

From *Labanotation*  
to subjectivity in the  
audio description of  
the contemporary  
dance piece *Minerva*

Arsad23

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M Olalla Luque



# ***Studies on AD***

## ***+ dance***

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Giovanni, 2018

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Fryer, 2018

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Barnés, Bernstorff and  
Vilches, 2021

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Brand, Kirkland and Van  
Uchelen, 2019

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Snyder and Geiger, 2022



# ***The research***

Minerva, a piece by Verdú, 2021

Notation system: objectivity + subjectivity

Objectivity: Labanotation

Subjectivity: Auteur description + Metaphor

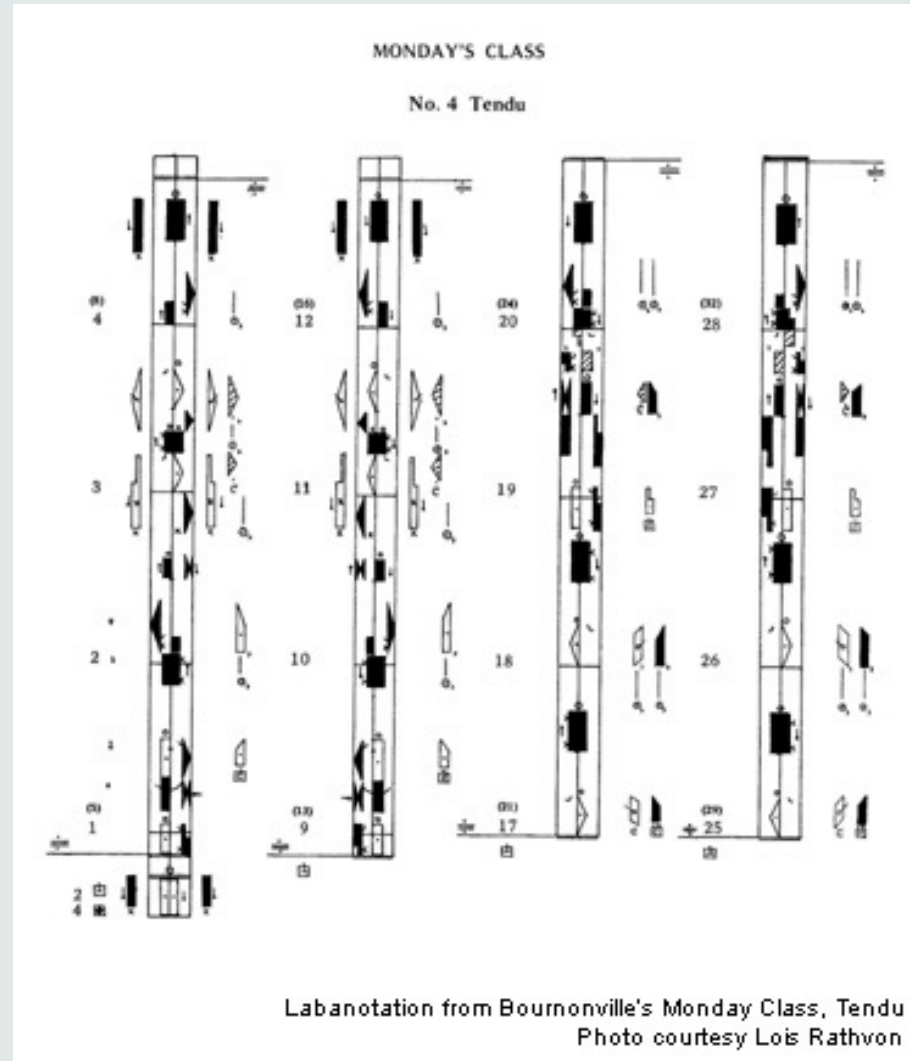




# Labanotation

Kinetographie, Laban 1928

System that records movement  
with symbols



# ***Labanotation***

Each symbol – 4 elements:

DIRECTION



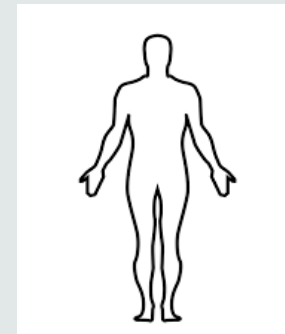
LEVEL



TIMING

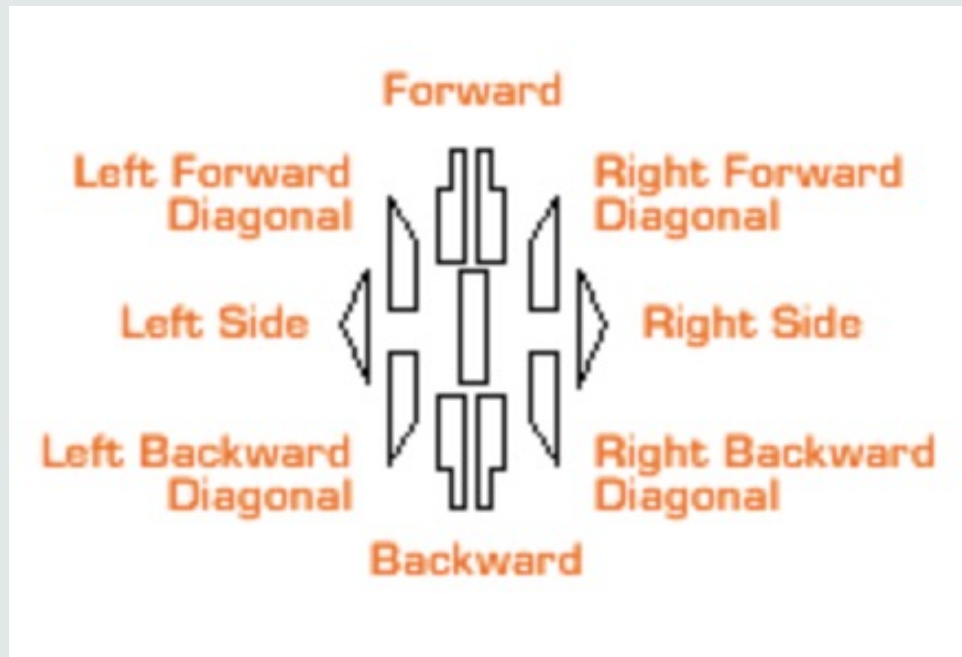


BODY PART



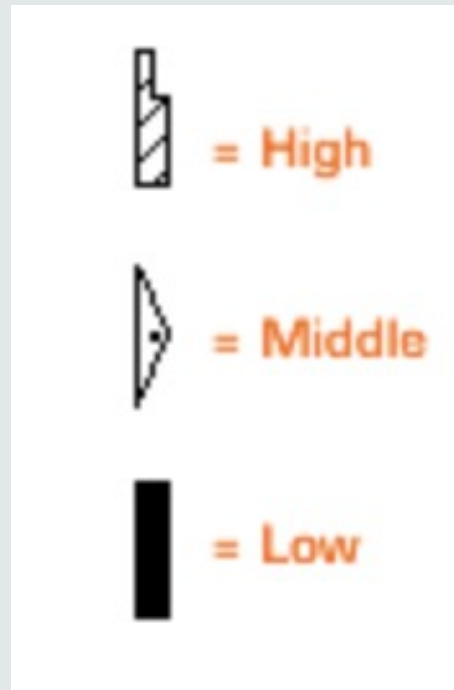
# Labanotation

1. Direction  
(shape of symbol)



# Labanotation

## 2. Level (shading)



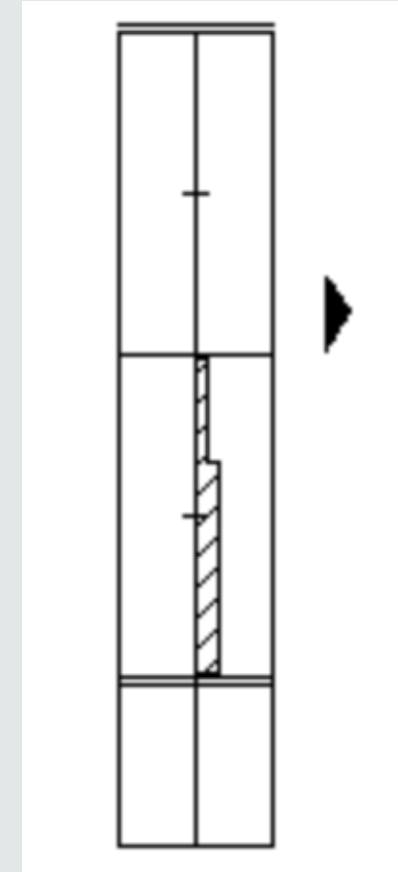
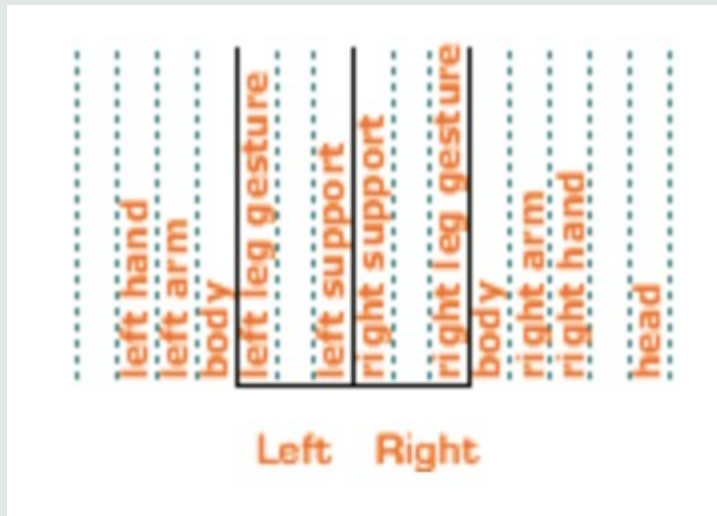
## 3. Timing (length of symbol)





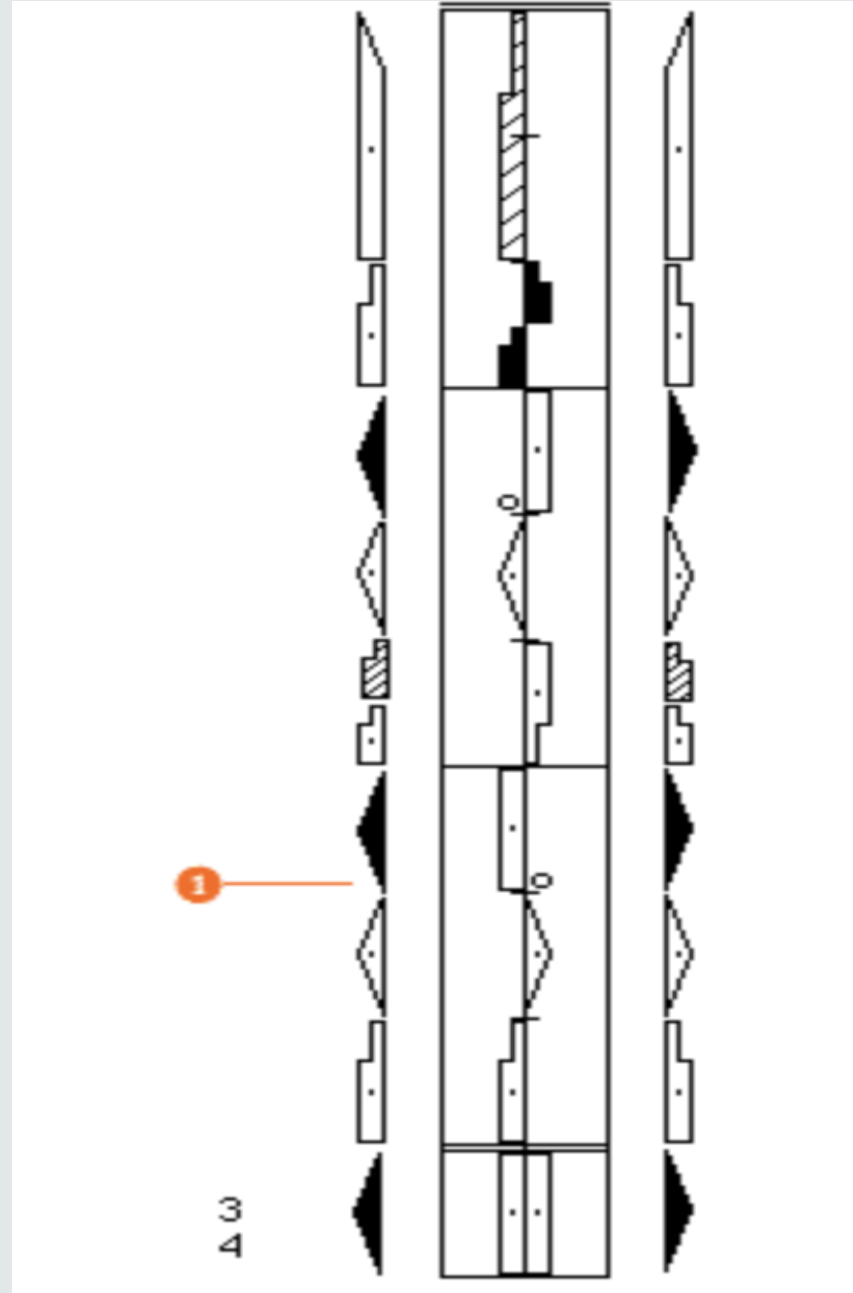
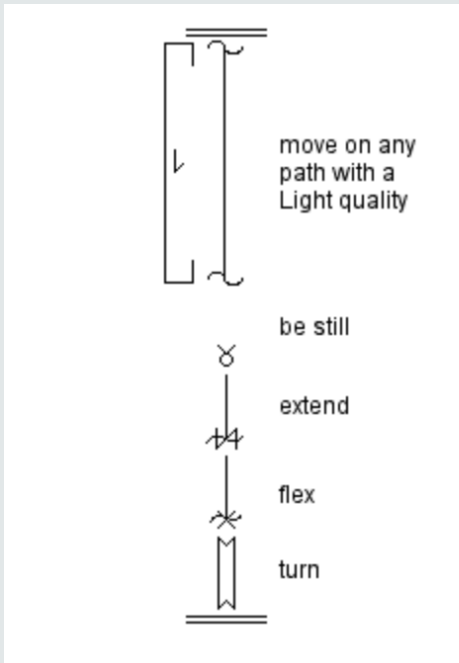
# Labanotation

## 4. Body part (placement on staff)



# Labanotation

Note:



# ***Labanotation***

LABAN MOVEMENT ANALYSIS (LMA) | LABAN + BARTENIEFF

- language for observing and describing movement



BODY



EFFORT



SHAPE



SPACE



# ***Labanotation***

## BODY - Articulation

### General Body Questions:

- Where does the movement initiate?
- How does movement travel through my body?
- Where do I send it in space?
- What is held, active, leading, initiating, etc?

### Body Part Sequencing:

- Simultaneous: All active body parts move at once.
- Successive: Adjacent body parts move one after the other.
- Sequential: Non-adjacent body parts move one after the other.



# ***Labanotation***

EFFORT - Quality

E.g. Reaching with your leg to close the door ≠ kicking a ball

- flow (relaxed/forceful)
- speed (extended/sudden)
- weight (controlled/loose)
- space (direct/indirect)

Effort can be a single element or configurations of 2, 3, or 4 factors



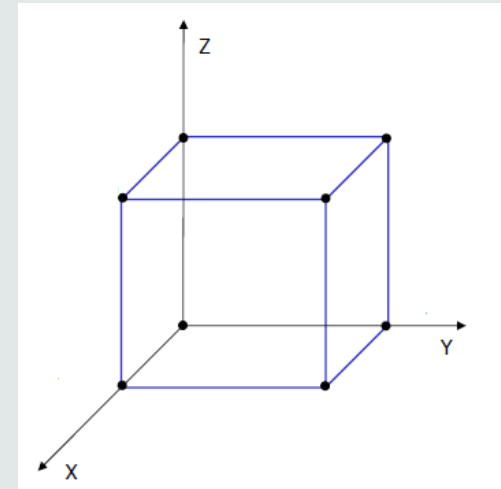
# Labanotation

SHAPE - Size

Shape is about form and forming.

Is the bridge between Body and Space.

- General: Growing/Shrinking
- Vertical Dimension: Lengthening/Shortening
- Horizontal Dimension: Widening/Narrowing
- Sagittal: Bulging/Hallowing



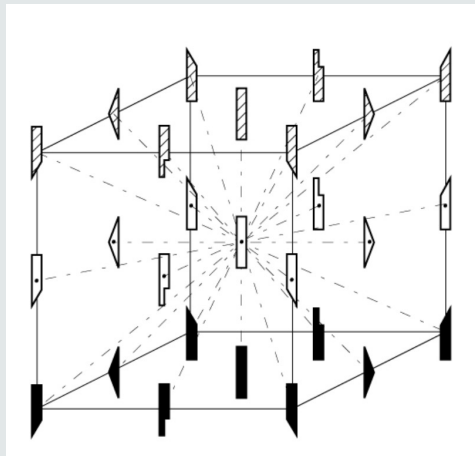
# ***Labanotation***

## SPACE - Design

General Space terms: trace forms, level zones, Kinesphere, pathways, personal space, interpersonal space, general space.

Kinesphere: The 3-Dimensional volume of space that I can access with my body without shifting my weight to change my stance.

- Direction/height



# ***Labanotation***

From PHYSICAL ACTION → to SYMBOLS = NO WORDS

Elements + categories = combo to put into words\*

\*Not all the elements and categories are always present in one action





# ***Labanotation***

EXAMPLES:

She squats

She = Body

Squats = Space (height) + Shape (size)\*

\*In symbols – direction + level



# ***Labanotation***

She turns around and walks slowly towards the record player.

She = Body

turns around = Space | walks towards the record player = Space

slowly = Effort (speed) + timing



# ***Labanotation***

She brings front both of her hands in canon. She lifts her left foot and stops.

Brings = Effort (flow/weight) | Canon = Effort (speed) + timing

Front = Space

Both of her hands = Body | Left foot = Body

Lifts = level

Stops = Space + Effort + Timing



# ***Subjectivity***



Metaphor



Auteur description



## ***Auteur description***

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Szarkowska,  
2013

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Creative vision  
of the author

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Away from  
WYSIWYS



# **Examples AI**

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Minerva is a solo piece performed by a Caucasian woman in her thirties, of Spanish nationality but with some Asian or Arabic features.

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During this journey, the performer shifts between different emotional states, ranging from curiosity, happiness, hope, and affection, to sadness, suffering, concern, and even fear and anger.

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The work takes place in a blank space representing that white light at the end of the tunnel.

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Dressed in black in a white space, she is like the ink on a blank page, her movements telling the stories of her ancestors as if she were living them herself.



# ***Examples***

## ***script***

Continuing with a series of movements that are linked to one another, like a chain of movements initiated from the feet.

She looks up at the ceiling and articulates her feet as if they were hands, with similar movements to the beginning.

She articulates her feet as if they were hands.



# **Metaphor**



A tool to translate unknown/abstract elements



Previous studies, Luque 2020, Luque and Soler 2021



Deliberate metaphor vs. non deliberate metaphor (markers and extended metaphors)



Museum AD vs. dance AD





## ***Examples DM***

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She looks up at the ceiling and articulates her feet as if they were hands, with movements similar to those at the beginning.

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She continues with a series of movements linked to one another, like a chain of movements initiated from the feet.



## ***Examples N-DM***

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The lighting remains constant throughout the play with simple warm-toned spotlights to create a more sensual atmosphere.

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The movement becomes more staccato, sharper.

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The body movement starts from the head and combs the air with the hair.

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She throws her hair back/ The hair flies.

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# ***Future research***

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ECREA  
online  
project

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Glossary

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*No hay dos  
sin tres,  
Vinculados*

Sound AD

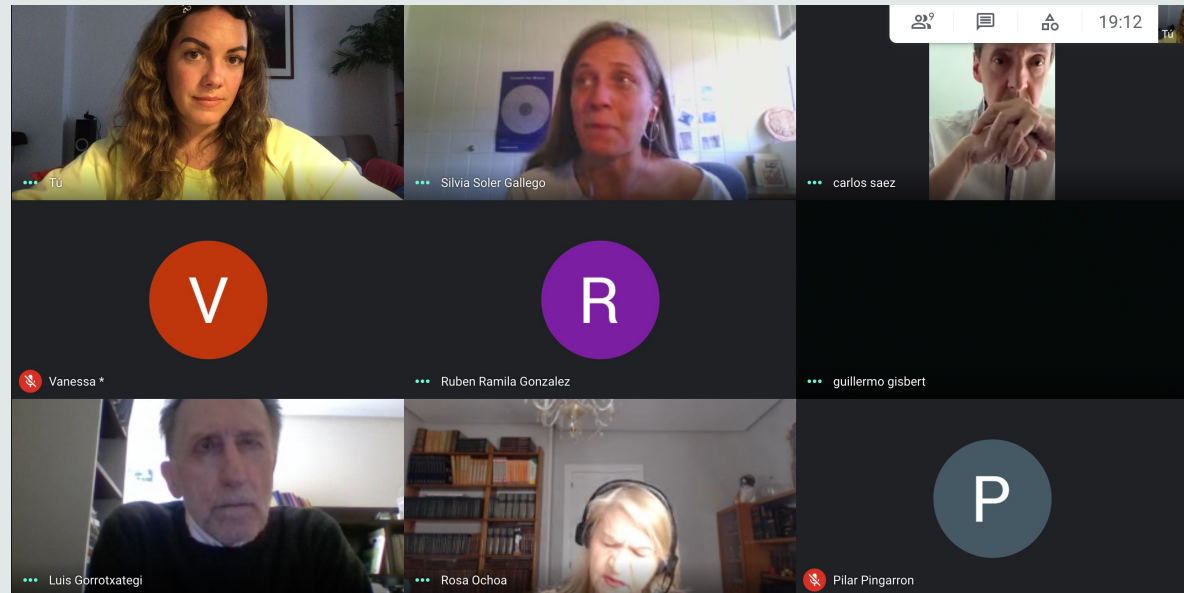
Metaphorical AD

Numbers AD

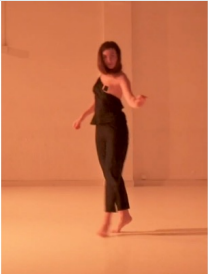


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# ECREA



# Glossary

8		<u><i>bourrée</i></u>	Acción de desplazarse por el espacio. Las piernas están <u>cruzada</u> y los talones elevados.
9		<u><i>cambré</i></u>	Es la extensión de la columna hacia atrás, arqueando la espalda. Puede ser de distintos tamaños.
10		<u><i>grand batement</i></u>	Este paso consiste en elevar la pierna hacia arriba superando los 90°. La pierna debe ir estirada, en este caso se aprecia el final del movimiento, cuando ya está flexionando la rodilla.



# Vinculados



 **VINCULADOS**  
CÍA DANZA  
presenta

## NO HAY TRES SIN DOS

Una obra de danza contemporánea innovadora y emocionante que usa la audiodescripción como un elemento de creación sonora integrado en la música en directo. Resultado del proyecto *Bailar la danza sin verla*, con el apoyo del programa *Art for Change*.

Accesible para público ciego.  
Tras espectáculo, coloquio sobre accesibilidad en las artes escénicas.

**30 MARZO**  
**20.30h**  
**TEATRO ALHAMBRA**  
Calle Molinos 56, Granada

**ENTRADA GRATUITA** hasta completar aforo

- Prerreserva: [info@ciadanzavinculados.com](mailto:info@ciadanzavinculados.com)
- Sin reserva: una hora antes en teatro

Más información

- [info@ciadanzavinculados.com](mailto:info@ciadanzavinculados.com)
- [www.ciadanzavinculados.com](http://www.ciadanzavinculados.com)
- [Cía. Danza Vinculados](#)
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Un proyecto de  **VINCULADOS**  
CÍA DANZA

Con la colaboración de  **Fundación la Caixa**

Cosubvencionado por  **AYUNTAMIENTO DE GRANADA**

Participan  **CPDG GRANADA**  **TRACOE**  **ONCE**

BAILAR LA DANZA SIN VERLA



# ***Thank you!***

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