

## CHAPTER 10



# Body-Half Connectivity

*I am divided*

*On the one hand . . . On the other hand . . .*

*I listen to both sides of myself.*

*Issues clarify and delineate into black and white,*

*Stable and Mobile,*

*Inner and Outer,*

*Passionate and Plodding.*

*I move in polarities.*

In this stage of bodily development and growth, basic skills develop in contrasts. One side of the body learns to stabilize so that the other can become more mobile. Preferences in handedness develop—she becomes a “righty,” he becomes a “lefty.” Dominant and non-dominant sides of the brain pattern their activity to function for the whole. The individual “I” which developed his/her own space and ability to move forward and backward with ease using Upper-Lower, homologus patterning, now takes sides. Each side learns its job. This clarity is an important stage in both brain development and body patterning. Spatially, the earlier homologus patterning of Upper-Lower was mainly Sagittal. When we now pattern homolateral, or Body Half movement, the Vertical plane becomes fully available.<sup>1</sup>

From a physical perspective, the ability to establish sides for different functions is a result of clarity of sidedness, i.e., “I hold the nail with my left hand and pound the hammer with my right.” From a psychophysical perspective, the skill of perceiving and really experiencing opposites comes to its zenith in this body stage. And without this stage, it is hard for an individual to know where s/he “stands” on an issue. This stage can be very satisfying in that the world seems organized in basic polarities: Right-Left, Known-Unknown, Stable-Mobile, Light-Dark, Just-Unjust. The world is clear and perceivable in a simple way (almost too simple when looked at from later developmental stages). When one is in this stage, it can seem that the major experience is conflict between the two polarities or righteous identification with one over the other.

From a body perspective, that which was differentiated into Upper and Lower in the last developmental stage now begins to integrate by realigning “loyalties,” or connective pathways. Upper and Lower unite in sidedness. Functionally, one whole side learns to provide a supportive stable stance, while the other side practices mobility. At every level, from lying to sitting, to kneeling to standing and galloping, as a child is learning to move there is clearly

a period of homolaterality which trains connectivity for support on one side and at the same time connectivity for mobility on the other. In addition, Bonnie Bainbridge Cohen says,

"In the infant, it is important that the homolateral patterns develop on both sides to balance their spines, to establish a broad base for integrating right- and left-sided functions within their nervous system, and for tonifying their whole organ-glandular systems. The homolateral push patterns are an outgrowth of the freedom of the spine to be attentive in all directions and of the upper and lower limbs to be separated out as a force of intention in dialog with gravity and space. This process causes a weight shift to occur through first the upper limbs in regard to the free movement of the head, and then the lower limbs with the free movement of the tail."<sup>2</sup>

But even before the baby is able to push to shift weight, when the baby is lying in bed on his back with head turned to one side, the limbs on the side toward which the face is turned extend, and the limbs on the other side flex. As the head turns to the other side, the limbs on that side extend and the other ones flex. This basic reflex (the Asymmetric Tonic Neck Reflex—ATNR) is a body-half one. On the tummy, once the upper and lower push are developed, pushing from a limb on one side causes that whole side to lengthen and reach. This leads to crawling on the belly. And when walking is being learned, the baby seems to be achieving stability by being as wide and flat as possible in the Vertical plane and letting each whole side come slightly forward one after the other, almost like rocking from side to side. Again, Body-Half is at work in the learning process. An adult cross-lateral stride comes later.

Even at advanced levels of movement proficiency, Body-Half is an important part of many training processes—particularly in the highly articulated Martial Arts. When Irmgard Bartenieff and I studied Chi Kung in Hawaii, we were frequently told to "root one side while the other side floats." Training in the Martial Arts enables one to develop a thorough sense of groundedness and a lightning-swift mobility. It is no wonder that many of the training sequences (called "Katas" in some forms) are almost totally organized from Body-Half.

**When highly articulated, differentiated movement is at issue, one cannot achieve greater mobility without first achieving greater support for stability.** Another highly articulated movement study which utilizes a large amount of Body-Half in its training process is Ballet. Ballet dancers give themselves a chance to return to the simplicity and stability of Body-Half patterning every day at the "barre" before they move into their complex cross-lateral combinations. And this is an issue which Body-Half addresses. Dancers may begin the "barre" with "plies," which primarily utilize lower body push patterns with upper body reach, but by the time they are doing "tendues" they have moved into Body Half. This gives them a chance to focally attend to "the stable side" from foot connection into the floor, all the way up through the core and out to the hand which is connecting to the barre. This then allows the gesturing side to achieve fuller range in mobility. (Of course, not all movement at the barre is Body Half movement. Much is definitely organized cross-laterally, and cross-lateral support for stability is equally important. But one beauty about working at the barre is the clarity of Body-Half organization which is possible because the barre reminds one to connect through one whole side for support. This prevents the arm on the standing side from waving around limply once one comes to center floor.)

When I think of animals whose major mode of bodily organization is Body Half, immediately the lizard and the camel come to my mind. They are, of course, very different. The lizard reminds me of primitive push power, a being with reptilian-brain "wants" and "needs," aware and alert to the moment for self-gratification. The camel, on the other hand,

reminds me of a plodding, long suffering, persistent being who serves others by carrying them and their belongings. Anyone who has ever ridden a camel knows how unfamiliar the constant body-half movement is for a human being who is used to cross-laterality.

As we move on to our Movement Exploration, I want to remind you that all previous patterns underlie this one, so before you do these movement experiences you might want to warm-up with Breath, Core-Distal Connectivity (all six limbs finding relationship through the navel center), Head-Tail work, and Upper-Lower movement patterns. Then continue with some very basic Body-Half patterns.

## Movement Exploration

**A. Basic Homolateral Pattern on Tummy:** Lie on your tummy with your head turned to one side (let's use the right side first for this exercise). Now, with your head turned to your right, let your right arm and leg flex so that elbow and knee come toward each other and your thumb comes nearer your mouth. (Both limbs will be in outward rotation.) Your left side will be lengthened long, with your left arm down by your left side and your left leg long down from your femoral joint, both limbs in inward rotation.

Now reverse the entire constellation by turning your head to the left around its axis. Let your limbs switch relationship totally. Your left arm and leg will flex, bringing your left thumb near your mouth. Your right hand will swipe the floor with its palm (bringing more sensation) as your right arm and leg lengthen long.

Continue alternating sides, initiating the change by turning your head. If you do many repetitions (around 60), you will begin to notice how satisfying and natural this movement seems—like a baby in its crib, getting comfortable by sucking the thumb of one hand and then the other. This pattern coordinates hand to mouth functioning.

**B. Basic Homolateral Pattern on Back (Related to the Asymmetric Tonic Neck Reflex—ATNR) (Figure 47):** Lie on your back, sensing the earth with the whole back surface of your torso. Turn your head to the left and look at your left hand . . . way out there at the end of your extended arm. Let your left leg be extended long, straight down from

your femoral joint . . . so that your whole left side is lengthened and extended, including the left side of your spine, which will be slightly elongating into convexity. Your whole right side, on the other hand, will be flexing laterally . . . your spine will be slightly concave on the right side and your right elbow and knee will be coming toward each other as the limbs flex in. Enjoy feeling this flat form in the Vertical plane. Now switch to the other side by initiating with your eyes and head. Let your head roll around its axis, keeping its back surface in contact with the floor—don't pick it up to turn it. Your head initiates the change by rotating to the right; your whole right side will begin to extend and your whole left side will begin to flex (as described above). Develop a rhythmic alternation of sides and you will notice that the movement seems to happen almost automatically.

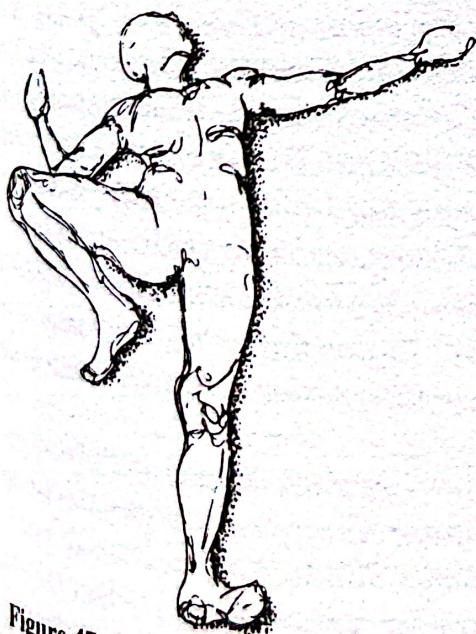


Figure 47. Basic homolateral pattern on your back (related to the Asymmetric Tonic Neck Reflex [ATNR]).

This is because your corpus callosum is functioning to help your brain switch from one side to the other.<sup>3</sup> This Asymmetric Tonic Neck Reflex (ATNR) begins coordination of hand/eye functioning. Sometimes in baby books this is called "the fencing position." It is important in this movement to experience a sense of flatness. Keep your torso in the vertical plane with the back of your pelvis and chest on the floor. Do not twist. Unless you stay flat, it will be difficult to experience the midline which divides right from left.

Irmgard Bartenieff called this exercise "Exercise No. 4 Body Half (Vertical)."<sup>4</sup> It was one of her "Basic 6," but it was the last to become codified as part of the Basic 6. (When I began studying with her, she referred to the "Basic 5," excluding this one.) Also, I remember looking toward the flexed hand rather than the extended hand when doing her version of this exercise. When done that way, it is not the Asymmetric Tonic Neck Reflex, but is definitely a Body-Half exercise—probably more related to hand/mouth coordination than hand/eye coordination. She also stressed that the initiation for changing sides was from the mid-limb and occurred at the end of the exhalation, i.e., as the exhalation finishes and the body is experiencing that "hollow" moment, elbow and knee of the same side come together. The reversal to the open form then initiates from the tips of the fingers and toes. Try this exercise Irmgard's way and then compare your experience with that which is more like the ATNR. What does each give you?

You might want to try traveling the ATNR pattern. Let it travel by pushing from the foot of the flexed leg and traveling backwards, elongating that whole side and reaching out through that arm. You will need to flex your foot in order to push, and you may need help from a partner to give support under the foot to push from if your floor is too slippery.

**C. Homolateral Yield & Push From the Upper:** On your tummy again, bring your arms into flexion so that your hands are near your shoulders and your elbows can feel related to the lowest point on your scapulae. Curl your toes under. Yield & Push down through your elbows until you are supporting on your lower arm. Let your spine reach forward and up away from center core. Notice how you can connect all the way down to your feet by pushing from your toes. Alternate pushing a bit backwards from your Upper Body and a bit forward from your Lower Body until the energy between the two is equalized. (You will probably remember this pattern from the previous chapter on homologous movement). Now as the push comes from the Lower let's make the movement a Body-Half, homolateral, movement by sending more energy into one elbow and hand as if "filling that forearm and hand with weighted sand". Then when the hand from that side is "full," push backward from that hand and let your torso and leg on the same side lengthen and reach away long. The limbs of your opposite side will relax a bit into flexion and your torso will be concave on that side. Start again from the beginning and let the other side push backwards. Once you have worked through the whole process on each side, try continuous traveling backwards by pushing from alternate arms. Your head will turn toward the flexed side, and then you will push from that arm. Remember to stay flat on the floor and enjoy the sensation of your body sweeping the floor as it swings from side to side. (It is best to do this movement on a slippery floor; a rug is difficult.)

**D. Homolateral Yield & Push From the Lower—"Crawling (Figure 48)":** When you feel comfortable with the Homolateral Yield & Push from the Upper, at some point let the limbs of your non-weighted side come into flexion. You will notice that one whole side is elongated and one whole side is flexed. Now push from the foot of your flexed leg (you will need to have your foot flexed and your toes curled, ready to push). Travel forward, letting that whole side elongate until you are reaching with the hand of that same side. As you travel forward, your other side will automatically flex in, ready to push again. Sense that your

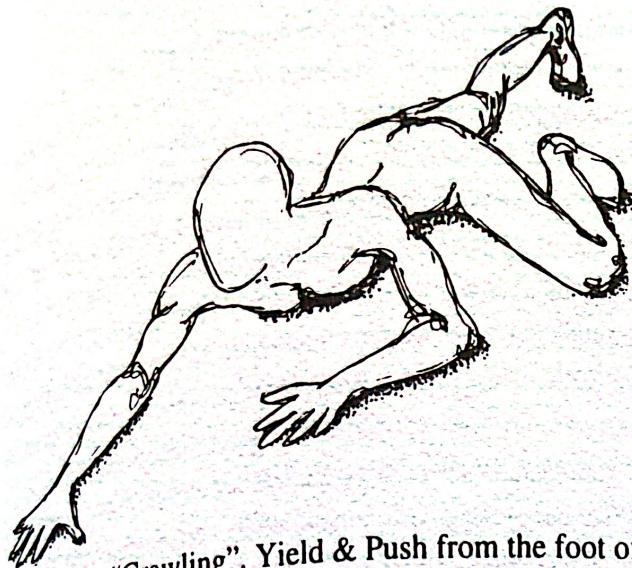


Figure 48. "Crawling". Yield & Push from the foot of your leg that is flexed.

on your belly. If the floor you are on is too slippery, ask a partner to give you a stable brace to push from (perhaps putting his foot underneath yours). You may notice that travel in this way is quite tiring. That's one reason why babies need lots of sleep. They are working hard—they are patterning their brains and their bodies. They are moving away from reflex to muscle coordination.

Now that you have had a brief experience with homolateral movement from a developmental perspective, let's explore a bit more movement as full adults. But before we do so, I want to let you know that in adult movement it is quite rare to see movement staying consistently homolateral for a long period. Most of the time there are moments of homolateral interspersed with cross-lateral and homologus. In a phrase of dance movement there may be many different types of bodily organization producing the stability or the mobility. I am making this statement because I do not want you, the reader, to think that homolateral movement is the only way to find stability to support your mobility. I will simply be using the Stable-Mobile polarity for now as an example as you work on Body-Half connections.

### Body-Half Using Color

Many times when teaching university students or adults in the community, I have found that working with color helps solidify the nature of sidedness and makes it easier for students to give one side of the body a specific task and the other side a different task; for instance, Stable vs. Mobile. As you do the exploration below, let yourself be surprised by what colors emerge. (If, for some reason, color is not evocative for you, allow your own personal differentiating images to emerge as you do the new exercise . . . perhaps sound, texture, etc.)

### Movement Exploration

**E. Stable-Mobile Side Connections: Using Color:** Lie on your back in the shape of a large "X." Allow your whole body to be fully supported by the floor and breathe into every cell of your being. Then allow your breath to enliven mainly the right side of your body. As your breath fills into your right side, in your mind's eye allow yourself to see that side flooding with color. What color is it? Trace the color all the way from the tips of your right toes, through your right leg, your right femoral joint, your pelvis (including your psoas), through

same-side elbow and knee are enjoying the same amount of either flexion or extension. You might also begin to notice that your flexed leg begins in outward rotation and as the push comes through the toes to send the body forward, the leg sequences to an inward rotation.

Continue "crawling" like this for quite a while until you really sense the coordinative nature of this pattern. You can pretend you are in a jungle crawling underneath the underbrush, or that you are reptilian, like a lizard in the desert. Stay close to the ground,

*Making*

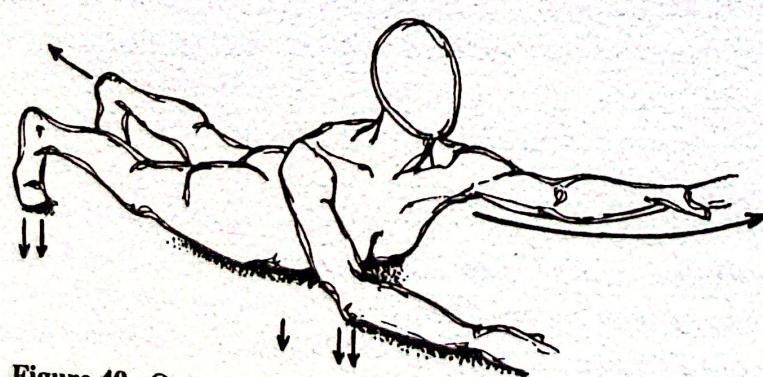
your waist and chest area to your right scapula, your right shoulder joint, through your whole arm and out your right fingertips. Let your whole right side vibrate with intense color, whether that color is dark or light, pastel or brilliant. Experiment with pressing into the floor with the whole right side of your body, and in so doing intensify the color on that side. As you press into the floor, confirm the connections through that whole side and sense the stability of those connections. As the color of that stability intensifies, let the limbs of your left side begin to move, doing whatever movement they want to do. Continue to give your attention to the color and connections on your right side. By attending to your stability you make more mobility possible on the other side. When you have explored this stability and movement fully, rest.

Breathe again into your whole body, filling every cell with life energy. Now begin to breathe into your left side. Continue and let your left side flood with color in your mind's eye, probably a different color from your right side. Explore your left side as your stable side, intensifying the color, like turning on the light, brightening that side by pushing down into the floor . . . connecting for stability. As you sense the stability, let your right side become more mobile. Now you have two colors . . . one intensifying for stability, the other brightening for mobility.

Continue doing movement in which one side does one thing and the other side does something else. Let yourself change level and perhaps even travel. Play with the two colors you have, noticing whether you tend to invest in the color of the mobile side or the color of the stable side.

**F. Body-Half Yield & Push Sequencing to Reach (Figure 49):** At some point return to the floor, this time on your belly. Let your legs be lengthened directly in line with your femoral joint with toes curled under. Your arms begin so that you can easily make a grounded connection from elbow into your scapula (perhaps arms bent with elbows at scapula level). Yield your weight into the earth and Push down into the floor with the entire right side of your body—you might want to intensify the color on that side. As you do this, you will be taking your pubic bone to the floor by engaging your hamstring connection and sensing a lengthening out your heel, while the ball of your foot will be pushing down, engaging the inner leg and sequencing in a kinetic chain up into your psoas. This stability will connect to the push coming from your Upper Body on the same side. Your lower arm and elbow are pushing down into the floor and sending energy back and into the core through the lower scapula connections, crossing the level of the spine where the psoas originates. These connections will continue down into the sacrum. As you confirm the stability on the whole right side of your body, in your mind's eye begin to "brighten the color" on the left side of your body and let your limbs on that side radiate out from center core, reaching off the ground and out into space about an

inch or two off the floor. (Notice what color that side is in your mind's eye.) Your leg will go back and up, lengthening away from center core. Check to see that you are not pulling out to the right side with your leg—send it straight back using your hamstring and gluteus maximus and lengthening the psoas. Your arm will go forward and up lengthening away from center core.



**Figure 49.** One whole side of your body "grounds" for stability and the other whole side is free to mobilize, reaching into space.

ter, enjoying the connection from the lowest point on the scapula. Experiment with whether your head and tail seem to want to join the color of the stable side or the mobile side. Release into the floor again and take the same movement to the other side.

This exercise (without the color aspect) is frequently given to physical therapy patients with disc problems to encourage a supported full spinal extension (many times discs patients are unconsciously tucking the pelvis). Generally it is paired with its cross-lateral "partner," where the cross-connecting limbs stabilize so that the opposite cross can reach out. If you are a dancer, you will probably recognize this type of movement as an "arabesque," when it is done standing.

**G. Body-Half Improvisation:** Come around to standing; notice how stable you feel on your standing side. Let your other side experiment with what it wants to do. Travel through the room "planting" through one whole side and letting the other side press or reach out from center. You might find that at first moving the whole side in a simultaneous way will help you achieve a true body-half connection—this type of movement is frequently seen in the Martial Arts—but as you continue, experiment with sequential movement as well.

If you would like to try a specific Body-Half pattern while you are standing, I recommend improvising the first one we did lying on the back—related to the ATNR. Go back and explore it on the floor again and then try it standing or traveling through the space. Dancers will recognize that "piqué turns," or "Barrel leaps turning" are also organized from Body-Half.

If you are a dancer, a martial artist, or a sports enthusiast, I recommend that you spend time now exploring specific movement that you use in your training process which is organized from Body-Half (i.e., a piqué turn in dance). Go through it slowly at first, taking time to "color" the stable side and then the mobile side. Notice which side you usually attend to. How do you generally make the connections which maintain the relationships on one side and then the other? Gradually increase the speed of the movement until you are doing it "up to speed" and enjoy how your homolateral connectivity is serving you!

## Kinetic Chains

As Upper and Lower begin to find their connection in Body Half we are again reminded of what Irmgard called Kinetic Chains—that is, sequences of muscles that are engaged, either simultaneously or consecutively, to produce either support or movement. Some of my friends who come out of the Rolfing or Hellerwork fields feel that kinetic chains are made possible because of the fascial envelope of tissue which surrounds the muscles and is filled with nerve pathways, which could convey a bodily sensation of "connection" in a linked way. Of course fascia is not a motor pathway, but it can provide the proprioceptive sensation of connection. It is satisfying to play with the idea of pathways of connected muscles which might be operative at any one moment. I do not know of any conclusive electromyographic studies which have mapped the connections, but I can certainly experience a sensation of connection as I do, for example, the *BODY HALF YIELD & PUSH SEQUENCING TO A REACH* exercise outlined above.

I feel a chain of connection in the front from the ball of the foot which is pushing, through the muscles of the inner leg, including the adductors, directly into the psoas of the standing leg. I also feel a chain of connection through to the back side of the pelvis from the heels through the back of the leg into the hamstrings into the lower sacrum. Inevitably,

many more muscles are involved in making this "standing leg" part of the movement possible, and the specific muscles involved will depend on the movement which precedes and follows it. I do not recommend thinking muscularly, but rather in terms of lines of connection, "open tubes" or "highways." This will allow your neuromuscular system to provide the connection.

### Inner Characters—Body-Half

Let's look at Body Half from a more metaphoric, psychophysical level. If you think back to the movement exploration you did in the last chapter—finding a part of yourself which seemed to inhabit your Upper Body and a part of yourself which seemed to inhabit your Lower Body—you might also have an immediate sensation of aspects of yourself that are Body Half oriented as well. Perhaps one side activates to get things done in the world, while the other side is more inner-oriented and sensate. Perhaps one side is powerful and one side is delicate. Many persons become identified with the part of themselves activated by the dominant side. For instance, I am right handed and my major experience of myself for many years was one of "Active, decisive, knowing, out-in-the world." When I began working with letting my left side lead my experience, I discovered a part of myself which is "more about Being than Doing, one which is non-verbal, and sensuous." Unless I discover and claim both sides I cannot come to an integration of who I am as a full human being, and I cannot tap my full resources as a dynamic mover, because my palette of "color" and qualities of movement will be limited.

Many times I enter a movement process with my students through active imagination which is similar to the one we did locating "Inner Characters" in the Upper and Lower body in Chapter 9. The beauty of working in this way is that the "Characters" reveal themselves through movement first and only afterwards become articulated in language. Many of our "connections" are known to us first non-verbally and only later in terms of the conscious thinking process. I recommend that you return to Chapter 9 (pp. 160–161) and work with the Movement Exploration under the subheading Inner Characters, but do it with one side and then the other . . . I find it wise to work with the dominant side first. (The dominant side generally likes to have "first say" and will probably not be willing to release control unless listened to first.)

It is fun when working with characters that inhabit the two sides of the body to let them express themselves first through movement and then through drawing or sounding and last through writing.

### Movement And Drawing—Body-Half

**H. Inner Characters and Drawing:** When you have moved and have experienced the quality of a character who inhabits your dominant side and have amplified that movement throughout your whole body, take another moment and let the entire quality of the character and the way s/he moves come down into the movement of your dominant hand. Explore the dynamic quality of your character fully just with your hand. Then take paper and record that movement with its color and dynamism in any way you want. Let the moving quality come through your hand onto the paper. (It is not necessary to try to draw the specific form of the character.) Now record in words with that hand what it is that you value about those qualities and perhaps one sentence that the character might say. Rest for a moment.

*Then repeat the entire movement process with your non-dominant side, again bringing the quality of the character down into the hand of that side. Then draw with that hand (not your usual dominant hand), and write the words with that hand.*

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## Polarities<sup>5</sup>

Sometimes it is helpful to work from opposites, which are verbalized to begin with and which have immediate meaning in the person's life adventure. The beauty of working in this way is that one can come from conscious concerns as opposed to letting less conscious parts speak through movement. This approach is more comfortable for some people and in certain situations. Body-Half is useful for helping people locate and express polarities or contrasts in feelings or concerns—times when you might find yourself saying: "Well, on the one hand . . . but on the other hand . . ." An example might be, "On the one hand, I want to be a success at my career, but on the other hand my family and home life is clearly what life is about." I frequently ask students to make a list of some of the polarities in their lives. A few which might come up in addition to Career-Family are:

Yes-No  
Do it-Don't do it  
Alone-Together  
Open-closed  
Inner related-Outer directed  
Being-Doing  
Exuberant-Depressed

You might want to make a list yourself. As you do it, range through your life in your Bodymind. Let your body sense being pulled in different directions or toward different feelings or concerns. If you feel one coming to the forefront, let yourself also sense what would be its polar opposite.

### Movement Exploration

I. **Body-Half Dialog Amplifying Polarities and Embracing the Whole:** Using your list of polarities, pick one pair that seems important to deal with at this time. Begin to ask your body which side of your body (left or right) knows the most or has the greatest affinity with one of the poles of the pair. What would it be like bodily if that pole were embodied totally in one side of your body? Let yourself begin to take on the qualities of the concern in that side of your body.<sup>6</sup> Once the quality begins to manifest, let every cell in that side of your body take on the nature of that quality. Let that side begin to move you.

Now do the same with the other pole of the polarity. Allow the quality of that concern or feeling come into every cell of the other side of your body. Live it out fully.<sup>7</sup>

Once you have experienced each pole, play back and forth between the sides of yourself or even the sides of the room you are in. For instance, let your right side lead your whole body in experiencing its qualitative nature. Then gradually move to the other side of the room and let your left side lead your whole body in experiencing its approach to the world. Notice what happens as you approach the middle line and then switch sides. Notice what

you value about the quality of each side. Make a note for yourself. How are you using each in your life? Perhaps one side helps you to be successful in the world, whereas the other side is more tuned-in to your own inner life. Whatever it is that each provides for you, acknowledge its value.

And now comes the most important part of this exercise<sup>8</sup> . . . Once you have amplified the polarities of the sides, spend time moving while acknowledging that both are part of you. Can you be large enough to embrace both? Perhaps through moving you will find your own path to integration.

The issue of polarities can, of course, be dealt with in many different ways with various forms of education and therapy. One advantage of using movement, particularly with two halves of the same body, is that it is obvious that both poles are contained within the same being. The sort of distancing that frequently takes place when discussing issues intellectually is absent and there is a real presence of a possibility for integration.

From a theatrical perspective, working with high contrast is one way to reveal differences in character. It is also fascinating that modern dance works from the 1940s and '50s (for instance, Martha Graham's heroic pieces), which are more based on "roles" or characters, tend to have quite a bit more Body-Half movement than the more complex cross-lateral dance styles of the '70s and '80s and '90s (for instance, Twyla Tharpe's pieces), which are more "about" continuous ongoing connectivity in Flow, with Head-Tail support for Cross-lateral Connectivity.

### Implications Of Body-Half Connectivity

Body Half is an important stage in developmental progression and in movement training. It underlies brain patterning in relation to primary sidedness (sometimes call "handedness") and relates to the ability to evaluate and clarify issues.

Functionally, one whole side learns to provide a supportive stable stance, while the other side practices mobility. Upper and Lower unite in sidedness. I find it quite useful to return to Body-Half patterns to give students/clients a sense of stability for their mobility. Often they find that the simplicity of One side/Other side is satisfying—particularly if they are usually very complex movers or thinkers who have been injured and who need to re-pattern.

One Body-Half Connectivity is accomplished, the complexities of Cross-lateral movement are possible.

### Notes

1. Complex patterning for the Horizontal plane comes later with Cross-laterality, particularly with the ability to spiral. First experiences with the Horizontal began with Head-Tail as the body turned its head to suckle at the breast.
2. Bonnie Bainbridge Cohen, *The Evolutionary Origins of Movement*, manuscript, p. 26b.
3. In even slightly brain-damaged children, one is likely to see dysfunction in this pattern—It may seem almost impossible to do it at first.
4. Irmgard Bartenieff, *Body Movement*, p. 241.
5. I learned about the importance of amplifying and going beyond polarities through the work of Charles M. Johnston and the Institute for Creative Development in Seattle, WA.
6. For instance, I can imagine letting my left side begin to feel "Inner related"—this might manifest for me in a sense of my Inner Character, Sylvia, who is "thoroughly sensate,"

who moves with soft Shape Flow Mode of Shape Change, small breath-oriented movement, perhaps Weight Sensing and Free Flow. (For more information on the Laban Movement Analysis area, see Appendix-LMA.)

7. For instance, I can imagine that my right side would feel "Outer directed," which might manifest in a clear "Take charge" type of person. This person's movement might include Directional Mode of Shape Change with honed precision, Direct Space Effort and Controlled Flow, perhaps some Suddenness or Strength. (These qualities are Effort Qualities.) For more about Effort, see Appendix-LMA.
8. It is helpful to do this part of the exercise in an area of the room in which you have *not* moved when exploring the polar sides. This new 3<sup>rd</sup> space offers a place for a fresh perspective . . . one of integration.