

Modern Dance Choreography: Beyond the Movement an Analysis between Lyrics and Movement

Can identities be developed through modern dance choreography?

Hayley Elizabeth Powell
NEWCASTLE UNIVERSITY

Abstract

The following study aims to discover how narrative identities are created through modern dance choreography. In order to properly analyse this notion several methodologies are used as a means to do so. Inclusion of discourse and multimodal discourse analysis are supplemented by Laban movement analysis. Data includes a collection of modern dance videos accompanied by the song lyrics personally chosen by the researcher. The dance collection is limited to modern dance as modern dance allows for an opportunity to gain a creative insight into the abstract movements found within. In order to identify just how narratives are created sub-questions addressing audience perception of the lyrics and dance as well as the contributing factors found within costuming, location and scenery are addressed. Once all data was analysed a comparison was done to note where and when themes were seen in contributing to a narrative identity.

Keywords: Modern Dance, Laban Movement Analysis, Narrative Identity, Discourse, Choreography

INTRODUCTION

Recognized as a universal form of communication, dance brings to life more than the spoken “word.” Within dance, most prominently, nonverbal communication serves as the element for conversing with the audience and fellow dancers. Igniting countless emotions through movement, the opportunity for narrative construction through observation and action occur.

“Dance is culturally sequence patterns of human movement created and expressed for an aesthetic and/or instrumental purpose” (Pines and Giles, 2017, pg 1).

Expressing this study's instrumental purpose, the following research has been conducted in order to answer the question, "Can narrative identities be developed through modern dance choreography?" The intention of this study is to not clearly identify a strict and universal method to answer the question, but rather a way in to deeply analyse the contributing data. Through the comparison of data, we will see what factors serve to enhance and lend the choreography and narrative. We will be able to see all of the elements that go into the choreography and how they are supplemented with song lyrics and audience perception.

LITERATURE REVIEW

The following literature review provides an overview of key terminology used to conduct and understand the appropriateness of this study.

Modern Dance

The dramatic introduction of modern dance correlates to the dramatic movements displayed within the modern dance field. Abandoning the formal dance techniques such as ballet, modern dance was introduced in the late 19th early 20th centuries in Europe and the United States. This desired need for abandonment opened the opportunity to challenge the formal techniques and introduce new and abstract styles and techniques. This rebellious mindset lends to narratives, often purposefully ambiguous and challenging, communicated through modern dance making modern dance appropriate for this study

In order to understand these attributes, it is necessary to recognize one of the most notable founders of modern dance. Known as the "Mother of Modern Dance," Martha Graham, is a timeless inspiration in field. She believed that there are no secrets in movement as it was a

way of communication. The introduction of the abstract movements apparent within dance set the stage challenging conversations through movement we see today. (Popa Blanariu, 2015)

Narrative Identity

As the majority of this study is based on dance movement, non-verbal communication serves as the main form of communication. It is through the non-verbal communication that we will be able to see the development of a narrative. A notable aspect of narrative identities is that they can be understood by all individuals, though people have many different interpretations of a narrative being presented through words, song or dance, they also have different interpretations on ways in which they share their own narrative. “It is widely recognized by now that nonverbal communication plays a central role in human behaviour, but “even though we use nonverbal cues every time we meet or talk with someone, we are generally unable to describe the cues we employ” (Rosenthal et al. 1979: 1).

As we reflect on this statement, realising that every action one does, as simple as walking, is considered a dance movement one can see the opportunity for narratives. Whether out right clear or ambiguous the narrative identity belongs to the person telling it but through the observation it can become viewer’s identity as well. The beauty of narratives is that there is not always a strict order of events. Two people can have the same type of experience but go through it in completely different fashion.

Audience Perception

Just as the dancer(s) and choreographer(s) play a role in dance, the audience plays a, arguably equal, role in the performance. In this study the researcher serves this role. The complexities of modern dance contribute to this notion. “As spectators view the performance, they are shown something about gender expression...dance can express social group

membership" (Giles and Pine, 2017: p 1). This is directly related to a narrative identity as well as one's overall identity. Though identities are ever changing the action of watching and practicing dance continues the discussion long after the performance is over. Audience perception of a dance draws them into the story, when they witness something vulnerable on stage, they too feel that vulnerability. They empathize with the dancer(s) and the narrative being told. This feeling can easily turn into a trusting feeling. Reflecting on this aspect of identity discovery we see the criticalness of the audience perception (researcher) as well as the criticalness the role of the dancer(s) has to them. "Experience is not what happens to a man, it's what a man does with what happens to him" (Moore and Yamamoto 2012).

METHODOLOGIES

Multiple methodologies, discussed below, were used in order to appropriately conduct the study including discourse analysis, movement analysis and multimodal discourse analysis.

Discourse Analysis

Within the field of cross-cultural communication, discourse analysis (DA) plays an extraordinary and complex role. Before we can even consider DA it is necessary to define "discourse" itself. Complexities are seen here as well when it comes to defining, however generally we see discourse in Fairclough's viewpoint as "a way of speaking that does not simply reflect or represent social entities and relations but constructs or 'constitutes' them" (1992). Additionally, discourse is seen as contributing to society as a means for social change (Potter, 1996).

Within this study DA plays a special role in the critical analysis of song lyrics. According to the Oxford English Dictionary, the term lyric is defined as, "expressing the writer's emotions, usually briefly and in stanzas or recognized forms" (Lexico Dictionaries |

English, 2019). As we think about this definition of lyric, we can see the relation to DA as being “beyond the sentence” (Stubbs, 1983). Viewing beyond the sentence of lyrical text we will be able to obtain a perspective of the lyricist’s inner emotions in each particular piece. Within this particular study we can reflect on the contribution to society through the narrative identities presented as each represent stories and struggles where words are often left unsaid.

Movement Analysis

With the introduction of Laban Movement Analysis (LMA) in the early twentieth century, a floodgate of possibilities for studies both physical and research based appeared. Not only does LMA allow the dancer to recognise the potential affect their movement has on the perceivers but it also opened a door for teachers to develop new curriculum for their courses. The gap was bridged between verbal and non-verbal communication through dance in a sense as LMA allowed for interpretations to be more closely translated into its own form of spoken word through the movement analysis.

Movement analysis does not begin and end with LMA, such analysis is also evident in Charles Darwin’s study identifying the “relationship between movement and meaning” (Daly, 1988) in 1872.

Schwartz briefly outlined LMA’s four concepts with the following definitions (1995).

In its simplest form we see LMA’s four concepts below:

“Body: a particular way of understanding and viewing the body;

Effort: dynamic qualities through which the body moves;

Space: the space in which the body moves;

Shape: the way in which one’s body shapes itself in space” (Schwartz, 1995)

As we consider each concept laid out it is necessary to unpack what other elements can be contributed to them through choreography and movement with LMA. Each element is outlined and unpacked in Appendix A.

Multimodal discourse analysis

The continuous popularity of multimodal discourse analysis (MDA) heavily supports the ability to connect the analysis with LMA. Unlike DA, through MDA there is the ability to take into account what can be seen as more tangible items, the visual artistry being displayed becomes present through, in the case of this study, location, surroundings, costumes, and use of colour (Hazel, 2019). Such additional features can offer support in the narrative being told through the dance.

RESEARCH PROCEDURE

While much of this study is based on research, some is based on experience as a dancer for over 25 years, most recently a professional modern dancer in the United States. Experience lent towards the ability to critically analyse the methodologies and choreography.

The overarching research question is: Can narrative identities be developed through modern dance choreography? As this is a vast question the following sub-questions were developed to lend support to this discovery.

Sub-Questions:

1. What chorographical movements affect viewer/audience perception of narrative identities?

2. What complimenting elements, such as costumes, location, props contribute to a narrative identity?
3. How do song lyrics contribute to a narrative identity?

In order to conduct this study, the following steps were taken and compiled in table format (Appendices A-E):

Step 1: Discourse analysis of song lyrics

Step 2: Analysis of choreography through Laban movement analysis's four concepts of body, effort, space and shape.

Step 3: Multimodal discourse analysis as related to outside chorographical elements.

Step 4: Comparison of each analysis in order to identify present themes throughout which contributing to a narrative identity.

DATA

Data obtained for this analysis included a personal selection of four dance videos. Accompanying forms of data included song lyrics. The varied formats of data allowed for the critical examination of each methodology.

All data was extracted and publicly available from YouTube and song lyric websites. Song lyrics and selected screen shots are available in the appendices. The selected data included the four dance videos below:

1. “Greed” | a STORY Told Through DANCE (Killacky, 2016).
2. “Medicine” A Dance Film (Benitez, 2015).
3. “Someone You Loved” (YouTube, 2019).
4. “Take Me to Church” (YouTube, 2018).

Thoughtful consideration of limiting the dance style to that of modern dance contributed greatly in the purposeful discovery of narrative identities due to the style and story modern dance inspires to invoke.

Such narrative themes represented in this study include drug addiction, mental health, abuse, loss and prayer. With these topics feelings of empathy and connection become present within the minds of the perceiver. The narratives expressed, though different for each perceiver, invoke the ability for the perceiver to picture themselves within the display.

DATA ANALYSIS AND DISCUSSION

As we examine the data, we will dissect portions of each video to complement the screen shots and song lyrics found in the appendices. The following breakdown includes a general introduction to the piece, select sections of lyrics and what dance movements are present during these lyrics and how they in turn complement each other. A brief narrative is also described showcasing the findings of the data analysis. With the provided discussion we are able to answer our sub-questions.

“Greed” | a STORY Told Through DANCE (Killacky, 2016).

Perhaps what stands out the most in the discover of the narrative identities present within this piece is that they are in large part co-constructed. It is not until the song lyrics and

dance analysis are combined that the picture of physical abuse is painted for the viewer(s). The use of a long rope as a prop for this dance story highlights this abuse in an uncomfortable way.

As we look at the first verse (Appendix B): “Black dust in orbit cascades down like a parachute bricks on my shoulders, this gravity hurts when you know the truth.” The lyrics are accompanied by movement of the male dancer pulling the female dancer as she is tied by her wrist to the rope. Viewing the overlap of analyses:

“bricks on my shoulders” is complemented by the rope on the shoulder. While the rope itself may not feel like a bunch of bricks, the weight of a person arguably would.

“this gravity hurts when you know the truth” is comparable to the pulling action. One can assume that without a rope you may not realize abuse is occurring, the female could be perceived as pulling herself towards the male dancer as he tries to separate himself from her.

Moving onto the chorus, a portion reads:

“I’m pulling my weight in gold call me anxious, call me broke but I can’t lift this on my own.” Within the choreography throughout the dance we see a quite literal correlation as both dancer’s skins are illuminated in gold.

Continuing the narrative, costumes also play a large part in examining their identity. As mentioned, we see the rope tying the two dancers together, but they are also tied to the design of their costumes. Both are all black and feature rips throughout the fabric. As a viewer one can see the tattered clothing symbolizing the tattered relationship they share. Noting specifically the female’s clothing as showcased in Screen Shot 2 (Appendix B.1) a tear creates

a fabric ring around her stomach. As the rope is present and not present throughout the dance the fabric ring is significant as a part of the rope. When she is not tied physically to a rope there is a fabric rope around her at all times. Upon viewing the entire video (Killacky, 2016) despite the level of struggle and pain present a level of intimacy is also present. Signifying the relationship as a whole, making the action of the female leaving in Screen Shot 10 all the more powerful (Appendix B.1).

“Medicine” A Dance Film (Benitez, 2015).

As previously stated, this study showcases a single narrative combined with some alternative viewpoints, this exact statement is one of the most beautiful things about the piece “Medicine.” The deep analysis of this piece (Appendix C-C.1) highlights one viewpoint. Benitez’s use of contemporary modern movements allows for such multiple interpretations. His use of every LMA element is present as the use of the entire body for each dancer complement each other as the narrative is being told.

Breaking down portions of the song we see in verse one the following lyrics:

“Pick it up, pick it all up and start again you've got a second chance you could go home.

Escape it all. It's just irrelevant. It's just medicine, It's just medicine.”

These words are heavily complemented by the dance as the scene opens with a lifeless forearm in Screen Shot 1 and the two dancers meet looking drained in Screen Shot 2 (Appendix C.1).

Yet this introduction only alludes to a potential substance abuse, it is not until Screen Shot 6 (Appendix C.1) where this substance abuse becomes clearer as the female dancer drags

her fingers down the arms of the male dancer illuminating his veins. In this instance the female dancer could be viewed as the actual substance and he is the addict. This sense of control the female dancer has over the male dancer is continuously showcased. In a way, she controls the narrative as she is in control. As the piece comes to a close there is a change in costume to where the female dancer is now wearing the same as the male dancer, a white t-shirt and dark bottoms. Here lies an opportunity for an additional narrative to be developed. Have they moved past being to separate parts and now they are the same and looking to escape it all? Has he become the substance of her addiction? Offering these prompts for other narrative identities sheds light on the struggle with substance abuse and how and if one is able to break free from such inner demons.

“Someone You Loved” (YouTube, 2019).

Turning in a different direction, “Someone You Loved” brings to light a different type of struggle, the struggle of loss. What highlights the loss in this dance narrative is the in and out visibility of the female dancer. The male dancer has lost his loved one and throughout the piece she appears as they dance together. The disappearance throughout gives the viewer an intimate look into the mind of the male dancer as he attempts to navigate without her.

The first verse (Appendix D), sets the stage nicely with the following lyrics:

“I’m going under, and this, time I fear there’s no one to save me. This all or nothing really got a way of driving me crazy I need somebody to heal, somebody to know, somebody to hold. It’s easy to say, but it’s never the same. I guess I kinda liked the way you numbed all the pain.”

The narrative opens with the male dancer in dressed in black alone in a church pew. It is clear he is missing someone and looking for some type of clarity through his solemn pose. As the lyrics of the first verse play out the female dancer dressed in white appears on the church stage and the male's face lights up with a smile just as his movement does. As he returns looking for "somebody to hold," he makes his way to the stage only to find her no longer there. Just as she "numbed all the pain," a transition to a vulnerable state becomes apparent.

This back and forth solo and duet bring the viewer deeper and deeper in to the narrative identities being shared. A significant part of this narrative identity is showcased through the location and lighting. Through MDA we know that every part of a scene has an effect on the narrative identity. The reference to the location being a church is perhaps an obvious religious identity, yet the use of the stained-glass window with the Star of David really brings this identity to light (Screen Shot 9, Appendix D.1). Here the combination of MDA and LMA are heavily exposed as their movement and embrace mimic the shape of the Star of David. The continuous use of lighting always shining on the female dancer could also be correlated to religion as one could say an angel is shining down. Whether one believes in a higher power or not it is clear within this piece that religion is a significant part of their identity, both together and apart.

“Take Me to Church” (YouTube, 2018).

The fourth and final set of data is “Take Me to Church” by Irish singer Hozier. The ballet dancer featured in this piece is Sergei Polunin and he brings an intriguing addition to the narrative due to the large number of tattoo's he has across his body. This feature as well as the location of the dance heavily stand out as the narrative identity is being discovered.

Discussing first the lyrics a portion of the first verse reads as follows (Appendix E):

“My lover's got humor, She's the giggle at a funeral, Knows everybody's disapproval, I should've worshiped her sooner, If the Heavens ever did speak, She is the last true mouthpiece..”

As the lyrics begin Polunin is gently swaying side to side and it is not until the word “heavens” that he makes his first large movement. Such movement consists of him reaching above, so far that it appears endless. One narrative could already be seen here as one could assume the reach in a literal sense as though he is reaching towards the heavens, but perhaps in a less literal sense he is reaching towards something he desires far above him or far bigger than him. Aiding either of these narratives is the fact that every time the word “heaven” is used in the lyrics he is reaching above or can be found dancing at a higher plane through leaps and jumps.

The first verse continues:

“Every Sunday's getting more bleak, A fresh poison each week, "We were born sick", you heard them say it, My church offers no absolutes, She tells me 'worship in the bedroom, The only heaven I'll be sent to, Is when I'm alone with you, I was born sick, but I love it, Command me to be well, Amen, Amen, Amen”

As we read on and compare the lyrics to the dance itself it is not until the end of the verse where he completely leaves the floor (Screen Shot 4, Appendix E.1). The narrative is developed further through the words, “we were born sick,” here it can be interpreted that humans are born broken and it is their right, or even duty, to mend themselves back together.

Moving to the chorus the lines read:

“Take me to church, I'll worship like a dog at the shrine of your lies, I'll tell you my sins and you can sharpen your knife, Offer me that deathless death, Good God, let me give you my life.”

As we reflect on what these lines bring to the narrative, we can see the brokenness previously discussed and such brokenness continues throughout the movement ranging from high and low levels to extremely controlled and extremely disengaged angsty movements. This struggle remains continuous as the narrative develops.

Returning to MDA aspects of the location as well as the tattoos, this dance takes place in what appears to be a church. Appears being a key word as we consider the narrative. It is unclear if the church is being built or in the process of being torn down. The lack of glass in the window panes allow for natural light to come into the space and complement the narrative as the viewer witnesses the struggle. The dominate presence of his black tattoos are even more apparent and exposed as he is only wearing nude bottoms. Through the narrative it is necessary that he exposes all of himself and this includes what some may consider impurities on his body. While the dance itself ends in a similar position he is no longer holding his head in his hands, here the narrative continues long after the dance on what his next steps will be (Screen Shot 10, Appendix E.1).

Future Opportunities

With the small sample size, it could be argued as a limitation to the specific study. With limitations come opportunities. However even with the small sample size the vast impact(s)

present aid the importance of the study. Taking the study even further an additional layer of analysis could be added through the use of other dance styles such as ballet, tap, or hip-hop. This could lend the researcher the ability to see if narrative identities are discovered similarly across the dance field. A further level could be accompanied by a deep analysis of the sheet music itself for each piece. Comparison of accents, tempos, major or minor keys, etc. would allow discovery where overlaps occur within themes and rhythm of the choreography. Finally opening the study on a more global stage we could introduce cross-cultural differences such as colouring and topics that may be considered taboo in some cultures.

CONCLUSION

Reflecting on this study we see the extensive choreography of study and planning that goes in to this research field. Though an initial study, the discoveries made by such a small sample size do support the ultimate question of “Can narrative identities be developed through modern dance choreography?”

We found this answer through the notable themes and similarities seen throughout. It is with these themes that we are able to address the sub-questions. Within the costumes and colours worn by each dancer. Black and white serve as the costume colours outside of “Take Me to Church” where a nude colour is found. In the dance “Medicine,” the colour grey is also introduced. We saw the colour black representative of grief, darkness and angsty emotions. Where present, the colour white sometimes brought a sense of purity in the soul as well as creating the opportunity for the white to be subjected to darkness around it. Similarities in lighting and location were also seen, specifically in “Take Me to Church” and “Someone You Loved.” In both of these we found the lighting to offer a guiding light for the dancers. Discovery of these themes allow us to address the sub-question regarding outside chorographical elements largely influenced by MDA. Through gazes within the space and with

each other we saw the narrative identities being developed between dancers and witnessing these moments created the opportunity for empathy and connection with the dancer from the viewer. As we bring this to a close, a momentary finale, there is in fact the possibility for narrative identities to be developed whether solo or together and this discovery is well worth an encore.

REFERENCES

Benwell, B. and Stokoe, E. (2006). *Discourse and Identity*. Edinburgh: Edinburgh University Press Ltd.

Hazel, S. (2019). ALC8003 *Collecting Data through Video and Audio Recordings*. Presentation, Newcastle University.

Lexico Dictionaries | English. (2019). *lyric / Definition of lyric by Lexico*. [online] Available at: <https://www.lexico.com/en/definition/lyric>.

Lyrics.com. (2012). *Medicine Lyrics*. [online] Available at: <https://www.lyrics.com/lyric/26771379/Daughter/Medicine>.

Potter, J (1996) *Representing Reality: Discourse, Rhetoric, and Social Construction*. London: SAGE.

Pines, R. and Giles, H. (2017). Dance as Intergroup Communication. *Oxford Research Encyclopedia of Communication*.

Benitez, Z. (2015). *"Medicine" - A Dance Film*. [online] YouTube. Available at: <https://www.youtube.com/watch?v=E5NaiEBoe48>.

Capaldi, L. (2019). *Lewis Capaldi – Someone You Loved*. [online] Genius. Available at: <https://genius.com/Lewis-capaldi-someone-you-loved-lyrics>.

Gallant (2016). *Gallant - Weight In Gold [Ekali Remix] Lyrics / MetroLyrics*. [online] Metrolyrics.com. Available at: <http://www.metrolyrics.com/weight-in-gold-ekali-remix-lyrics-gallant.html>.

Hozier (2013). *Take Me to Church Lyrics*. [online] Lyrics.com. Available at: <https://www.lyrics.com/lyric/31135728/Hozier/Take+Me+to+Church>.

Killacky, J. (2016). *"Greed" / a STORY Told Through DANCE*. [online] YouTube. Available at: <https://www.youtube.com/watch?v=d6N7MIC5IoA>.

Koch, S. (1999). The Kestenberg Movement Profile: Performance of Novice Raters.

Medicine Lyrics – The Wild Youth EP, 2012
<https://www.lyrics.com/lyric/26771379/Daughter/Medicine>

Moore, C. and Yamamoto, K. (2012). *Beyond words*. 2nd ed. London: Routledge.

Popa Blanariu, N. (2015). Paradigms of Communication in Performance and Dance Studies. *CLCWeb: Comparative Literature and Culture*, 17(2).

Rosenthal, R., Hall, J.A., DiMatteo, M.R., Rogers, P.L., and Archer, D. (1979) Sensitivity to Nonverbal Communication: The PONS Test, Baltimore, MD: Johns Hopkins University Press.

Stubbs, M. (1983). Discourse analysis. Oxford: B. Blackwell.

YouTube. (2018). *David LaChapelle: Sergei Polunin Dance to Take Me To Church By Hozier*. [online] Available at: https://www.youtube.com/watch?v=o-xoA50vM_Q.

YouTube. (2019). *Lewis Capaldi - Someone You Loved / Jan Ravnik Choreography / Artist Request*. [online] Available at: <https://www.youtube.com/watch?v=yXHQfbFfBbw>.

Appendices

Appendix A:

Laban Movement Analysis Element Features

Laban Element	Notable Features
Body	It is necessary to understand and view the entire body from the torso all the way to one's extremities. Noting where there are extensions or reaching movements in one's hands, feet, ribcage, etc. Likewise, noticing times where the body is flexing in areas like their hands and feet throughout the movement add a sharper layer. Looking for connected movements or disconnected movements aid the story being told.
Effort	This can be associated with and referred not only to the difficulty of a particular move but also can provide evidence to one dancer working harder than the other in a group piece through the choreography or practice.
Space	This heavily relates to "body" as it is now necessary to consider how we view the entire body and how we view the entire space the body is using. Here one looks for the use of lateral, vertical and horizontal movements, not only in the plane the body is but this could also be noted in mirroring a horizontal movement with a horizontal prop. Thinking of "space" in more of a literal way we can also identify the location where the movement is taking place and note what the amount of space the dancer is actually using is. Does the dance take up the entirety of the stage or room and if so, how does this add to the movement? The use of gravity comes into play where one can see a dancer being "pulled" to the ground for floorwork. Likewise escaping gravity through jumps and leaps can be found within movement.
Shape	Symmetrical versus oppositional movements are featured. If there are more than one dancer, when are they symmetrical and when are the juxtaposed in their movements or simply in their body. "Shape" also compliments what we know about "space," what are the bodily shapes being made within the entire space where movement is occurring? Even deeper within "shape" we will look for areas where we find we see

	these movements as open versus closed. Are they open with their self but not with the other dancer? When they are open with each other do they appear to be moving as one body or are they somehow still disconnected?
--	--

Appendix B:**“Weight in Gold” Song Lyrics | Gallant**

Section	Song Lyric	Discourse Analysis
Verse 1	“Black dust in orbit cascades down like a parachute bricks on my shoulders, this gravity hurts when you know the truth”	From the start of these lyrics a struggle alludes as we read the line “bricks on my shoulders, this gravity hurts.” As it reads “when you know the truth” one could assume that this is an internal struggle the individual is dealing with.
Chorus	“I'm pulling my weight in gold call me anxious, call me broke but I can't lift this on my own pulling my weight in gold call me anxious, call me broke but I can't lift this on my own we dreamt like martyrs”	Shedding light on the internal struggle we see a call for help, perhaps to the individual the struggle is about. Saying “I can't lift this on my own,” signifies the desire for help.
Verse 2	“I never thought I was bold enough. you pushed me further and I take the blame for the both of us”	The individuals lack of confidence is now on display though it can be assumed they were pushed through their lack of confidence, but was it really worth it? The line “I take the blame,” could signify the boldness they once had as being defeated. Taking blame for both of them could signify that the individual feels at fault for even letting someone push

		them through their lack of confidence.
Chorus	“I’m pulling my weight in gold call me anxious, call me broke but I can’t lift this on my own pulling my weight in gold call me anxious, call me broke but I can’t lift this on my own”	The repeated chorus continues to highlight the internal struggle. After reading verse two it could now be assumed that they no longer desire help.
Verse 3	“Oh, Universe— hold me up you tried your best, is it ever enough when it’s already dragging me down?”	Here the calling out is not towards another individual but towards the universe. They are questioning whether or not they can make it as they feel so defeated inside.

Appendix B.1:

Dance Analysis: “Greed” a *STORY Told Through DANCE*

Time- 2:43 minute song	Screen Shot	Multimodal Discourse Analysis (MDA)	Laban Movement Analysis (LMA)
0:02	 <p>Screen Shot #1</p>	<p>Opening with a close up, almost spotlight, on a male dancer the focus is on what he is action actually is. A spotlight gives more than just a light, it showcases something important is happening or is about to happen.</p> <p>It is apparent that the location is high up as we see a skyline through the windows. This could be representative of this being far away from whatever is going on closer to the ground floor. Given it being night time may also allude to the darkness of the piece and his costume.</p>	<p>Opening with a male dancer holding a rope over his shoulder we can already tell that he is pulling something difficult. Given the arch of his back and his gaze being towards the ground we can assume that he needs to maintain a focus to attempt to move forward.</p>

0:13	 <p><i>Screen Shot #2</i></p>	<p>A female being pulled by the rope and male dancer introduces this important action being featured by the spotlight. We see the female dancer wearing black as well adding further darkness to the piece.</p> <p>Focusing on the female we can see that not only is she being pulled by the rope; she is physically tied to it. The use of the camera positioning here strengthens the significance of this moment.</p>	<p>Now we see what the male dancer is pulling, and a layer is now added to the story. Why is he pulling her and what is its difficulty?</p> <p>The female dancer has no control while being tied to the rope setting the stage for his control over her.</p>
0:56	 <p><i>Screen Shot #3</i></p>	<p>Both off the ground the spotlight now shines on the rope which attaches the dancers. A closer view of the male lends us to believe that he may still in control.</p>	<p>Movement now showing the two pulling the rope. At this moment we are unaware if they are pulling away from each other or towards each other through their movement.</p>
1:12	 <p><i>Screen Shot #4</i></p>	<p>With the camera focus being in a central position the pushing away becomes the focal point.</p> <p>Without a rope the question begins to rise</p>	<p>No longer with a rope we still see the dancers connected through the kicking away action their legs are making</p>

		on who has control or is it now shared between them.	towards each other.
1:20	 <i>Screen Shot #5</i>	<p>Camera positioning lower to the ground allows us to better see the control the female dancer now has over the male dancer. The view adds even further height to her stance making it even stronger.</p> <p>You can see the angst all the way down to her fingertips as she now appears afraid of the male yet is doing her best to remain strong.</p>	<p>The aggressive movement and stance the female holds are significant to the struggle and between the two dancers.</p>
1:29	 <i>Screen Shot #6</i>	<p>Focusing central on the dancers we return to more of a shared position within the cameral lens.</p>	<p>Movement is now almost puppet like between the dancers as we see the line of the male's arm match the female's leg as if he is in control of it.</p>
1:51	 <i>Screen Shot #7</i>	<p>Positioning is still shared in terms of the rope and camera view. The reintroduction of the physical rope symbolizes that it was always "there."</p>	<p>We now see the dancers entangled together with the rope again, yet the movement is more definitive where the female is in fact pulling away while the male tries to pull her back. This is significant of her desire for escape.</p>

2:19	 <p>Screen Shot #8</p>	<p>The close up is now on the female as the rope remains in the shot. Whereas it was unclear in the beginning if she was pulling away or towards the view is now clear.</p>	<p>The pulling away from the male has never been as strong as in this moment. We see the action of pulling away all the way down to her toes. The struggling facial expression intensifies this moment further.</p> <p>Just as we have yet to see this much emotion from the female, we see the same extreme emotion from the male as he is pulling with every part of his body.</p>
2:34	 <p>Screen Shot #9</p>	<p>We return to a central shot as it comes to a close. Though central, the positioning is no longer equal between the dancers. The rope has almost become invisible and blended into the floor signifying the abandonment of the rope, the control, he once had.</p>	<p>As the female dancer breaks free, the freedom is seen within every part of her body, all the way down to her fingertips.</p>
2:39	 <p>Screen Shot #10</p>	<p>Ending with the close up focus on the male as we started his placement of being on the ground shows his defeat in the struggle. The blurry view of the female lends</p>	<p>The final movement we see shows the female leaving and not only is she leaving him, she's leaving the</p>

		us to believe the struggle is ended as being blurred makes her seem unattainable.	rope behind as well signifying that she is done with every part of him.
--	--	---	---

Appendix C:

“Medicine” Song Lyrics | Artist: Daughter

Section	Lyric	Discourse Analysis
Verse 1	<p>“Pick it up, pick it all up And start again You've got a second chance You could go home Escape it all It's just irrelevant</p> <p>It's just medicine It's just medicine”</p>	<p>The song opens with an “idea of a second chance” giving off an impression that a new start is needed for the individual.</p> <p>The term “irrelevant” invokes the thought that whatever led the person to a new beginning is not important yet the term “escape” lends one to believe that though it may seem like something irrelevant in the long term it is important that they get out of whatever the situation they are in.</p> <p>Introduction of the term “medicine” sheds a light of there being a presence of some sort of substance in the individual’s life, whether it is actual medicine or if the term medicine is used as a mask to cover up something darker such as an addiction.</p>
Chorus	<p>“You could still be What you want to What you said you were When I met you”</p>	<p>The chorus lends one to the idea that whatever the person is dealing with can be overcome, whatever the substance may be there is a promise that the person can return to what they originally were, “who they actually want to be”</p>
Verse 2	<p>“You've got a warm heart You've got a beautiful brain But it's disintegrating From all the medicine From all the medicine From all the medicine Medicine”</p>	<p>Here we see the term “disintegrating” giving a sense of urgency for change, what was a beautiful, smart, warm person is slipping deeper and deeper away through this “medicine”</p>

Chorus	<p>“You could still be What you want to be What you said you were When you met me</p> <p>You could still be What you want to What you said you were When I met you When you met me When I met you”</p>	<p>At the closing of the lyrics we see the repeated chorus giving off the idea that the individual the song is about will always have someone there that believes in them and in the “idea of a second chance”</p>
--------	--	--

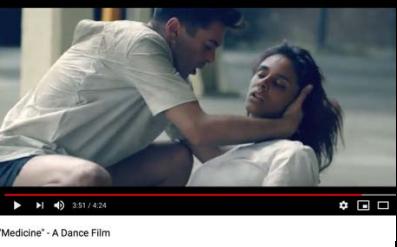
Appendix C.1

Dance Analysis: “Medicine” A Dance Film

Time Stamp: 4:24 minute song	Screen Shot	Multimodal Discourse Analysis (MDA)	Laban Movement Analysis
0:00	 <p>Screen Shot #1</p>	<p>Here we see the opening shot of what appears to be a lifeless arm. The empty warehouse could equally represent the emptiness/lifelessness portrayed.</p> <p>The close up on the arm itself can signify the importance one's arm may play in the dance.</p>	<p>Movement in the opening shows the lifeless arm eventually twitching mirroring the idea of the arm being an important part of the dance.</p>
0:33	 <p>Screen Shot #2</p>	<p>At first glance noting the costumes with the male dancer in white and the female in a dark grey. It is here where we notice the opening arm belongs to the female dancer.</p> <p>The blurred warehouse offers the opportunity for the focus to be solely on the dancers.</p>	<p>With the female dancer resting her head on the male dancer we can see the intimacy in the relationship through their closeness.</p> <p>His facial expression shows a man who appears to be on the verge of exhaustion with his baggy eyes, he</p>

			almost appears paralyzed.
1:12	 <p><i>Screen Shot #3</i></p>	The camera positioning with a full-frontal view of the dancers shows them in an inviting and open light signifying the openness of the story.	The movement is now synchronized, and we see the dancers in a strong and stable stance. The overlap of their legs can signify the connectedness they share, it is as if the male is an extension of the female as we see the female gaze towards him.
1:42	 <p><i>Screen Shot #4</i></p>	As the positioning of the camera moves higher with the majority being on the female dancer her presence becomes more dominating.	Staying connected the female dancer pushing down on top of the male dancer shows the beginning of her control over him. The strong positioning of her on his shoulders signifies not only physical strength over him but emotional strength as well.
2:01	 <p><i>Screen Shot #5</i></p>	As the dancers both return to the floor we notice the significance of the dark warehouse that lies ahead. This darkness is also depicted in the female dancer's costume.	Movement covering the male dancer's face by the female dancer shows the control that she has over him.

			He is also falling back into her relinquishing his own control and giving it to her.
2:16	 <p><i>Screen Shot #6</i></p>	<p>Camera positioning is now focused on the male dancer with the female hidden behind.</p>	<p>Still in control of the male dancer the female dancer's arms are shown pushing down as being a part of his.</p>
2:18	 <p><i>Screen Shot #7</i></p>	<p>The camera close up here shows the lightening up of the male's veins, it is here where we see the defining drug addiction surrounding this piece.</p> <p>With the camera positioning still highlighting the male we can see how it appears that he is the addict and she the substance.</p>	<p>As the female dancer's arms continue to push down his we see the intensity as he begins to lower his stance to the ground.</p>
2:58	 <p><i>Screen Shot #8</i></p>	<p>Returning to a widescreen shot we see the dancers separated from each other. We also see the openness of the large warehouse once again.</p>	<p>Here the height and jumping movement of the female dancer gives us a different perception of her. This movement now shows the male dancer as a gravitational force and she needs to be pulled in.</p> <p>We return to an openness movement with the female dancer's arms as she jumps towards him.</p>

3:00	 <p><i>Screen Shot #9</i></p>	<p>The whole story appears to take a different change here as the female dancer is now wearing a white shirt. Not only is it white but it is very clean, almost as resembling a fresh start.</p>	<p>Reaching the male dancer, we see the intimacy of their relationship in a more loving gesture as opposed controlled movements.</p>
3:08	 <p><i>Screen Shot #10</i></p>	<p>The close up shot allows for the opportunity to see just how dirty the male dancer's shirt is. With the dirtiness of his shirt, it could be assumed that this fresh start may be too late.</p>	<p>The facial expressions of both dancers show them in a vulnerable position. Pushing away and pulling towards at the same time we see the struggle of their story.</p>
3:51	 <p><i>Screen Shot #11</i></p>	<p>Remaining in the close up shot the viewpoint moves towards the floor where the female was shown in the opening shot.</p>	<p>Despite the pushing and pulling movements the dancers are now shown near the ground. With the female dancer's head cradled in the male dancer's arms we begin to see the lifelessness we saw at the beginning.</p> <p>The male dancer still has some balance as we see both of his knees still upright. The control has now transferred to him</p>

			as he seems to be trying to save her.
4:00	 <p><i>Screen Shot #12</i></p>	<p>The camera's positioning continues to highlight the story here as it has now backed away to view the full body, the full story.</p>	<p>The male dancer's movements here continue to show him trying to save her but yet we do start to see her slipping away further and further as her movements become less and less engaged with the male dancer.</p>
4:04	 <p><i>Screen Shot #13</i></p>	<p>Pulling the camera away we see the empty warehouse shown in the beginning.</p>	<p>Here both dancers lay still as this story ends, perhaps both now lay lifeless.</p>

Appendix D:

“Someone you Loved” Song Lyrics | Artist: Lewis Capaldi

Section	Lyrics	Discourse Analysis
Verse 1	“I’m going under, and this, time I fear there’s no one to save me	In the opening we see the need for someone (as is continued throughout) because the feeling is that

	<p>This all or nothing really got a way of driving me crazy I need somebody to heal, somebody to know, somebody to hold</p> <p>It's easy to say, but it's never the same</p> <p>I guess I kinda liked the way you numbed all the pain”</p>	<p>they are going out of control without someone.</p> <p>It's apparent that there is a desire to be in a relationship, to take care of someone because in a relationship they are whole.</p>
Chorus	<p>“Now the day bleeds into nightfall</p> <p>And you're not here to get me through it all</p> <p>I let my guard down and then you pulled the rug</p> <p>I was getting kinda used to being someone you loved”</p>	<p>Here we see a cry out for the need of someone who is no longer there. Use of the words “I let my guard down” give off the sense that this person became vulnerable and when they did, they lost the person they opened up to</p>
Verse 2	<p>“I'm going under, and this time, I fear there's no one to turn to</p> <p>This all or nothing way of loving got me sleeping without you</p> <p>Now, I need somebody to know, somebody to heal</p> <p>Somebody to have just to know how it feels</p> <p>It's easy to say, but it's never the same</p> <p>I guess I kinda like the way you help me escape”</p>	<p>Now there is “no one to turn to” let alone save them.</p> <p>It is also apparent that not only was the individual whole in the relationship they also viewed it as a way to escape whatever emotions they were struggling with.</p>
Chorus	<p>“Now the day bleeds into nightfall</p> <p>And you're not here to get me through it all</p> <p>I let my guard down and then you pulled the rug</p> <p>I was getting kinda used to being someone you loved”</p>	<p>The repetitive chorus strengthens the notion of the vulnerability the person is feeling.</p> <p>They didn't always feel loved yet with this person they did, and they felt safe.</p>
Bridge	<p>“And I tend to close my eyes when it hurts sometimes</p> <p>I fall into your arms</p> <p>I'll be safe in your sound till I come back around”</p>	<p>Here we imagine a memory of the person they have when they close their eyes and not until they open them will they feel the loss all over again.</p>
Chorus	<p>“For now, the day bleeds into nightfall</p> <p>And you're not here to get me through it all</p>	<p>As the final chorus brings the song to an end, we hear the desire for the person they lost once again, and it gives off</p>

	<p>I let my guard down and then you pulled the rug I was getting kinda used to being someone you loved But now the day bleeds into nightfall And you're not here to get me through it all I let my guard down and then you pulled the rug I was getting kinda used to being someone you loved I let my guard down and then you pulled the rug I was getting kinda used to being someone you loved”</p>	<p>the impression that this will continue forever.</p>
--	---	--

Appendix D.1

Dance Analysis: “Someone you Loved”

Time Stamp- 3:52 minute song	Screen Shot	Multimodal Discourse Analysis (MDA)	Laban Movement Analysis (LBA)
0:05	 <p>Screen Shot #1</p>	<p>The opening scene of a man wearing all black in a church pew gives the impression that he is praying where the black clothing gives off what</p>	<p>The still movement shows deep thought of the male dancer and what one may imagine signifies the importance of movement and story to come</p>

		could be represented as grieving.	
0:15	 <p><i>Screen Shot #2</i></p>	<p>Noting heavily the introduction of light from the balcony becomes a main staple in this piece and here we see the female dancer as the shining light. Noting that she is wearing all white gives off the impression that she is no longer present, she is the light.</p>	<p>The still movement of the female dancer and the male walking towards her now brings to light what the “important” story is.</p>
0:18	 <p><i>Screen Shot #3</i></p>	<p>Noting the male dancer coming to the stage, taking place where the female dancer was shows his dedication to her.</p>	<p>Here we begin to see purposeful steps as he approaches the female dancer, only now it appears she's is no longer present yet still present in his mind.</p>
0:24	 <p><i>Screen Shot #4</i></p>	<p>The view of the camera highlights the clean lines within the church, and we are drawn to the light. It is as if the building keeps going with the starting point being the two dancers on the clean stage.</p> <p>This cleanliness in terms of architecture and physical cleanliness showcases the purity found within the dancers and the church.</p>	<p>Meeting in the middle of the stage the we see the intimacy of their relationship. They grasp each other and begin to tell their story.</p>

0:44	 <i>Screen Shot #5</i>	<p>Still on the stage the slight angle of the camera towards the male dancer highlights the vulnerability of the movement.</p>	<p>Falling back into the female dancer's arms we see the complete trust in their relationship, he knows she will catch him, and his vulnerability is shown within the movement.</p>
1:05	 <i>Screen Shot #6</i>	<p>The male remains in a hugged position here though the female has disappeared again.</p> <p>The camera angle highlights this pose as one could envision the imagery of this moment as being on a pedestal signifying the importance of the relationship and the loss.</p> <p>Previously noting the significance of light, we now see the lack of light once the female dancer is gone.</p>	<p>Low positioning of the male hugged body signifies the dedication he has to the female who is no longer there. It is as if he is kneeling to her.</p>
1:18	 <i>Screen Shot #7</i>	<p>The angle of the camera as well as the light shining on the female dancer continues to remain important.</p>	<p>Here though connected by their hands the dancers are still separated between the church pews. Signifying the eternal distance, they now have.</p>

1:28	 <i>Screen Shot #8</i>	<p>Moving away from the camera angle we can also note the side of the church on which the dance is taking place.</p> <p>When not in front of on the stage the dancers remain in the aisle where the light is. With her being the light this signifies that when he's not dancing with her, he is dancing towards her.</p>	<p>The action of the female dancer falling gracefully into his arms shows trust within the male and even their relationship.</p>
1:33	 <i>Screen Shot #9</i>	<p>The introduction of a visual being a Star of David could add a layer that the couple is Jewish strengthening the choice of the church as a venue and a strong part of their identity.</p>	<p>As the couple is dancing in front of the window their bodies mirror the Star of David as their entangled arms create the sides of the star and their bodies representing the top and bottom points.</p> <p>Not only do we see the dancers mimicking the star we can also see the use of their entire bodies and how they appear to be continuously "reaching."</p>
1:36	 <i>Screen Shot #10</i>	<p>Here the importance of the light and the male dancer remaining where she last was continues as the theme of this piece.</p>	<p>Now alone again the male remains under the star and now the light is circling him as he remains in a hugged position.</p>

2:32	 Screen Shot #11	<p>With the female returning to the stage alone we notice the light shining bright on her again. This could represent her as being drawn back into the light and away from the male dancer once again.</p>	<p>The mirrored dancing and different heights with the female being on stage show the two of them being in unison in their minds.</p>
2:47	 Screen Shot #12	<p>Here, the use of them on the stage signifies the togetherness of their relationship. Set central on the stage they are the focal point in the space and that is their safe place they desire.</p>	<p>Together embraced again we can see what looks like a “goodbye.”</p>
2:55	 Screen Shot #13	<p>The use of the light from the balcony shows the female as still being present in his mind.</p>	<p>The male dancer is now returning to how we see him at the beginning, deep in thought.</p>
2:58	 Screen Shot #14	<p>As it closes where it began the church has a deeper meaning, not only does he come here to remember, he comes here to be “with her.”</p>	<p>Ending where it began, we have now seen the story of loss and he returns to the still movement.</p>

Appendix E:

“Take me to Church” Song Lyrics | Artist: Hozier

Section	Lyric	Discourse Analysis
Verse 1	“My lover's got humor She's the giggle at a funeral Knows everybody's disapproval	Reading of the lyrics we can see multiple dialogues/stories throughout. There is the internal dialogue, the dialogue towards/about the lover and what could be inferred as a dialogue through prayer.

	<p>I should've worshiped her sooner If the Heavens ever did speak She is the last true mouthpiece Every Sunday's getting more bleak A fresh poison each week "We were born sick", you heard them say it My church offers no absolutes She tells me 'worship in the bedroom' The only heaven I'll be sent to Is when I'm alone with you I was born sick, but I love it Command me to be well Amen, Amen, Amen"</p>	<p>However, it is difficult to define what the primary dialogue. This could show the internal struggle the individual appears to be having.</p> <p>The line reading "If the Heavens ever did speak. She is the last true mouthpiece." This could show that the lover is the individual's "church," the lover is their "God."</p> <p>It is a long-lasting relationship as we read "a fresh poison each week." Here we can note the toxicity of the relationship as well with the reference to poison.</p> <p>While the individual realizes their "brokenness" with a reference to being "born sick" we see that the lover is the assumed cure.</p>
Chorus	<p>"Take me to church I'll worship like a dog at the shrine of your lies I'll tell you my sins and you can sharpen your knife Offer me that deathless death Good God, let me give you my life</p> <p>Take me to church I'll worship like a dog at the shrine of your lies I'll tell you my sins and you can sharpen your knife Offer me that deathless death Good God, let me give you my life"</p>	<p>If we continue along the lines of the lover being the church here the introduction of the word "shine" the control the lover has over the individual becomes more apparent. They are surrendering their life to their lover offering death if that will "cure them."</p>

Verse 2	<p>“If I'm a pagan of the good times My lover's the sunlight To keep the Goddess on my side She demands a sacrifice To drain the whole sea Get something shiny Something meaty for the main course That's a fine looking high horse What you got in the stable? We've a lot of starving faithful That looks tasty That looks plenty This is hungry work”</p>	<p>Referring to their sins we see the relationship with the lover as they represent the sunlight. This invokes the idea that this person brings out the best of the individual even in their darkest moments.</p> <p>The line “This is hungry work,” highlights the fact of how difficult is actually is to bring out the best in the individual.</p>
Chorus	<p>“Take me to church I'll worship like a dog at the shrine of your lies I'll tell you my sins and you can sharpen your knife Offer me that deathless death Good God, let me give you my life</p> <p>Take me to church I'll worship like a dog at the shrine of your lies I'll tell you my sins and you can sharpen your knife Offer me that deathless death Good God, let me give you my life”</p>	<p>The repetitive chorus continues to lead us to the same conclusion of the lover being his church. As one may repeat statements, they hold dear within a prayer we see that resembled here.</p>
Verse 3	“No masters or kings when the ritual begins	<p>It can be assumed that this ritual alludes to giving the lover their sins. As noted throughout the individual believes the lover</p>

	<p>There is no sweeter innocence than our gentle sin</p> <p>In the madness and soil of that sad earthly scene</p> <p>Only then I am human</p> <p>Only then I am clean</p> <p>Amen, Amen, Amen”</p>	<p>to be their church and with their church they can be pure, they can be “human,” they can be “clean.”</p>
Chorus	<p>“Take me to church</p> <p>I'll worship like a dog at the shrine of your lies</p> <p>I'll tell you my sins and you can sharpen your knife</p> <p>Offer me that deathless death</p> <p>Good God, let me give you my life</p> <p>Take me to church</p> <p>I'll worship like a dog at the shrine of your lies</p> <p>I'll tell you my sins and you can sharpen your knife</p> <p>Offer me that deathless death</p> <p>Good God, let me give you my life”</p>	<p>Finishing with the chorus there is one last call for the individuals “cure.”</p> <p>Though said throughout, ending the song with “Good God, let me give you my life,” seems to make it such a definitive and bold statement. Even analysing down to the comma between “God and let” strengthens and dramatizes the call to their “church.”</p> <p>The line could read “let me give you my life,” and mean the same thing however the addition of “Good God,” highlights that it is only one person the individual desires to give his life to in whatever fashion it may be.</p>

Appendix E.1

Dance Analysis: “Take me to Church”

Time- minute song	Screen Shot	Multimodal Discourse Analysis (MDA)	Laban Movement Analysis (LMA)
4:07			

0:11	 <i>Screen Shot #1</i>	<p>Opening the dance with a soloist in an empty building gives off the impression of a meditative piece.</p> <p>Light shines bright in and out of the glassless windows signifying a possible connection between the dancer and what the light may represent as the story unfolds.</p>	<p>The opening of a male soloist with his head in his hands on his knees makes a powerful statement for the piece to come.</p> <p>Though static it is strong. You can see the weight, physical and emotional, that this man must be feeling.</p> <p>Sitting on the ground highlights a desire or dream of something new, something that will lift him up.</p>
0:18	 <i>Screen Shot #2</i>	<p>We now notice that with the empty, clean, white building the dancer is wearing nude colored bottoms making it appear that he is naked during this meditation. Each of these aspects are significantly tied together as they could resemble the purity of this piece and story.</p>	<p>As the dancer lifts himself off the ground partially his action of reaching with every part of him and beyond through the extension of his arms, side and leg this desire for something to lift him becomes apparent.</p>

0:24	 <p><i>Screen Shot #3</i></p>	<p>As the camera view gets closer and closer, we begin to further see the intimacy of this piece. We also see a light begin to shine on the dancer as if a cloud is breaking outside.</p>	<p>Returned to the floor the lifting is still noticeable through the high release of his torso, flexion and extension of his hands and feet.</p> <p>It is as if he is taking one last breath before rising from the ground.</p>
0:54	 <p><i>Screen Shot #4</i></p>	<p>The cloud has now fully broken outside and we can see the light shining bright on the dancer helping guide him for what is next.</p>	<p>Though standing, the dancer's gaze is still towards the ground symbolizing the internal dialogue he is having as he prepares for what is next.</p>
1:04	 <p><i>Screen Shot #5</i></p>	<p>Though extremely high in the air on his own the positioning of the camera at a lower angle gives even more height to his graceful moves.</p>	<p>Finally, off the floor completely we see this desire to be lifted begin to take hold through his leaps and turns.</p>

1:14	 <i>Screen Shot #6</i>	<p>This new heightened sense of self does not last long as we see the return to the ground as the camera view follows.</p> <p>Noting the lack of light shining on the dancer intensifies this brief graceful moment as he breaks down.</p>	<p>Back on his two feet we see the similar position of the dancer with his head in his hands and all the angst with it.</p> <p>This gives off the impression of how difficult this struggle actually is as he quickly returned to this state.</p>
2:03	 <i>Screen Shot #7</i>	<p>Use of the entire space as he connects himself to the wall signifies his use of his “whole self” to move past these demons inside.</p> <p>The light is also once again introduced offering support for his next try.</p>	<p>Pushed up against the wall we see him preparing himself for a second try. The high release in his chest and neck showcases the deep breath he is having prior to the upcoming movement.</p>
3:06	 <i>Screen Shot #8</i>	<p>The light is the most significant part of this scene and the camera positioning further away from him allows us to see</p>	<p>The high release within the beams of light show his full dedication to the movement and moment he has experienced.</p>

		this, to see every beam of light.	Like the beams of light continue, the movement he holds high continues as well.
3:52	 <i>Screen Shot #9</i>	Though the light appears to be further away he remains in a position where he is his “whole-self.”	His movement continues across the space as we see his whole body released.
4:00	 <i>Screen Shot #10</i>	<p>The close-up ending position on the floor offers the view of a completed vulnerable narrative.</p> <p>A very notable factor shown here is that the opening near him is not a window, rather it is a door signifying that he is ready to leave this place of solitude.</p>	<p>As the piece ends, he returns to the floor, yet his head is not in his hands. His pose here gives off a satisfied impression on what he has accomplished.</p> <p>He appears to be reflective in this moment. Though it may not have been perfect his journey has given him confidence.</p>