

Integration of the Functional and Expressive Dimensions

The center of the MOA conceptual schema represents the combination of aspects present in all three spheres and their intersections. Although of modest magnitude proportionally to the spheres, it actually represents the locus where observable elements of support, haptic, and expressive functions are integrated in a singular way, the heart of MOA. In this center, we can identify which parameter organizes the whole and which observables define the specific movement signature of an individual. The content of this central space represents the distillation of the overall analysis. It can be understood as the gestalt that gives meaning to the specific choices, whether conscious or not, made by the mover to fulfill vital phoric, haptic and expressive functions related to his/her embodiment in the world. We could paraphrase Godard by describing this center as a space of potential action and imagination, which speaks of our unique relationship with the world: “This relationship to space constructs a postural schema, specific to each person, which serves as a background to all coordination and perceptions, and therefore expressiveness.”⁶⁴

Conclusion

In attaching as much importance to processes as to conceptual organization, we have tried to better understand and present the way observation-analysis of movement works. We thus bring to light the fundamentally dynamic character of movement observation and analysis, which calls into play a veritable perceptual-cognitive choreography between observers and the observed subject.

The representation of different activities by giving them separate places on a schema, has proved to be particularly relevant in making the sensitive and cognitive dimensions involved in the MOA process explicit. Our development of these activity spheres also enabled us to highlight the circular interaction between perception, representation, and meaning, and so illustrating the holistic and dynamic qualities, which characterize both Activity Analysis and MOA. By explicitly naming the activities involved in MOA, their objectification becomes possible. They can thus become subjects of study and reflection and could potentially be integrated into a field of practice or training.

Regarding the conceptualization, we have opted for a framework that situates the components of movement in areas of possible overlap and interrelationship created by the dynamics between the three functions we have identified as the support system, the haptic system, and the expressive system. The

64. Patricia Kuypers, and Hubert Godard. “Des Trous Noirs, un Entretien avec Hubert Godard,” : 67.

Venn diagram (see figure 6), chosen to illustrate this framework, represents the complementarity of these three areas of functionality providing a comprehensive approach to movement. The relationship between function and expression remains at the core, serving to integrate the observables we have proposed.

Conscious of the limitations of any graphic for demonstrating the simultaneity of the observed elements, we still think that the proposed diagram does justice to an overall awareness of movement. We hope that this proposal will not be perceived as a normative framework; we have developed it in a spirit of openness to the diversity of practices and corporeities.⁶⁵ By investigating the words as much as that which connects them, this transversal conceptualization of MOA seems to us to present an opportunity for a renewal of practices. We are aware that the proposed framework may challenge some habitual ways of doing things; nonetheless, we hope it will also create a space for dialogue and exchange among movement analysts. It is within the perspective of a community of practice and with great respect for the theoreticians who inspired our current systems of observation and analysis that we take this crucial and delicate step for the advancement of research in qualitative movement analysis.

We share this proposal with humility, hoping that it will be enriched by contact with various movement practices while contributing to a better understanding of human diversity. With this in mind, we have started the development of a new project for research situated in the field, including practices in a wide variety of domains (dance performance, dance education, dance therapy, mime, and choir conductor's corporality). The processes and conceptual organization of MOA will be tested and its interest as well as the possible conditions of its application will be assessed.

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