

Ideas for CAC Presentation

Introduction:

As a life-long dancer, my interest in dance and psychology began at an early age. I was always intuitively aware of how I felt during and after dance class. I also noticed that my emotions influenced how I danced. It wasn't until I experienced the death of my father that I was able to use dance as a therapeutic tool in my grieving process. Movement allowed me to process and express emotions that were buried deep and that could not be brought to surface through words.

Contemplated career in Dance Therapy and experience Authentic Movement sessions with Jungian Analyst, Erica Lorentz-discovered work of Carl Jung

Graduate course introduced me to LMA

Two theories were similar-mind and body are inseparable

If I was aware of how dance could affect my emotions, why couldn't I use dance/movement to more effectively portray emotion? In my case, I chose the archetypal image as defined by Jung.

Jungian-Laban Connection:

This has been examined in other contexts, namely in D/MT. At time of this study, not a whole lot published, but there has been a lot of discussion. Most of the connections mentioned between Jung's psychological types or methods of human perception- Thinking, Sensing, Feeling and Intuiting and Laban's modalities of human movement- Body, Effort, Shape and Space. The two correspond in the following manner - Body-Sensing, Effort-Feeling, Shape-Intuiting and Space-Thinking ("LMA: Unlocking the Mysteries of Movement" by Lisa Sandlos).

Deborah Welsh, a Jungian-oriented D/MT states that the most profound connection is Jung's attitude, or definition of, the unconscious and Laban's inner attitudes in describing effort and affinities. Both men based their life's work on the power of the unconscious to create symbolic material and behavior that expresses the totality of the self.

Laban-

In the work of Laban, there are four body components, BESS. Body - orchestration of body parts; Shape - what forms does the body make?; Space - how does the body move in relation to its environment, the 3-dimensional matrix of space? Effort - dynamic quality of the movement. The what, where, when and how of movement.

Laban established effort factors and defined a continuum for each of the four effort factors -weight, space, time and flow. Weight = what?, Space = where?; Time = when? and Flow = how? Each effort factor includes a range from high intensity to low intensity. For example within weight, the continuum is from strong to light., etc.

Weight - the amount of force applied to a movement, or sensing relationship of physical body to gravity; not simply one's body weight

Space - the quality of active attention to the environment; not the physical space we inhabit

Time - inner attitude toward the time you have, not how long it takes to execute the movement

Flow - quality of continuity of movement, related to feelings

States

Drives

Full Effort Action

Attaining proficiency in movement required an intuitive knowing of the inner impulses that drive action. The inner impulses could be described as internal desires, attitudes, and intentions. Being in tune with the inner impulses allows the dancer to communicate more effectively.

Jung:

Individuation – a lifelong journey to discover the self. We never fully realize, but it is the goal—to bring all unconscious to consciousness

Archetypes – potential patterns of behavior ; motifs

Collective Unconscious is where archetypes exist

Symbols – connected to archetypal image that evokes specific responses/emotions. There are constructed symbols in cultures; there are spontaneous symbols that are more powerful.

Persona - technically not an archetype (actually part of ego), but is archetypal; mediator between individual's external environment and internal psyche.

Animus - image of the opposite sex that we carry in us (masculine traits of a female); mediator between the ego and the internal world.

Shadow - lies within the collective unconscious; part of individual that has not been recognized or possibly repressed; can be negative or positive; often cast onto others.

Self - opposite of the ego; true essence of a human being, what all individuals strive to become; represents the unity and totality of all archetypes and personalities merged as one.

Early on, established the importance of mind and body in emotional development. The emotions function as a dynamic bridge--a kind of dialectical interaction between psyche and soma. "I regard affect on the one hand as a psychic feeling state and on the other as a physiological innervation state, each of which has a cumulative effect on the other. ("Dance Therapy and Depth Psychology: The Moving Imagination," Chodorow)

However, applied using one's inner senses to communicate effectively through movement

or using movement to become more attuned to one's inner senses, both theories are intertwined and are equally essential to the notion that body and mind are one and cannot be separated.

The Dance-

The dance was choreographed over a span of 32 weeks. The original cast was 7 female undergraduate students of SHSU in Fall of 2003 and Spring of 2004. The dance is divided into 4 sections, each dedicated to the portrayal of an archetype, plus an introduction. I concentrated on specific efforts in the portrayal of the archetypes.

Persona - Bound flow, direct space (Remote state-detached from self)

Animus - Strong weight, quick time, direct space (Action drive)

Shadow - Strong weight, free flow (Dreamlike state-unawareness that is diffused or bold, gloomy or exalted)

Self - Direct space, free flow, sustained time (Vision drive-reduced in bodily import)

Music - strings to unify dance, but selected pieces that corresponded with the feel of each section

"Shadow" - Andante from String Quartet No. 2, Intimate Letters by Janacek

"Self" - Three Pieces in Old Style by Gorecki

Costuming -

"Shadow" - holes represented revealing of true identities and black represented the unknown, dark and unidentified parts of psyche

"Self" - sheer, white chiffon dress, wanted light, flowing fabric that would move freely; self often represented by wind, breath and spirit; white - purity, light, God-like image

Limitations - \$1,000 budget, dancers limited in experience, technological equipment; rehearsal time and space

Delimitations - four archetypes, effort factors, recommendations by CG Jung Institut Zurich and LIMS NY to develop working definitions of archetypes and efforts