The efficacy of Laban Movement Analysis as a framework for observing and analysing space in *Rosas danst Rosas*

Tarryn-Tanille Prinsloo*, Marth Munro and Chris Broodryk

Drama Department, University of Pretoria, Pretoria, South Africa

*Corresponding Author:

Tarryn-Tanille Prinsloo, University of Pretoria, Department of Drama, Lynnwood Road, Hatfield, Pretoria, 0002, South Africa. Email: tarryntanille@gmail.com. Tel+012 420 2558

Tarryn-Tanille Prinsloo
ORCID ID: 0000-0002-0333-6285
University of Pretoria, Pretoria, South Africa
tarryntanille@gmail.com
University of Pretoria, Department of Drama, Lynnwood Road, Hatfield, Pretoria, 0002, South Africa
Tel+012 420 2558

Marth Munro
ORCID ID: 0000-0001-9065-85911
University of Pretoria, Pretoria, South Africa
Marth.Munro@up.ac.za
University of Pretoria, Department of Drama, Lynnwood Road, Hatfield, Pretoria, 0002, South Africa
Tel+012 420 2558

Chris Broodryk
ORCID ID: 0000-0002-0760-8663
University of Pretoria, Pretoria, South Africa
chris.broodryk@up.ac.za
University of Pretoria, Department of Drama, Lynnwood Road, Hatfield, Pretoria, 0002, South Africa
Tel+012 420 2558

Tarryn-Tanille Prinsloo (PhD) is a Certified Laban/Bartenieff Movement Analyst™ and lectures part-time on Body pedagogies in Live and Digital Performance studies at the University of Pretoria. Her interests include the relationship between the camera and the moving body and

intermediality among different mediums. She has written five feature film screenplays, all produced in South Africa.

Marth Munro (PhD) specialises in bodymind and voice in behaviour and performance. She is a Certified Laban/Bartenieff Movement Analyst™, and Master Teacher of Lessac Kinesensic Voice and Body Training®. She is also a Certified NLP Business, Executive and Life Coach, Qualified Sound Therapist, Qualified Hatha Yoga Teacher and a Bio-, Neurofeedback practitioner. She is a professor extraordinaire at the Drama Department, University of Pretoria. She teaches Performance voice, movement and acting. She has taught in South Africa, United States of America, Finland and Croatia. She facilitates workshops in business communication and emotional competence. She still finds time for various artistic endeavours and practice-based research publications.

Chris Broodryk (PhD) lectures Drama and Film Studies at the Drama Department of the University of Pretoria. He has published articles and book chapters on Afrikaans and South African cinema, and he has delivered conference papers internationally on the same topics, addressing the failures of multiculturalism and the exploring the notion of political cinema in a South African context. His research interests include the intersection of psychology, theology and film, as well as the Digital Humanities and social media studies.

Abstract:

This article forms part of a larger qualitative, conceptual project that investigates the ways in which Laban Movement Analysis (LMA) can contribute to the larger field of dance research and education with reference to dance, new technologies and particularly notions of space in screendance. Screendance refers to a dance that is specifically made for the camera or the screen, or rendered in either film, video or digital technologies, resulting in a form that is both screen related and kinesthetic (Aggiss 2008; Rosenberg 2012, 9). This article aims to introduce an alternative vocabulary for observing and analysing the ways in which screendance and specifically, *Rosas danst Rosas* (De Mey 1997), utilises space. Observation within the context of LMA refers to recognising changes regarding the Body, Effort, Shape and Space patterns observable in a mover. Therefore, this observational and analytical approach facilitates an awareness regarding the specific spatial, temporal and dynamic qualities attributed to the movements, gestures and expressions perceived in *Rosas danst Rosas*. This article demonstrates the applicability and efficacy of LMA as a framework for observing and analysing screendance as a hybrid of dance and screen, with reference to space in *Rosas danst Rosas*.

Keywords: Laban Movement Analysis; screendance; Rosas danst Rosas; space

Word Count: 7021

Introduction

Dance has featured prominently on screen from the moment that the movie camera was first

utilised as an instrument of movement analysis (Bagkstein 2005, 168; Dodds 2004, 4). Prior to the end of the nickelodeon era in 1915, a set of paradigms for the combination of dance and cinema were already developed.[1] These paradigms include the cinematic reconstruction of dance from stage choreography, the use of specifically cinematic devices as means to create dance, and dance that is located within a narrative (Bagkstein 2005, 168). Rosenberg and Kappenberg (2010, 2) confirm that bodies in motion, dance and choreographic sensibilities have featured prominently within the film frame since the advent of optical media and the moving image.

Similar to the way in which early cinema had emerged as a combination of other forms, practices and elements of mass culture (Abel 2005, xxix), dance, film, video, and screen practices resulted in a hybrid medium. Screendance has emerged from terminological debates as an umbrella term due to its encapsulating nature.[2] As a discipline, screendance continually transitions and negotiates multiple geographic boundaries and technologies. Screendance repeatedly responds to materials and questions of its time, as Pottratz (2016, 182) explains, 'screendance is a moving image work, the content of which has choreographic compositional intention, combined with the technical and creative language of cinema'. In this context, screendance is positioned as a creative action that is central to the production and culmination of a screened product thereby producing innovative relationships between the body and/or subject, the camera and the editing process (Aggiss 2008; Boulègue and Hayes 2015, xii).

From the late 20th-century onward a large collection of work focused on the relationship between dance and screen is set against a backdrop of growing international scholarship, interest and research opportunities (Bench and Ellis 2016, 5; Borelli 2014, 1; Boulègue and Hayes 2015, xii; Kloetzel 2015, 18). The last twenty years demonstrate a shift towards theoretical and academic publications on screendance, along with numerous online

and print journals focused on screendance.[3] Additionally, an Internet domain provides a platform for web-based dance performances, interaction between dancefilm practitioners and a database of unpublished texts pertaining to screendance, whilst screendance festivals, conferences and publication opportunities furthermore encourage critical debates. [4]

Despite this trajectory across a growing collection on a global scale, available scholarship on screendance repeatedly suggests that the field is underdeveloped, under-researched and under-distributed with a significant lack of literacy, scholarship or critical writing (Albright 2012, 21; Brannigan 2011, 6; Rosenberg 2016, 2). Screendance is still a marginalised practice that continuously attempts to establish its own identity as an autonomous art form with intertextual and intermedial capacities (Kappenberg 2015, 21). Sensing the creative possibilities proposed by dance and technology, screendance, in particular, seems to strategise towards expanding from research methods and methodologies within the respective fields of dance and film by necessitating alternative frameworks for observation and analysis.

In light of these strategies and building specifically on Claudia Kappenberg's (2009, 89-105) suggested screendance knowledge map based on Rudolf Laban's Effort Graph as means of situating different choreographic sensibilities and notions of spatiotemporal manipulations, this article proposes that Laban Movement Analysis (LMA), as a non-genre specific movement system, constructively informs the screendance vocabulary.[5] Kappenberg (2009, 89-105) suggests an adaptation of the Laban Effort Graph for screendance with reference to real space vs edited space, real time/duration vs edited time, as well as body as tool vs body as site. This knowledge map implies the applicability of an LMA approach towards Laban's Effort Elements and screendance. Notwithstanding the dissimilarities to Laban's original Effort Graph, Kappenberg's (2009, 101) knowledge map provides a platform for screendance discussions regarding continuous (real/digital) and discontinuous (edited)

space without limitations and prescriptions. These notions regarding discontinuous or edited space speak to possibilities of spatiotemporal manipulation. This knowledge map also referred to as the Screendance Effort Graph shows how choreographic sensibilities could operate in screen-based work along with moving bodies and moving images.[6] Kappenberg's (2009, 103) Screendance Effort Graph suggests the opportunity for mapping screendance that is characterised by the deliberate spatiotemporal manipulations prevalent in the field and thus serves as the impetus for this article to investigate the efficacy of LMA as a framework for observing and analysing screendance. The LMA vocabulary, principles and interrelations that exist within the theoretical framework provide an opportunity for dialogue when approaching screendance.

LMA as a framework for screendance observation and analysis

LMA is a theoretical and experiential system used to observe, describe, perform and interpret human movement (Konie 2011). LMA is a culmination of terms, concepts and notation systems contributed by the many European dancers, choreographers, directors and teachers under the guidance of Rudolf Laban.[7] One of Laban's initial aims was to develop a descriptive vocabulary as means to describe the phenomenon of movement in order to master its craft (Maletic 1987, 51).

As an accepted, codified language, LMA provides a collection of descriptive vocabulary that one could use in discussions around the qualities of movement (Moore and Yamamoto 2012, 130; Sansom 2007, 237). The LMA system is structured according to the four movement categories of Body, Effort, Shape and Space (BESS). Body refers to the structural and physical characteristics of the moving body, whilst Effort describes the characteristics of movement with regard to inner intention. Shape implies the ways in which the body changes its form during movement and Space indicates the body's movement within the environment along with the patterns and pathways created in space (Adrian 2008, Kindle

Location 74; Maletic 1987, 113-38). The relationship between these elements is often regarded as the fifth BESS category (Studd and Cox 2013, 130).

In addition to the categories mentioned above, we briefly introduce Laban's notation system as it bears relevance to the approach that we suggest in this article. Labanotation closely relates to Motif Writing in that both methods of recording movement are located in the LMA discourse employing the same symbols, terminology, and format to record movement. What distinguishes Motif Writing from Laban's notation system is the type of information communicated by the respective methods. Motif Writing aims at highlighting the fundamental components of the observable elements without providing a detailed and specific account that can be exactly reproduced (Wile 2010, x). Motif Writing is a general observation focused on the theme and the essence most recognisable in the movement phrase (Hutchinson Guest 2005, 9).[8]

We focus on Laban's Space Harmony which refers to Laban's extensive research through observing and notating the various ways that the body can move in space (Davies 2006, 35). Dealing with the spatial architecture of human movement, Space Harmony is further regarded as a tool to access the entire range of an individual's physical potential for motion and dynamic expression (Fernandes 2015, 195,8). Space Harmony considers the connections between the body's architecture and the spatial structure of the Kinesphere (Bloom 2006, 28).[9] The Kinesphere has dimensions, planes and diagonals revealing points in space related to the body's centre of gravity. Laban visualised connections created between these points as crystalline forms (Bloom 2006, 28).[10] Spatial Intent, another concept related to Space Harmony, refers to establishing a clear pathway for movement and selecting the most effective way for achieving that spatial pathway (Brodie and Lobel 2012, 144). The dynamic interrelationship prevalent between the body and the points in space are spatial tensions and counter-tensions. Ed Groff (1987, 29) posits that spatial tension is recognisable in body usage

and the active relationship between the whole body and parts of the body such as the limbs. The polar ends present in the body exist along a continuum of tensions, releases, interactions and dynamic interplay (Bradley 2009, 72-3).

These concepts belonging to Space Harmony are predominant in discussions centred on the body's relationship to, and orientation in, space. Space Harmony is relevant to this study in that the particular space identifiable in screendance, i.e. real and implied space, as well as spatial orientation, has been debated within screendance discourse.[11] As explicated in the above sections in terms of the spatial tensions, the Kinesphere and the interrelationship between the body and points in space, the LMA concepts specifically related to Space Harmony, suggest a vocabulary that could critically reflect upon the various usages of these implied spatial orientations of both the dancer and the camera in screendance.[12]

As available scholarship intersects, we utilise a qualitative research methodology with an interpretive and naturalistic approach. This article is thus a conceptual analysis which, through inductive and deductive processes, critically evaluates relevant scholarship in order to determine the way in which LMA, with particular reference to Space Harmony, can potentially provide a vocabulary for approaching screendance. With regards to the observational and analytical process, we consider *Rosas danst Rosas* (De Mey 1997) through a Laban lens, thereby suggesting additional and alternative perspectives concerning the possible interpretation of this and other screendance works.[13]

Based on the data collected during observation, we will draw connections between our findings and the LMA vocabulary, thereby demonstrating LMA's applicability to screendance. We direct our considerations towards addressing the relationship created between the implied body of the camera and the body of the dancer. In addition, we illustrate how the various components identifiable in the excerpt interlink through means of a written motif. Due to the nature of Motif Writing, the motif will highlight essential components

regarding the observation and analysis of the *Rosas danst Rosas* (De Mey 1997) excerpt. We, therefore, use the LMA vocabulary and Motif Writing as means of describing the shifts that occur in the landscapes of the screendance excerpt, thereby demonstrating how LMA can inform processes of screendance observation and analysis.

Rosas danst Rosas

Rosas danst Rosas (De Mey 1997) directed by Thierry De Mey, features eighteen female dancers including the choreographer of this work, Anne Teresa De Keersmaeker. De Mey directed this 57-minute film version of *Rosas danst Rosas* (De Mey 1997) based on the intimate stage work of the same title featuring four female dancers which De Keersmaeker had originally choreographed in 1983. De Mey's film version is however much shorter than De Keersmaeker's original *Rosas danst Rosas* (De Keersmaeker 1983).

We selected *Rosas danst Rosas* (De Mey 1997), particularly since, despite the extensive screendance scholarship existing specifically on this work, limited discourse addresses the role between the camera and the dancer, as well as how space is reconsidered in this screendance.[14] We have furthermore selected this work as it demonstrates the relationship shared between a choreographer and director. For the purpose of this article, we have chosen 00:28:50:23 - 00:29:20:22 from *Rosas danst Rosas* (De Mey 1997). This excerpt features only one female dancer. We thus consider only one dancing body in relation to the space and the implied body of the camera.

Observing and analysing Rosas danst Rosas through an LMA perspective

The partnership established between the camera and the dancer is demonstrated in the chosen excerpt from *Rosas danst Rosas* (De Mey 1997). We explicate this relationship through the application of LMA during the process of observation and analysis based on the dancer's relation to her Kinesphere and the general LMA categories of Body, Effort and Shape.

Observations regarding the movement of the camera in relation to the dancer and the operation of the camera as a technical and mechanical device are also analysed. Our findings below suggest certain connections between the data collected and the applied LMA taxonomy.

The dancer in space with relation to her Kinespheric approach

In this section, we observe one female dancer's Kinespheric approach by using the LMA lens. The design of the choreography and space surrounding the dancer, allows her to move with a psychological awareness of a large Kinesphere. The dancer has a Far-Reach orientation regarding her personal space. The trajectory of De Keersmaeker's choreography is indicated as the dancer travels along the gridlines projected by the sun through the windows from one side of the room to the other side.

Due to the changing camera angles and shots, the dancer seems to alter her body cross of axis continuously according to De Keersmaeker's choreography.[15] With reference to the specific location, we posit that the (implied) 'front' of the room is in relation to the (back) wall covered with windows. The room is thus orientated as follows: the back of the room is the wall covered with windows and the front of the room is across from this wall, locating the camera's placement at 00:28:50:23.

The dancer furthermore maintains a strong vertical orientation to space, whereas her orientation in terms of the camera remains horizontal. In light of these alignments, it serves to address the relevant spatial dimensions. Most of what we observe regarding De Keersmaeker's choreography in this excerpt reflects that the movements predominantly occur in the Table Plane with the Horizontal Dimension, i.e. the right side and left side of the dancer as the primary spatial pulls. The secondary spatial pull, which is implied by the forward and backward directions of the choreography, is the Sagittal Dimension.

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Furthermore, we recognise that the dancer's spatial pattern moves sideways, followed by a turn and then travels forwards and backwards. The dancer's awareness of reaching into space increases during the course of the excerpt as she gradually moves more off-axis from her vertical orientation. In light of the dancer's Kinespheric approach, certain movement qualities are observed in terms of the dancer's body orientation, intention and the relationship shared with the camera in the shared space.

General LMA (Body, Effort and Shape) categories observable

Throughout this section, we address the relationship between the implied body of the camera and the body of the dancer. We address how this relationship is emphasised by the LMA categories of Body, Effort and Shape recognisable in the performance of both the dancer and the camera.

Body. Before we address Body within the LMA context, we argue that, with reference to Kappenberg's (2009, 96) polarities of body as site versus body as tool, the dancer's body in this excerpt demonstrates both. In addition to the dancer's own movement vocabulary and style, she arguably appropriates De Keersmaeker's choreography through methods of training and presumably the choreographer's directorial approach thereby demonstrating notions of both polarities. This analysis can be perceived further when observing the dancer's body through an LMA lens.

As the dancer travels forward, in relation to her body cross, she reveals a head-tail connection at 00:28:50:23 – 00:28:56:00. This connectivity is maintained throughout the entire excerpt. What we also recognise is that the dancer shifts between moving from, or initiating movement from, her centre of levity and centre of gravity. De Keersmaeker's choreography reveals a rise and fall pattern and that translates to a pattern of exertion and recuperation. The dancer stabilises through her feet, which gives her a wider range of mobility along with

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groundedness. This choreography seems to favour the right side of the dancer's body whilst she predominantly performs in the Vertical orientation. However, as the excerpt progresses, the dancer increasingly moves off her centre of gravity thereby creating moments of sustained movements before continuing with the next movement.[16] In order to achieve this quality of movement in space, the dancer engages with her Spatial Intent. Based on the gravitational pull and the design of the body, Spatial Intent is fundamental to execute these off-axis movements (00:28:54:21; 00:29:05:06). Spatial Intent also aids the dancer during repeated rotational turns (00:28:50:23 – 00:28:58:10) and smaller rotary movements (00:29:07:00 – 00:29:08:29) posed by De Keersmaeker's choreography. The repetitive choreography reflects various weight shifts, along with continuous locomotion and rotation with gestures that depend heavily on the tempo and rhythm of the composed soundtrack.

Rotation takes place during locomotion as the dancer starts turning whilst advancing forward into space (00:29:14:01 – 00:29:20:21). She travels forward by initiating the movement with her shoulder and revealing a contralateral pattern as a means of maintaining counterbalance (00:29:02:01 – 00:29:08:01). As the dancer executes her turns, we observe hand-eye coordination and finger to scapula to tail connection. These relations further reveal the dancer's intention towards space that translates to her Effort life observable in this excerpt.

Effort. Concerning the dancer's spatial effort, we observe that she approaches the space with directness particularly in terms of her arm gesture and focused gaze (00:29:08:00 – 00:29:14:00). Since the Time Effort factor refers to the tempo of the movement during an allocated amount of minutes or across a certain distance, the quality of suspension referred to in earlier sections also translates to the dancer's intention towards Time. There is a suspension in Time, which relates to the specific phrasing recognisable in the sequence. The phrasing pattern is one where time is stressed with accents falling on the second half of each phrase

with an increase and decrease in tempo yet not stopping or pausing (00:29:14:01 – 00:29:20:21). Here, De Keersmaeker's choreography is characterised by quick gestures that alternate and is therefore accentuated by sustained movements. As a result, the dancer's Time Effort is sudden in terms of the hand gesture at the start of the clip (00:28:50:23 – 00:28:56:00) with moments of sustainment evident throughout.[17] We observe the interplay between the Free Flow and Bound Flow that further accentuates movements. The dancer performs more in Bound Flow at the start of the excerpt and Freer towards the end.

What is essential concerning the dancer's Effort approach is that she gradually accesses her Strong Weight as her use of the pull-line of gravity increases. As a result, the dancer actively engages with her centre of gravity, resulting in an interplay between her centre of gravity and centre of levity. Within this interplay between her centre of gravity and levity, we recognise certain affinities between the Space and Effort qualities. When the excerpt starts, the dancer moves predominantly in the High level in terms of space. As a result, her movement quality is Light due to her engaging centre of levity. However as the dancer increasingly moves lower, and gradually accesses her centre of gravity, she becomes stronger in her approach to Weight Effort.

Shape. The dancer demonstrates certain shape qualities such as rising and falling that relate to the centre of gravity and levity usage implied in the excerpt mentioned in the section above. The dancer's movements advance forward into space, at times widening (00:29:14:01 – 00:29:20:21). We observe that the dancer's body carves through space further perceiving her arm gestures as Arc-like directional movements. However, Shape in LMA predominantly refers to the establishment of relationships in space. Here the implied body of the camera and the dancer's body enter into a relationship due to the editing techniques employed by De Mey. Although the camera and dancer remain distanced from each other, there is a sense that the

space between the technical device and the dancing body is bridged. This sense of bridging between camera and dancer could be attributed to the camera's tracking movement.

The camera's movement in relation to the dancer

In light of what we have addressed regarding the Shape category of LMA, the movement of the camera, along with where De Mey deliberately places the device, portrays the camera as an observer on the edge rather than a dancer dancing along. In this excerpt (00:28:50:23 – 00:29:20:22) from *Rosas danst Rosas* (De Mey 1997), we observe that the camera is placed at a distance from the dancer without invading the dancer's Kinesphere. Despite this distance, we argue that there is a sense of awareness in terms of the camera as the dancer maintains a large psychological Kinesphere throughout. The camera tracks from right to left through space based on the dancer's spatial pattern. As a result, the camera draws closer only through editing techniques thereby entering in a *pas de deux* with the dancer based on the reconfiguration of space. This relationship occurs with both partners at a distance from each other.

As such, we argue that De Mey negates the opportunity for the camera to support the dancer through space in this excerpt. The camera remains on the periphery of the dancer with the dancer often moving towards the edges of the frame. Since the psychological Kinesphere of the dancer is large and the camera continuously keeps the dancer in the frame, we perceive moments (00:28:50:23; 00:29:12:23) of a shared Kinesphere between the camera and the dancer.

The camera's operation as a technical/mechanical device

We observe that the camera shots in De Mey's work vary from long shots to medium shots, the occasional extreme long shot and close-ups to medium shots. The first shot of the excerpt is a close-up to medium shot (00:28:50:23 – 00:28:56:00) that frames the dancer to fill the

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entire frame. According to Walon (2015:4), De Mey often uses the close-up to emphasise points of contact between the movers' bodies, or as with the case in this excerpt, between the mover and her environment. Throughout the entire *Rosas danst Rosas* (De Mey 1997) screendance, and specifically with relevance to this excerpt (00:28:50:23 – 00:29:20:22), the close-up on the mover's face invites the viewers to relate to the dance on a sensorial and intimate level (Walon 2015:4). De Mey's close-up makes bodily and choreographic details more accessible, thus enhancing the physical presence of the mover on screen. From this shot, the edit quickly cuts to a long shot revealing the location and framing the dancer at the far right edge of the frame.

Using this long shot, De Mey highlights the geometrical approach synonymous with De Keersmaeker. The windows and the shadows that these windows cast on the floor accurately create a grid within this architectural space. Extreme long shots along with the placement of the camera establish depth on screen, which results in a sense of three-dimensionality within the screen that otherwise portrays the mover and space as flat, two-dimensional elements. This extreme long shot (00:29:15:23) blurs the lines between De Mey's self-acknowledged belly-angle and a slightly low-angle which highlights the physicality of the performance. Finally, De Mey creates opportunities for the viewer and the mover to connect through his use of an eye-level shot. The dancer however never reciprocates by making eye contact with the camera i.e. the viewer.
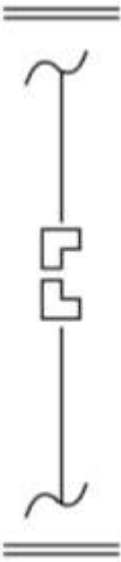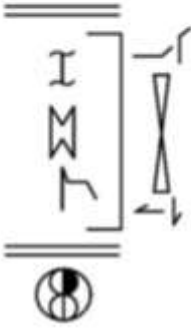
Interrelationship between key elements observed and analysed

Based on our findings and discussions in the sections above we can identify the fundamental components that feature in the specific screendance excerpt from *Rosas danst Rosas* (De Mey 1997). In order to demonstrate the interrelatedness between the sections, we will illustrate the key elements of the screendance excerpt through a written motif. Although we present the four motifs alongside each other, we do not suggest that they occur simultaneously nor do we

imply any congruencies between them. With these motifs, we suggest an overview of this specific excerpt from *Rosas danst Rosas* (De Mey 1997) based on our observation and analysis thereof.

The motifs illustrated in Table 1 below demonstrate the dancer's approach to her personal space and the movements of the dancer with reference to the general LMA concepts of Body, Effort and Shape. Table 1 also shows the movement of the camera which in turn relates to the specific camera shots. These symbols illustrated below suggest the fundamental components of this excerpt from *Rosas danst Rosas* (De Mey 1997).

Table 1. Written motif illustrating the fundamental components of Rosas danst Rosas

Motif of the dancer in space with relation to her kinespheric approach	Motif of the General LMA observable	Motif of the movement of the camera in relation to the mover	Motif of the camera's operation as a technical/mechanical device[18]
			MCU ECU MCU MCU MLS LS LS CU-MS

Based on these four motifs illustrated above, we suggest that the fundamental components of this particular excerpt (00:28:50:23 – 00:29:20:22) can be understood as follows:

- There is a right side preference with a spatial pattern that travels mainly forward and backwards.

- There are changes in Effort from Bound to Free Flow and Light to Strong Weight.

- Rotation in the choreography is often preceded by a weight shift.

- It is predominantly the editing and tracking of the camera that implies the movement of the device.

- Mostly medium to medium long shots are used in this excerpt.

In light of the fundamental components, it is necessary to address how these parts contribute to *Rosas danst Rosas* (De Mey 1997) and the screendance discourse as a whole. With reference to a Whole-Part-Whole synergy (Studd and Cox 2013, 41-63), it is key to understand the importance of the duality between analysis and synthesis.[19] The process of analysis is only complete once the parts of the greater whole are returned to the context of the whole through the process of synthesis in order to create meaning amongst the parts (Studd and Cox 2013, 24).

Therefore, as a summation of findings based on our observation and analysis of the dancer's relation to the space around her, we posit that she initiates most of her movements with the right side of her upper body. She primarily moves forward in terms of her spatial pathway. In addition to her Kinespheric approach, the choreography predominantly reveals travelling and rotation, generally preceded by a weight shift. The dancer's Core-Distal connectivity supports the choreography throughout. In terms of movement quality, the dancer gradually decreases from Bound to Free Flow and Light to Strong Weight, whilst Carving through space with a rise and fall action. The edit implies movement, which brings the camera closer and further away on a cut. The camera is respectively angled at the belly-level and eye-level angle of the dancer. The camera moves in accordance with the dancer as the device

tracks along the length of the room. Key camera shots include close-up to medium shots, long shots, medium shots and extreme close-ups that alternate based on the editing.

Understanding these parts as a whole provides a layered reading of the *Rosas danst Rosas* (De Mey 1997) excerpt in terms of space. In this section, we have demonstrated how the LMA vocabulary can contribute to the comprehensive observation and analysis, and therefore a discussion of a screendance excerpt.

Conclusion

We are in agreement that screendance has matured to a stage where attention can be directed towards proposing an expanded vocabulary for observing and analysing screendance (Rosenberg and Kappenberg 2014, 7). In this article, we suggest that LMA could serve as such a vocabulary device, which can also be applied within the dance education paradigm as a means of synthesising the disciplines of screen and dance. The LMA system allowed us to distinguish between a wide range of both qualitative and quantitative components. What LMA advocates, specifically the theories on Space Harmony and the notation systems, has informed our process of screendance observation and analysis, culminating into the discussion of a specific excerpt from *Rosas danst Rosas (De Mey 1997)*. We posit that the LMA vocabulary, principles, and interrelations that exist within the theoretical framework provide an opportunity for dialogue when approaching screendance. We proffer furthermore that LMA can contribute towards processes during dance examination, as well as provide an inroad towards learning in and through the dance and film hybrid. In light of the considerations posited throughout this article regarding a lack of observation and analysis vocabulary focused on screendance, this article contributes to the ongoing debates pertaining to this gap in screendance scholarship, the recurring attempts towards establishing screendance as an autonomous art form with intertextual and intermedial capacities as well as

to the screendance lexicon on both a practical and theoretical platform.

By applying LMA to observe and analyse *Rosas danst Rosas* (De Mey 1997), we provide considerations through a Laban lens, thereby suggesting additional and alternative perspectives in terms of how this screendance work could be interpreted. Based on our findings supported by the theoretical conceptualisations, as well as the practical application of the LMA framework to the specific screendance excerpt, this article has determined that LMA is an effective vocabulary framework applicable to the observation and analysis of space in *Rosas danst* Rosas, specifically and in screendance in general. Therefore this article supports screendance's contribution towards expanding theories on dance and film research within an educational construct. By implication, we foresee that our suggestion of LMA as a framework for screendance observation and analysis could contribute to the field of new technologies pertinent in dance as LMA provides a perspective that encourages multidisciplinary approaches.

We reiterate the influence that Kappenberg's (2009, 89-105) Screendance knowledge map had on this article and study, as it specifically inspired the application of LMA as a framework for observing and analysing screendance. Future research will be aimed at investigating the connections between the form of Kappenberg's (2009, 89-105) suggested knowledge map and Laban's original Effort Graph in order to compare and address the similarities and differences specifically related to choreographic sensibilities and notions of spatiotemporal manipulations.

DECLARATION OF CONFLICTING INTERESTS

The Authors declare that there is no conflict of interest.

NOTES

1. The Nickelodeon era (1905-1914) introduced movie-goers to one-hour films in makeshift theatres, such as dance halls, restaurants and stores, for ten cents. This era provided films with their first permanent audience base, along with a long-lasting pattern for nationwide distribution (Merritt 2004, 25-6).

2. Such use of the term is consistent with Ginslov (Aldridge 2013, 17) and Pearlman (2006, 20) since screendance encapsulates film, video, new media, installation and future media into a single notion.

3. Recent scholarship released on screendance includes *Dancefilm: Choreography and the Moving Image* (Brannigan 2011), *Screendance: Inscribing the Ephemeral Image* (Rosenberg 2012), *Art in Motion: Current Research in Screendance* (Boulègue and Hayes 2015) and *The Oxford Handbook of Screendance Studies* (Rosenberg 2016).

4. Websites dedicated to the field of screendance include: Dance Films Association, Pentacle's Movement Media, Move the Frame, Physical TV, Centre for Screendance and Videodance. Podcasts from the Screendance Symposium in 2011 and What Matters festival in 2012 are available at *The Centre of Screendance* ("The Centre for Screendance" 2011). A list of international screendance festivals, such as Dance Camera West (USA), MOVES (UK) and Cinedance Montreal (Canada) is available at http://www.dancefilms.org/resources/other-dance-film-festivals/.

5. A knowledge map is a conceptual scaffolding that connects representations and ideas located in notes, debates and discourses (O'Donnell, Dansereau, and Hall 2002, 72). This map identifies differences and specificities of screendance which open the field for further investigation (McPherson and Fildes 2009, 207).

6. Screendance Effort Graph is the term that Kappenberg uses to refer to her knowledge map. Kappenberg (2009, 101) clarifies that her map can be developed further to accommodate the diversification of screendance practices that could also challenge existing methodologies.

7. Irmgard Bartenieff, Mary Wigman, Kurt Jooss, Lisa Ullmann, Warren Lamb, Judith Kestenberg, Martha Davies and Peggy Hackney have all either been colleagues, students, or students of scholars of Rudolf Laban from as early on as 1913.

8. The motif symbols are sourced predominantly from *Motif at a Glance* (Hutchinson Guest 2000) and *Motif Notation: An Introduction* (Hutchinson Guest 2007).

9. The Kinesphere, an LMA concept, is the personal space around the body that travels like an imaginary sphere as the body moves. Its size is determined by extending the limbs whilst the body remains stationary (Moore and Yamamoto 2012, 140).

10. The Tetrahedron, Octahedron, Cube, Icosahedron, and Dodecahedron are geometrical figures referred to as the crystalline forms.

11. Some discussions related to space and screendance include Rosenberg's *Videospace: A site for Choreography* (Rosenberg 2000), *"In and Out of Place" Site-based Screendance* (Norman 2010, 13-20) and *Shared Visual Space: Dance Film in Performance* (Crawford 2006, 105-9).

12. These investigations regarding the implied spatial orientations of both the dancer and the camera in screendance form part of the extended study on which we have based this article.

13. The excerpt from *Rosas danst Rosas* (De Mey 1997) is taken from Anne Teresa De Keersmaeker (Rosas 2012). Please note that the timecodes may vary depending on the media player through which the DVD is viewed.

14. See Burt (2016, 57-81), Briginshaw (2009, 183-206), Kraut (2015, 263-81) and Simpson (2016, 283-303).

15. The directions are determined by the body's construction (Hutchinson Guest 2013, 279-80).

16. This increase in sustained movements further supports the phrasing of the choreography.

17. With reference to Kappenberg's (2009:89-105) knowledge map and her focus on real time/duration vs edited time, it is crucial to note that this article observes and analyses the dancer with reference to what Kappenberg (2009:103) calls timelessness. We are thus not focussing on specifically real-time or edited time but rather addressing the dancer's choreographic approach towards time. Future research could explore the ways in which LMA can be used to observe and analyse edited time specifically in terms of Effort where the music and editing choices are key factors to take into account.

18. These abbreviations refer to various camera shots. The medium close-up (MCU), extreme close-up (ECU), medium long shot (MLS), long shot (LS) and close-up to medium shot (CU-MS) indicate the key camera shots identified in this excerpt.

19. In Module One of the LIMS® certification programme emphasis is placed on the interconnectedness of the LMA components with an awareness of the Whole-Part-Whole synergy. This synergy resonates with the *WholeMovement* approach promoted by Certified Movement Analysts (CMA) Karen Studd and Laura Cox (2013, 41-63). One is required to understand, identify and analyse the parts of the whole in order to reintegrate these parts back into the whole of human movement (Studd and Cox 2013, 117,25).

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