for Lady Justice.

#### **(1) Body**

Basic Body Actions that stood out in the foreground are Flexion, Extension, Change of Support, Gesture, Scattering, and Rotation. Clear Patterns of Bodily Organization in use are Body Half, Cross Lateral, and Upper-Lower. BF Principles that stand at the foreground are Axis of Length, Spatial Intent, Rotary Support, and Weight Shift from the Pelvic Core.

#### **(2) Effort**

States present were Awake State and Dream State. In Awake State, configurations held Direct Space as a constant, alongside fluctuations in Time. In Dream State, the only configuration observed was Bound Flow and Strong Weight.

Drives that appeared were Vision Drive, Spell Drive, Passion Drive, and Action Drive. The most prevalent of these being Action Drive. In Vision Drive, the predominant configuration was Bound Flow, Direct Space, and Sustained Time. A configuration of Bound, Direct, and Quick was secondary to this. In Spell Drive, the only observed configuration was Direct Space, Bound Flow, and Strong Weight, entirely Condensing. In Passion Drive, the only configuration observed was Bound Flow, Strong Weight, and Sustained Time. In Action Drive, all configurations observed contained Strong Weight and Quick Time, while Space fluctuated between Direct and Indirect.

Single Effort Elements observed were Bound Flow and Direct Space. However, Bound Flow was a predominant part, through line of connection, of most States and Drives. Lady Justice preferences Effort as follows: Time and Space equally, and slightly more so than Flow and Weight, which she also preferences equally. Overall, Condensing elements and configurations appear most frequently.

### (3) Space

There is a clear observable preference for the Vertical Dimension and Plane, and a secondary preference for the Horizontal Dimension and Plane. The High (Zone of High) and Mid Levels (Zone of Middle) are occupied more so than the Low Level (Zone of Low). Pathways that utilized were primarily Central and Peripheral. Much of the movement occurred primarily within the Octahedron along Central Pathways and secondly in Icosahedron along Transversals and Peripheral Pathways.

### (4) Shape

The predominant Shape Form observed was Pin. Directional Modes of Shape Change stood out over Shaping and Shape Flow. Shape Qualities of Advancing and Rising were preferential to others. These qualities both Affine and Disaffine to their Effort counterparts, and occur at times without Effort support.

## **b) Synthesis of Analysis**

Lady Justice as a representative of humanity's loftiest morals and ideas finds validity in the character's preference for the Vertical Dimension. This is apparent through her consistent Pin like shape, Rising Shape Quality, and clear support through her Axis of Length. Her efficiency is exemplified through her use of Central Pathways and Spoke-like Directional movement, as well as her consistent use of Direct Space Effort. Lady Justice's modus operandi, reason, and therefore critical thinking and analysis, finds support in her preference for Space, and Body-Level Phrasing of Distal Initiation with the head. Her attention to her intended goal derives focus from her use of Advancing, with Direct Space Effort, and clear Spatial Intent.

She finds order and structure in and through her use of the Octahedron, accessing the Icosahedron primarily when she is enacting Justice. Lady Justice approaches the reasoning process carefully and cautiously with Mobile State, specifically Bound and Sustained. She keeps boundaries in place through the use of Peripheral Pathways and

Arc-like Directional Shape Change. A realist, she utilizes Action Drive frequently, not allowing herself to lose the clarity of Space that passion oftentimes steals away.

An overall theme of Function/Expression can be observed, which agrees with the idea of Lady Justice as an effective and efficient realist. An Impactive, Macro level Phrase of Discreet compartmentalized parts arises when observing the whole. This is composed of many Micro level Phases that fluctuate between Impactive and Impulsive Phrases.

### **3. Character Interaction**

#### **a) Analysis**

This section uses the above analyses to look at how these two characters might interact given their movement choices, affinities, and disaffinities.

##### **(1) Body**

Attending to Patterns of Bodily Organization, the Trickster favors patterns that connect body parts through Kinetic Chains or Successional Sequencing (Core-Distal, Head-Tail-Spinal). These patterns can also be viewed as connecting two ends of one entity. Lady Justice conversely favors patterns that connect two halves into one whole (Body-Half, Upper-Lower, Cross Lateral). Though each generally favors different types of organizational patterns, they do both favor Upper-Lower.

##### **(2) Effort**

While the Trickster engages primarily in Effort States, Lady Justice engages primarily in Effort Drives. Both engage Condensing Efforts more so than Indulging Efforts. The Trickster preferences Flow Effort, whereas Lady Justice preferences most, both Time and Space, though equally. In terms of complementary Effort configurations, they both engage Awake and Dream States, as well as Vision Drive.

##### **(3) Space**

Spatially, the Trickster favors the Sagittal and Horizontal Dimensions, while Lady Justice favors the Vertical Dimension. While both favor Central Pathways, the Trickster also favors Transverse Pathways, and Lady Justice favors Peripheral Pathways.

##### **(4) Shape**

Preferred Shape Forms are very different between the two characters, the Trickster preferences Ball and Screw, while Lady Justice preferences Pin. Additionally, the Trickster engages Shaping and Shape Flow primarily, while Lady Justice engages Directional Modes of Shape Change mostly.

Shape Qualities preferred by the Trickster are Widening, Sinking, and Retreating. Those preferred by Lady Justice are Narrowing, Rising, and Advancing.

### **b) Synthesis of Analysis**

These characters are very different in terms of how they organize their bodies, how they express themselves, how they use and move through Space, and how they relate to themselves and others. These differences may at times cause dissonance in their interaction. However, the two characters share enough in their individual movement choices that could potentially provide a ground for both effective communication and relationship. They are not so dissimilar that there would be no hope for understanding between them.

For example they share a preference for Upper-Lower connectivity; both engage Awake and Dream States, as well as Vision Drive; and both favor Central Pathways. Capitalizing on this similarity, both parties may find comfort in interaction while attending to an Upper-Lower organization. Utilizing a sense of Stability in the lower to root themselves in self, whether through standing or sitting, they are then free to engage a Mobile, communicative Upper. This provides a non-confrontational Bodily Organization that may counteract the rather direct nature of the Central Pathways. If both were to engage in their individual preferences, communication may be hampered as the Head-Tail-Spinal pattern that the Trickster prefers may conflict with Lady Justice's preference for the Body Half pattern.

In regards to Effort, Vision Drive might be of most use in attending to each other, given their complementary use of this configuration, and its absence of Weight Effort, sense of self. These characters are both strong willed, therefore limiting Weight Effort in their interaction may help to limit conflict that might arise from any selfish intent.

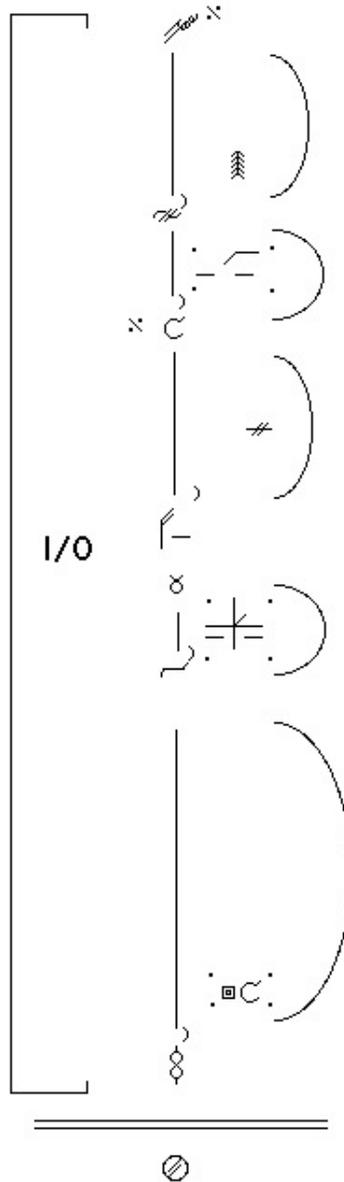
In Shape Qualities, the two characters diverge from each other and can be seen as polar opposites, a balance of sorts between two oppositional forces. With his affinity towards Shaping and Transverse Pathways, the Trickster may find it easier to accommodate to Lady Justice more so than she might be able to accommodate to him. Her rigidity, through her preference for the Vertical Dimension, and her favor for more superficial, less vulnerable, Peripheral Pathways and Directional Modes of Shape Change allow her little in the area of truly accommodating to others in a diplomatic way. However, initially both characters may find that the best inroad to connecting may be through Centrally Initiated movement and along Central Pathways. This provides a direct, clear line of communication that forgoes the risk of misunderstanding that less direct movement tends to allow.

## **B. Motif**

The following Motifs were written using the analysis and synthesis of data from the above profiles.

### **1. The Trickster**

a) **First Iteration** – this Motif is performed in the accompanying video “The Trickster – Motif (Solo).”

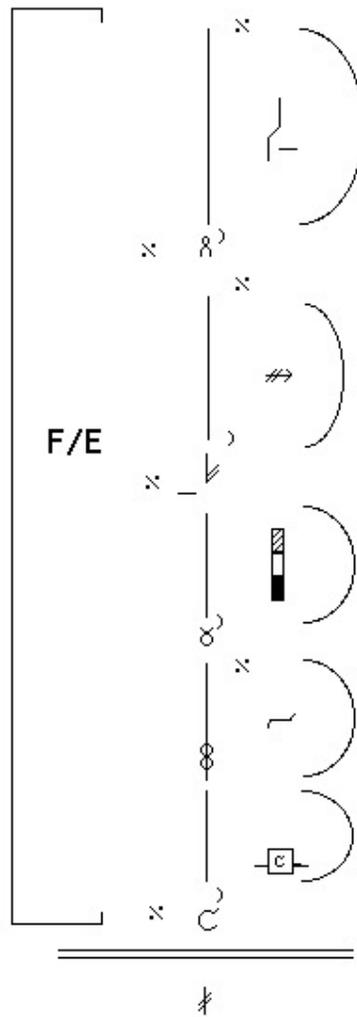


In viewing the solo video, I questioned the use of Shape Flow in the third action. This seemed to paint the Trickster as weak or too vulnerable. To counter this, I decided to bring the character out into Space, using Indirect Space Effort. This seemed to give the character the ability to Retreat into himself when needed without the vulnerability, which seemed to compromise his potency as a powerful figure. Similarly, the specificity of Direct Space Effort in the Awake State of the Fourth action seemed to be too focused. To allow the character more choice I included Indirect Space Effort, giving the character the full spectrum of Awake State. Additionally, the overabundance of Condensing Efforts both effectively limits the character’s full expressive potential, and borrows too much Effort choice from the creator/choreographer. Finally, I wanted to highlight the organic,

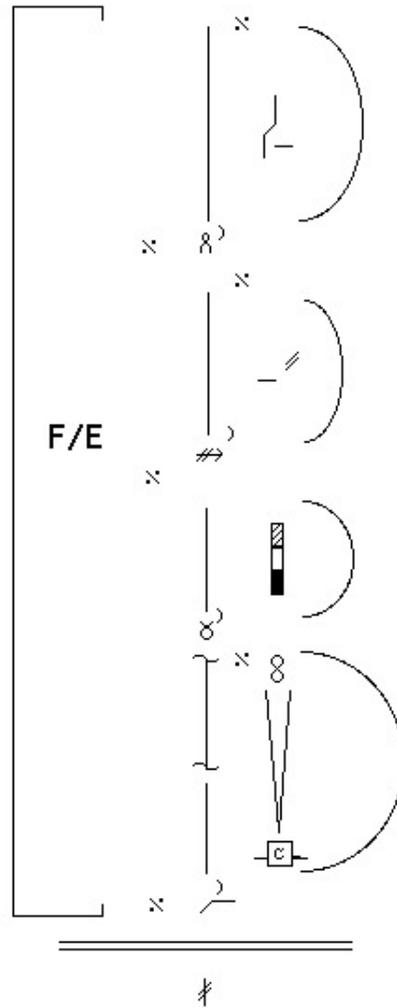


## 2. Lady Justice

a) **First Iteration** - this Motif is performed in the accompanying video “Lady Justice – Motif (Solo).”



**b) Second Iteration** - this Motif is performed in the accompanying video “Lady Justice – Motif (Group).”



### C. Evaluation of Character Essence (Motif)

The following provides an evaluation of the written Motifs through the analysis of embodied performance, both individual and group.

#### 1. The Trickster

Through a comparative analysis of the solo and group videos, I was able to further refine the profile and Motif of the Trickster.

I had questioned whether or not to limit the Passion Drive supporting the second action, to Quick Time, Bound Flow, and Strong Weight. However, I realize that in setting too much specificity may actually limit the creative potential of each character. Yes they

have their affinities, but the variety in characterization is perhaps the most exciting thing about different actors/dancers playing the same role. So, though I see specificity adding to the definition of character in some respects, in others it may actually limit it. However, I have added a repetition symbol as I think Passion Drive is an important part of this character and should therefore be engaged much longer.

Attending to the third action, my initial instinct to support the Sinking and Retreating Shape Qualities with Shape Flow was correct. The second Motif lacks a balance between Inner and Outer, and the Retreat is more about self (Inner) than it is about Space (Outer). Therefore I have changed the support for this action back to Shape Flow, rather than Indirect Space Effort.

The last action, in the solo video matched the intensity of the characterization that I would like. However, in viewing the group performance and evaluating the corresponding Motif, I realize that the distinction of Initiation with the hands is not representative of the desired essence. Rather, a Shaping with the whole arm rather than initiating with the hands would be more accurate in achieving this. However, even this may be too shallow to achieve that observed in the solo video. Widening this to fluctuating action between arms and legs would open up much possibility.

In all, beyond the above changes, I am quite satisfied with the Motif that I have arrived at. The Motif very much represent the essence of The Trickster, and with further minor refinement during the rehearsal process I am confident that a complete picture of him will arise.

## **2. Lady Justice**

As was the case with of The Trickster, much became evident in the comparison of the Motif solo video to the Motif group video.

As I continue to explore these characters, I may find it useful to have the actress embodying Lady Justice close her eyes. During the first action in the solo video, I have my eyes closed, which highlights the Gestural Initiation of Direct Space Effort with the ears, that then Becomes/Merges into a Postural full-body action. During this same action in the group video, this Initiation is observable, however, without the instruction to close ones eyes, the point of Initiation is muddled and even diluted by the inclusion or eventual inclusion of the eyes engaged in Direct Space Effort.

With this in mind, the symbol for Pin Shape should be accompanied by a symbol instructing the mover to close their eyes. However, to address the shadow side of Lady Justice, and the bias that this shadow side employs, instruction for the mover to open their eyes should be given perhaps among the repetitions of Directional Modes of Shape Change supported by an Advancing Shape Quality. Though, the specificity here may be too much, and this might be accomplished through coaching rather than inclusion in the Motif, which should contain essence rather than specificity. Therefore, we shall leave this as is.

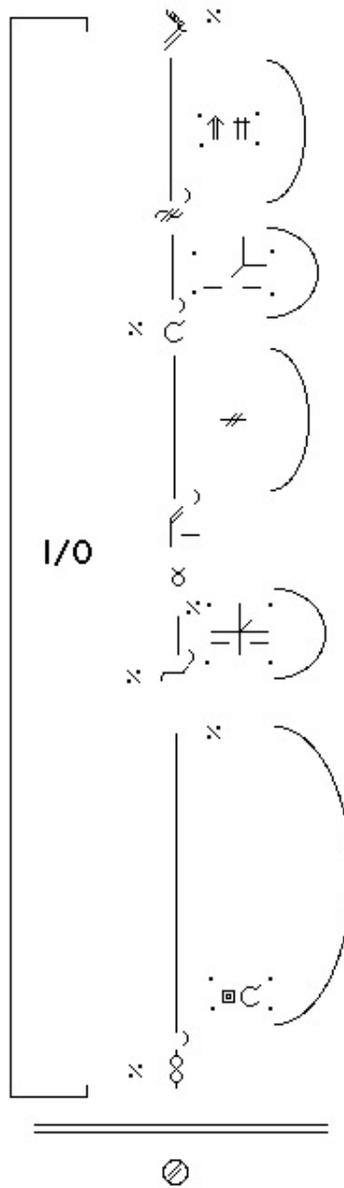
In comparing the last action of the Motif as performed in each video, it is clear that my initial use of the Action Drive of Slash did not achieve the desired effect of Lady Justice enacting justice with her sword. The Indirect Space Effort gives the action a

quality of recklessness. This does not agree with the Apollonian nature of Lady Justice. She is precise and efficient. Rather the more accurate action might be an Arc-like Directional Mode of Shape Change supported by the Action Drive of Punch.

Other than these changes, I am satisfied with the Motif as representative of the essence of Lady Justice. This Motif presents a compliment to the Trickster and in movement allows for one to truly arrive at the essence of Lady Justice.

#### D. Synthesis of Character Essence and Movement Profiles

##### 1. The Trickster



### **a) Description of Motif**

Beginning from a Ball-Like Shape, an action that emphasizes a Head-Tail-Spinal Bodily Organization is performed, modified by a fluctuating Initiation between the Head and Torso. This can be repeated as many times as the mover chooses. The mover then performs a Weight Shift From the Pelvic Core supported by fluctuating configurations of Passion Drive. This too can be repeated as many times as the mover chooses. After a brief moment of Stillness, the mover Sinks and Retreats in Shape Flow. Finally the mover performs a phrase beginning with the head moving with Vision Drive and ending with Shaping fluctuating between use of the Legs and Arms. This may be repeated as many times as the mover chooses. Thematically, the entire Motif is about Inner/Outer.

### **b) Profile**

The Trickster is a paradox of duality. He is both creator and destroyer, God and man, and yet he is none of these. He is neither good nor evil, but neutral. He traverses the middle path, yet luxuriates in both extremes. A mediator of dualities, he is a corporeal being stuck between two worlds, that of the flesh (profane) and that of the spirit (sacred). Bridging two halves of one whole, the Trickster preferences the Sagittal, and Horizontal Planes, and Dimensions, as well as Upper/Lower and Head-Tail-Spinal Bodily Organizations.

The Trickster constantly negotiates conflict between his heart and head. This tug-of-war is made apparent by his preference for the Head-Tail-Spinal Pattern together with a Body-Level Phrasing of Sequential Sequencing, spinal Initiation, and the Body Action of Rotation.

Equal parts storyteller, ringmaster, magician, shaman, and judge, he is always prepared for multiple realities stemming from each and every encounter. The Trickster is a diplomat of sorts. He is a shape-shifter, a chameleon, shaping and reshaping to access a multitude of organizations and forms, accommodating to the needs and desires of others as well as his own, in order to accomplish his set goal(s). He creates and shapes both his Internal world and his External world, and traverses the boundary between these two with seeming ease. He has full access to and mastery of the entirety of three-dimensional space. This manifests through Shaping and Transverse Pathways, supported on a Body level through Rotation and a Head-Tail-Spinal Bodily Organization. However, though he is a chameleon, he is grounded through his core. He may be a shape-shifter, but he knows who he is, and centers himself through his gut.

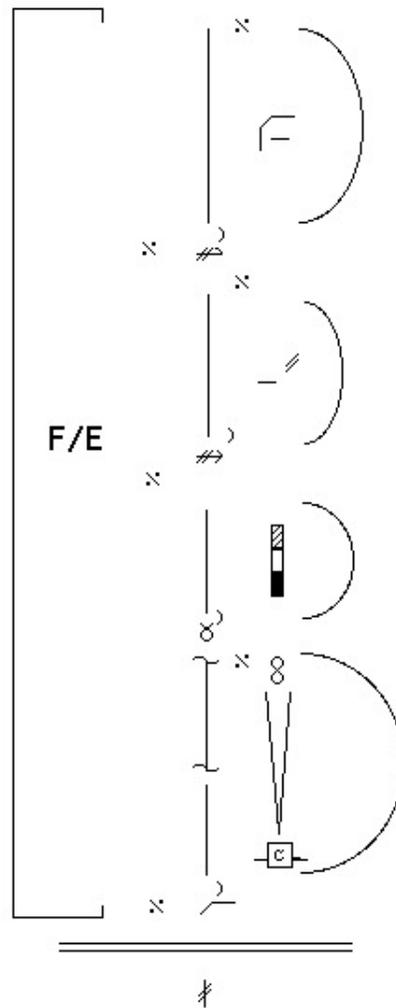
Having an observable, rich Effort life with complex State and Drive configurations, the Trickster is a fully expressive being that exudes Dionysian energy. He is an instigator, and frequently plays the role of Devil's advocate. Finding pleasure in deceiving others and leading them astray, he is oftentimes enigmatic. As a magician, the Trickster has the ability to foresee future potentiality; this is supported by his mastery of Vision Drive. This also supports the shadow side of the character, through the exclusion of Weight Effort, in that his Impulsive nature to act on potential often lacks a sense of how self fits into the picture. The Trickster is a fluid being both able to control many a situation and let go of control if needed. He is resourceful and accommodative.

In decision-making he prefers to circle an issue or a question like a bird of prey, patiently waiting for his prey to make one misstep, thus employing Impactive Phrasing.

However, he sometimes falls prey to the demands of his appetite, and the body trumps the mind as he falls into Impulsive Phrasing. This Impulsive shadow side is oftentimes, gluttonous, manipulative and dishonest, and serves to sabotage both his success and good intentions.

A recognizable duality that emerges is Simple/Complex. This can be seen in the interplay between complex movement patterns that contain associative symbology and meaning and simple movement patterns that are perhaps more Functional than Expressive. There also appears to be macro level Vibratory Phrasing that includes Overlapping Micro Phrases interspersed with occasional Discreet Micro Phrasing. Micro level Phrasing tends to be Impactive with moments of Impulsive Phrasing.

## 2. Lady Justice



### **a) Description of Motif**

Beginning in a Pin-like Shape, a Direct action is performed, immediately followed by an action along any Pathway. This phrase is initiated by the ears, specifically the sense of hearing through the ears, and the movement becomes increasingly about the whole body. This is repeated as many times as the mover chooses. Next the mover engages Stillness accented by a stress in the Vertical Dimension. Then a Spoke-like or Arc-like Directional Mode of Shape Change is performed with Advancing. This is repeated as many times as the movers chooses. Finally, an Arc-like Directional Mode of Shape Change is performed with the Action Drive of Punch. This too is repeated as many times as the mover chooses. Thematically, the entire Motif is about Function/Expression.

### **c) Profile**

Lady Justice is pillar of objectivity and reason in which the loftiest ideas of humanity find harbor. Based in reason Lady Justice lives in her head. She is constantly looking skyward, to the Horizon, as if picturing the future prosperity of a humanity that is orderly and just. With an abundance of Apollonian energy, she is order where there is chaos.

However, she is oftentimes ridged, lacking compassion and full access to three-dimensional space. This is supported through her consistent Pin like shape, Rising Shape Quality, and clear support through her Axis of Length. Her efficiency is exemplified through her use of Central Pathways and Spoke-like Directional movement, as well as her consistent use of Direct Space Effort. Lady Justice's modus operandi, reason, and therefore critical thinking and analysis, finds support in her preference for Space, and Body-Level Phrasing of Distal Initiation with the head. Her attention to her intended goal derives focus from her use of Advancing, with Direct Space Effort, and clear Spatial Intent.

She finds order and structure in and through her use of the Octahedron, accessing the Icosahedron primarily when she is enacting Justice. She is efficient, and yet she takes her time. Everything happens when, and as, it will. Rushing only causes trouble, and can lead to false accusations and wrongful punishment. She is careful and cautious, thinking things through before acting rashly. This approach to the reasoning process that is both careful and cautious is supported by her use of Mobile State, specifically Bound and Sustained.

Lady Justice is assured of herself, of the will, and necessity to carry out her objective. She is a realist and maintains the necessity of boundaries and structures both formal and informal. Justice is blind, and impartial. Lady Justice keeps boundaries in place through the use of Peripheral Pathways and Arc-like Directional Shape Change. She utilizes Action Drive frequently, not allowing herself to lose the clarity of Space that passion oftentimes steals away. However, she does have a shadow side that is biased and partial. This part of her surfaces when Justice loses her justness. Reflective of the absence of justice in contemporary society, this is the exact reason why this trial has been called to order.

An overall theme of Function/Expression can be observed, which agrees with the idea of Lady Justice as an effective and efficient realist. An Impactive, Macro level

Phrase of Discreet compartmentalized parts arises when observing the whole. This is composed of many Micro level Phases that fluctuate between Impactive and Impulsive Phrases.

#### **IV. Conclusion**

In beginning to share these Motifs and movement profiles with the actors/dancers that I have chosen to embody these characters, I see first hand the benefit of clearly defined, conscious, and potentially subconscious (Shadow Movements), movement choices, Affinities and Disaffinities. It has also become apparent through this sharing that these are living documents, growing and shrinking as any human being does, that may continue to change even as the show continues to develop. Therefore, their completion may only arrive once the show has been performed. Even then they may still continue to breathe and shift.

One necessary development that is clear is the need for the character of Lady Justice to gradually shift and change over the course of the show. The motif above, representative of her character, signifies her identity at the beginning of the show. However, throughout the show this character, initially portrayed as a cold and rigid goddess figure, transforms into one that possesses human characteristics of empathy, compassion, and morality. This change is in stark contrast to her initial character that assigns her objectivity and reason. Perhaps to deepen understanding of this character, the LBMS could also be used to analyze and define how she transitions from the initial Motif to this second one.

Another possible step could be the development of Motifs for each character that speaks to how each interacts with the other characters in the world of the play. This would give the actors/dancers a clear understanding of how their character approaches social situations and interaction.

This process of embodiment, observation, analysis, editing, will continue in concert with each actor as I distill the essence of each character down to its most basic state.

In all, I have accomplished what I set out to do in defining a Motif and character profile for each of these two characters. Though these documents will continue to change, the current state of each provides a rich depth of movement information that each actor/dancer can use towards the process of fully realizing their character.

This process has also provided me with valuable data that can be used to both refine this process, and influence the development of the eventual workshops that I wish to offer in the future. This will of course require further study and analysis as well as repetition of the process. All of which I greatly look forward to.