AIM

to evaluate the extent to which an explicit, linguistically-motivated formal and functional notion of multimodal discourse can deepen our understanding of how the movement-based medium of dance communicates.

Context of Situation | Semantic stratum | Choreographic affordances
FIELD (narrative or abstract topic) | Experiential meanings | Narrative Projections | Arts and hands | Head | Legs and feet | Torso | Vertical | Jump | Circular | Rotation | Pivot | Half | Circle | Sideways | Forward | Backward | Sideways | Towards | Away
TENOR (relationships with other meaningful bodies/items on stage and/or with the audience) | Interpersonal meanings | Narrathetic enhancers | Arms and hands | Head | Legs and feet | Torso | Rotational | pivots | torques | Balanced | poses | Lift | Suspensions
MODE (choreographic composition) | Textual meanings | Interactive Projections | Arms and hands | Head | Legs and feet | Torso | Towards | Away from | participants on stage and/or with the audience

Choreographic units
- Move: from a set of projections to another
- Sequence: a series of moves in one direction
- Solo: monologic set of sequences
- Pas-de-deux: dialogic set of sequences
- Group: multi-participants set of sequences
- Ensemble: all-participants set of sequences

the FGD captures body poses used in ballet choreography to create PROJECTIONS, dynamic processes through which dancers create meanings by interacting with meaningful portions of space.

Real-time data processing and visualisation

Professional Dancer with commercial motion capture suite

Our basic unit of analysis is the Move, which signposts a dancer’s displacement in space marked by a starting position and an arrival position.

Phase 1: Empirical Studies

Check the video at vimeo.com/226320115