

Semiologic process in the performance of a dance performance: a critical review

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Abstract. Literature on the semiology of dance is scarce and not well integrated so far. A comprehensive review of the scholarly research would allow showing which themes are the most critical ones, and what is still needed to develop this research field. In this article we aim to fill this gap by conducting a bibliographic review of papers published in Web of Science (WoS), Scopus, Dialnet, ÍNDICES-CSIC, EBSCO, and Google Scholar from 2000 to 2022. Our review shows that within the field of dance, previous studies have emphasized the coexistence of various dynamic elements whose main purpose is to shape the construction of the play and facilitate understanding in the dance communication process. We highlight the relevance of focusing on the spectator as constructor of meaning and participant of the symbolism of the act, and not only as a passive observer.

Keywords: dance; art; semiotic; communication; review.

(es) Proceso semiológico en la ejecución de una actuación de danza: una revisión crítica

Resumen. La literatura sobre la semiología de la danza es escasa y hasta ahora no está bien integrada. Una revisión exhaustiva de la investigación académica permitiría mostrar cuáles son los temas más críticos y qué se necesita todavía para desarrollar este campo de investigación. La finalidad de este artículo es cubrir esta brecha mediante una revisión bibliográfica de artículos publicados en Web of Science (WoS), Scopus, Dialnet, ÍNDICES-CSIC, EBSCO y Google Scholar desde 2000 hasta 2022. La revisión muestra que, dentro del campo de la danza, estudios anteriores han enfatizado la coexistencia de varios elementos dinámicos cuyo objetivo principal es dar forma a la construcción de la obra y facilitar la comprensión en el proceso de comunicación de la danza. Destacar la relevancia de centrarse en el espectador como constructor de significado y participante en el simbolismo del acto, y no solo como un observador pasivo.

Palabras clave: danza; arte; semiótica; comunicación; revisión

Summary: 1. Introduction. 2. Methodology. 3. Results. 4. Discussion. 5. Conclusions. References.

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1. Introduction

The theatrical and scenic aspect of performed dance creates a communicative relationship between the sender (or performers-creators) and the recipient (audience). As a communication process, it is started by the creation of the artistic project and includes different ways of communication until it is performed, which is the main reason behind the art of dance (Vieites, 2016). Thus, from the perspective of performing art, one of the most important issues within dance performance is to know whether this communication is established, i.e., whether the communicative intention of the creator and the artists is received by the audience (Cruz de la Garza, 2015). The performing art is framed inside a specific system of communicative signs that will provide the creations with meaning (Foster, 1988). This approach of choreographic analysis is what defines the choreology (Laban, 1975), whose findings intend to create a language that allows us to verbalize the ideas related to dance (Preston-Dunlop & Sánchez-Coldberg, 2002), addressing the topic from different perspectives as the phenomenology and semiotic (Preston-Dunlop, 1998; Preston-Dunlop & Sánchez-Coldberg, 2002; Thomas, 2003). This discipline is focused on dance and every element related to ways of using the body and the movement involved for expression adding theoretical principles which do not belong to this parameter (Preston-Dunlop & Sánchez-Coldberg, 2002). The knowledge and the analysis of these elements, as well as the appearance of them in different creations, define the style and the paradigm of creation of every work (Bettetini & Díaz de Aauri, 1977; Jiménez & Ollora-Triana, 2020; Vieites, 2016).

Dance semiotic has been usually analyzed considering their proximity to theatre, whereas both disciplines are performing arts. According to the systematization model developed by Kowzan (1997) these artistic disciplines share the following elements on stage: drama script (libretto) that principally exists in the classic paradigm; external appearance (make-up, styling, and clothing); the performer's expression (mime, gesture, body movement, and kinesphere); characteristics of the stage area (accessories, decoration, and lighting); and sound effects (music and sound space) (Carrasquero & Finol, 2007; Ollora-Triana et al., 2022). Each of them is defined as a sign, emerging in reference to the play paradigm (Ollora-Triana et al., 2022).

This performing art must use signs from distinctive sources during the semiotic process in order to come to meaning (De Toro, 1987). Within the semiology of performance, dance as a performing show is a semiotic practice where everything staged becomes a sign (Bobes, 1987). Thus, it is equated the dance performance to any other discursive construction considering its semiotic nature and the use of symbols with meaning (Calonje & Pérez, 2018). According to Kowzan, at the moment of communication we face:

A process where a person (or a group of persons) sends a message and transmits it to another person (or group of persons), who receives it with a possible error margin because of the coding of the written or spoken language, the gestural language, and other signs and symbols made by the sender; the decoding made by the recipient; and the vehicle or communication channel used (1997, p.39).

Taking into consideration the analysis of theatrical semiotic carried out by Gutiérrez-Flórez (1989) within the communicative event in different types and levels of communication (Vieites, 2016), some components were found for the semiotic analysis. Thus, we can distinguish between those which are systematized as signs, gathered in codes, and interpreted according to these codes in a performance

phase, and those which are characterized as bearers of “human feature” and not susceptible to be completely systematized (Gutiérrez-Flórez, 1989).

Considering that the performance is a complete and complex situation of communication (Gutiérrez-Flórez, 1989; Vieites, 2016) whose phenomenology is not only the outcome of a series of codes and rules (Carrasquero & Finol, 2007), but also developed in contexts and situations of diverse nature as historical, cultural, politic, and social, it seems crucial to distinguish the signs involved in the dance performance. Those may take place in the semiotic of dance and are going to define the elements of significance of the plays all along the performance as the last part of the communication process (Bejarano, 2017; Manguieri, 2010). A semiotic proposal can be the way to correctly understand the diverse meaning processes that constitute these scenic manifestations (Carrasquero & Finol, 2007; Gutiérrez-Flórez, 1989).

The necessity to address the research is established around the knowledge of this signs system which includes dance as a performing art with meaning and communicative intention. In this particular context, it makes sense to review the bibliography of the scientific literature published in relation to dance communication and the approximate knowledge of what a dance semiotic could be. The goal is to widen the knowledge of both the creation and the performance/communication processes, in addition to the contribution that this knowledge entails upon dance pedagogy.

The objectives of the descriptive review are:

To know the scientific papers that refer to, on the one hand, the semiology of dance and, on the other hand, to the communicative level that takes place during the execution of a dance performance.

To identify the theoretical approaches about communication and the signs of dance as a semiotic of this specific art form.

To collect published information related to dance communication and semiotics.

2. Methodology

Given that the communication process in performing arts environment is develop at different levels according with the presence of complex elements (Vieites, 2016), the review has focused on the last level prior to the decoding by the receptor. This level corresponds with the performance and elements that in this precise moment form the dance semiotic.

This review has been made under the PRISMA declaration guidelines (Page et al., 2021), considering the report elements for the verification and following the methodological steps displayed by Arksey & O'Malley (2005).

1. Identify the research questions

In accordance with the objectives of the research, next questions are raised: what is the contribution of the scientific literature related to sign that configures the semiotic of the performing dance from 2000 to 2022; and which are the signs defined as elements with meaning to effect the communication between the performance/interpretation and the audience/receptor?

2. Identify relevant studies

As search strategy, we have selected all the articles included in the Web of Science (WoS) main collection database, Scopus, Dialnet, ÍNDICES-CSIC, EBSCO, and Google Scholar. “Semiotic dance” and “dance stage communication” were searched as a theme within the time: 2000-2022. The articles have been selected according to exclusion and inclusion criteria. Documents and investigations related to aspects or elements of communication and signs or semiotic applied to any of the performing arts, published 2000 or later in English or Spanish were included. Single-case studies, experts’ opinions, literature reviews, and duplicated studies were excluded.

3. Article selection

Analysis and categorization of the articles recovered through the bibliographic software *Mendeley* used for collecting, organizing, systematizing, and integrating references into the documents generated during the investigation process to create a customized data base. Based on this categorization, and according to the documents’ criteria of inclusion, the Development section was carried out as a digest in relation and reflection of the information found which refers to the defined goals. Search terms were agreed while the documents were reviewed independently by two authors in accordance with Prisma model (Page et al., 2021).

Throughout the search, the shortage of documents found exclusively related to dance, documentation on other performance arts which could have some elements in common with dance was not excluded. On the contrary, it was considered an interesting and valid contribution to the subject of study and review (Fig. 1).

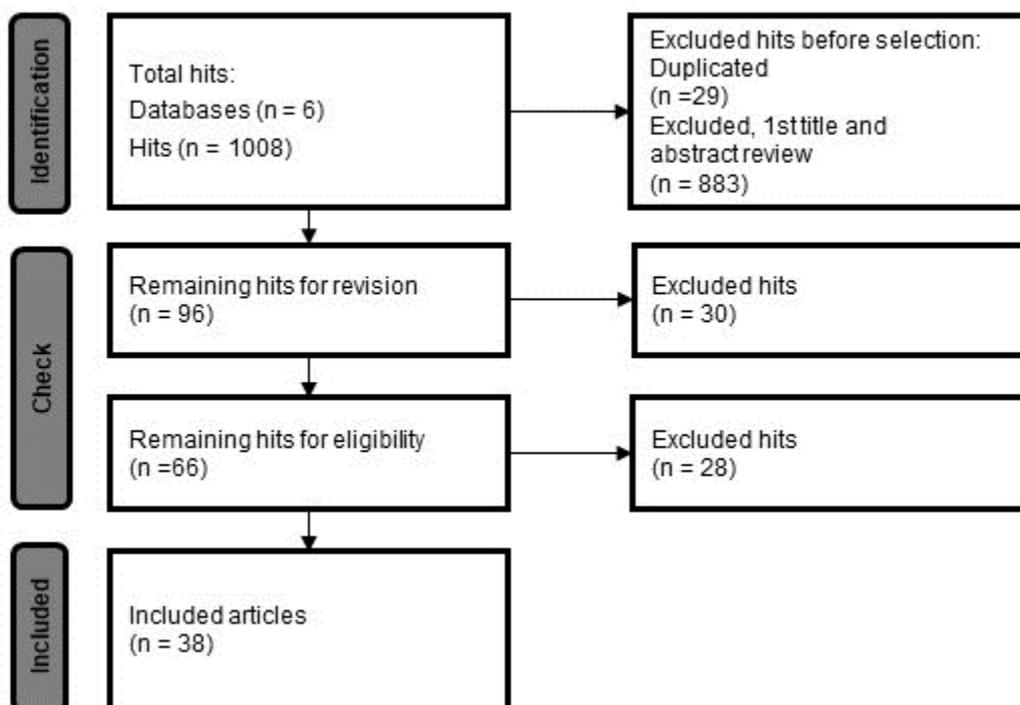


Figure 1. Articles selection workflow
(Own work based on PRISMA Statement)

Search terms were identified and agreed by all authors while the searches were carried out by the first author. The total number of hits by database is indicated in Table 1. The searches were carried out during September and October 2022, generating a total of 1,008 hits. Applying the inclusion and exclusion criteria, first review of title and abstracts excluded 912 hits. Of the remaining 96 hits, 30 were excluded due to the treatment of the topic. After the complete revision of the remaining 66 hits, 28 were excluded, being 38 the articles selected (Table 1).

Table 1. Characteristics of the studies included in the review.

Please note that some of the table cells are empty because the total of the articles reviewed contained as well as experimental, quasi-experimental and non-experimental research.

Years 2000-2022					
Author/Year	Sample Size	Analysed Aspects	Type, Design, Length	Art Form, Style	Results
Sparacino, Davenport & Pentland (2000)	Actors (no number specified).	Real-time body tracking and gesture recognition.		Cinema, theatre and dance	Applications for recognizing the gestures and expressive movement.
Everaert-Desmedt (2008)	From Peirce's Semiotic	Artistic communication analysis	Analysis	Performing dance	Introduces a model of artistic creativity and creation
Sonesson (2009)	Lund University students.	Aspects that affect the discourse. Semiotic	Several years. Conference held in 2002 (Stockholm)	Dance	The audience as a direct form of the semiologic articulation
Mangieri (2010)		Dance semiotic elements analysis		Performing dance	Body as substance and matter within a constant and intermittent speech
Bannerman (2010)	Diversion of Angels (Graham, M.) and Points in Space (Cunningham, M.)	Utility: principles of semiotic (Peirce)	Analysis and application	Dance	The semiotic signs glean several layers of meaning within choreographies
Király (2010)	Cinema as a mixedart	Delimitation of signs within the poetic and visual arts.	Analysis	Cinema	The audience and the visual literacy generate different forms of reading

Lin (2011)	Early Modern English Theatres. Document from the sixteenth and seventeenth centuries	Interaction between the mimetic and the spectacular forms (circus)	Documents analysis	Dance in stages	The observers as active participants in the performance event for constructing discourses
Iliescu (2011)	Mural paintings of the Romanian churches. From 16th to 18th century	Choreography as a form of language based on the semiotics (Saussure and Rust)	Identification and analysis	Dance on illustrations	The significance of signs on the image (dance, costumes, gestures, and roles) on the plot
Popa (2013)		The theories of Saussure, Peirce and Barthes related to the dance semiotic	Analysis	Dance	Semiotic framework
Tomić-Vajagić (2014)	The Krazyhouse (Dijkstra, R. 2009) and the second detail (Forsythe, W. 1991)	Portraits and self-portraits on stage	Analysis	Visual arts and theatre	The performance expresses the 'self' of the dancer. Agents layer network that coexists during the performance
Muntanyola (2014)	Professional dance companies (San Diego and London) and socialmedia	Dancers' body and improvisation when rehearsing	Analysis	Dance	The improvisation during the rehearsals and its relation to the movement and space is used by choreographer
Aguiar, Atã, & Queiroz (2015)	Cage, John; Cunningham, Merce	Semiotic analysis: Intersemiotic translation (IT) tool	Analysis of two compositions	Modern-contemporary	The tool managesto determinate the new signs
Díaz (2015)	First-year dance students from the Performing Arts School at the University of Zulia	From anatomy to energy	Observation, reports and videos	Dance	Biodance as an element
Cruz de la Garza (2015)		Artistic communication based on Nicole Everaert's model	Analysis	Dance	The observers as specialised decoders

Popa (2015)		Relation, communication, and semiotics. Different aestheticsigns and expressions	Analysis from an interdisciplinary perspective	Performing arts	The linguistic sign functions manifest themselves within specific languages
Soler (2015)	Guimera's theatre.	Relation between literature and music as signs	Analysis	Theatre	Music as a sign with different functions
Vieites (2016)		The nature of communication processes	Analysis	Theatre	Different signs, agents and layers in communication
Golianek (2016)	Three operettas: Polnische Wirtschaft; Polenblut and Dieblaue Mazur	Recurring themes during the creation of characters	Analysis and discussion	Operetta	The role of national stereotypes in the creation of characters
Ponce (2016)	Choreographer: Julie Barnsley (Venezuela)	Body rebelliousness in the analysed author plays	Analysis	Contemporary dance	Body action as political and social rebellion
Brown (2017)		Combination of language and music			Spoken expression of emotion
Jürgens (2017)	Different creations of Joao Fiadeiro such as 'What to do with what remains' (2015)	Analysis of spoken and body language	Creative process	Post-modern dance	Spoken elements used to bring about information in the scene
Dolzani (2017)	Don Quixote, Dutch National Ballet Company	Narrative analysis	Peace analysis		The significance of the narrative sign to the transposition of dance
Mitra (2018)	Akram Khan's works	The improvisation as the base of the creation	Interviews (Paxton)	Physical Theatre	Absence of movements and perspectives from the early days of a creation
Carloni (2018)	Three decades (twentieth century)	The body as a communication element	Images and registers analysis	Social dance	Body and movement as communication and entities bearing an identity

Konar & Saha (2018)	User experienced in dance techniques	Dance e-learning platform	Utilization of probabilistic neural net	Dance technique	Creation of e-learning resource to improve dance technique
Brkljacic (2018)	Piece: The Glembays (Leo Mujic)	Semiotic signs for adaptations	Analysis of the complete piece and its adaptation	Theatre and dance	Distinctive visual and non-verbal aspects
Wright & Lemos (2018)	Maya dance representations on ceramic pieces	Body composition	Analysis of different ceramic pieces	Plastic arts. Sculpture	The body as a semiotic sign
Fischer (2018)	Actors	Human behaviour		Theatre	The actor should pay attention to the information contained in different signs
Kabachek (2019)	Slonimsky's works: 'Socialist realism'	Libretto	Analysis of different works	Narrative dance	The narrative slowed down these search for new expressive means of choreography
Carnero-Sierra (2019)		Body expression analysis as movement technique and expression		Body expression from the artistic form	Link the artistic origin with potential in communicative, educative, and socio-therapeutic context
Atã and Queiroz (2019)		Pierce's pragmatic conception about the sign action in classic ballet		Classic dance	Multiple emerging signs exist in ballet interacting accordingly with different scene trends
Suárez, Ortiz, & Baena (2020)		Costumes as concepts transmitter tool in Spanish dance	Methodological triangulation. Blended analysis	Spanish dance	The utility of theatrical costumes as intentional communicative tool
Chappell & Varelas (2020)	High school black students	Communicate meanings and construct identities		Ethnic dance	Expressing emotions related to frustration and overcoming feelings
Garzón (2021)		"Ingurgitación emocional" as matrix phenomenon of contemporary dance	Analysis	Contemporary dance	Mankind shows their psyche and emotions incarnated in the choreography in the XXI century plays

Ollora-Triana & Corbí (2021)		Dancer and the configuration of elements as sign		Performing dance	Elements that configure the dancer as sign with meaning
Jyothi (2021)	Free religious verses	Strategy analysis to carry on poetry in dance environment		Poetry and dance	Movement support verses for symbols to be reinterpreted inside the semiotic system
Baumgartner (2021)	Pay: dancing bodies as impulses for democracy' (Schlossberghall e. 2019)	Dancers' bodies as pre-symbolic image		Performance	Body as entity able to create signs (corporal thinking)
Sonesson (2022)		Similarities and differences among classic dance, theatre, and sport events from the semiotic analysis		Classic dance, theatre, and artistic sports	Identical actions with different meanings according with internal or external context

(Own work)

4. Tabulation of results

A qualitative analysis was made with software *Atlas ti 8*, distinguishing three coding process: deductive, in which categories as *on list* coding are opened; *open* coding and inductive, in which categories emerged during review are extracted; and last, selective coding (San Martín, 2014). This process seeks to draw concepts and ideas that generate data, and to identify and formulate results based on the objectives. It must be carried out for two researchers commencing from the same categories *on list* and making a peer *open* categorization.

3. Results

3.1. Results analysis

The results showed the presence of different configuring signs that add meaning to the whole dance plays when performing (Fig. 2). In turn, each sign is compounded by own elements with meaning (Ollora-Triana & Corbí, 2021) and are configuring accordingly with the kind of dance (Fig. 2).

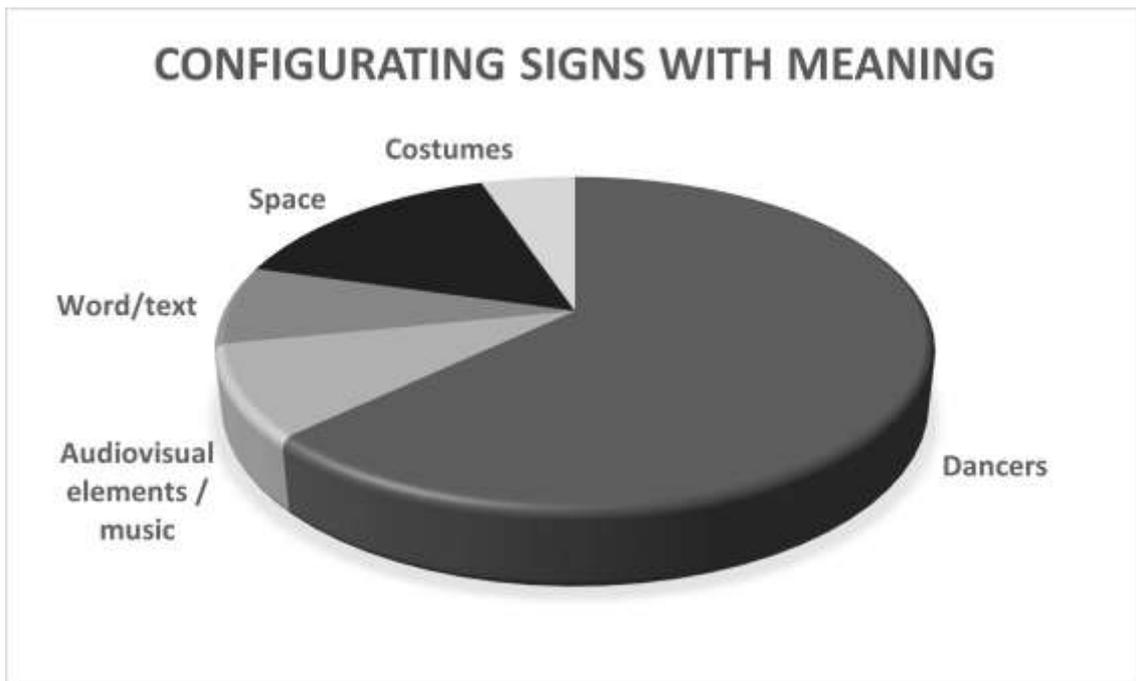


Figure 2. Signs that bear significance while performing
(Own work, Atlas ti 8)

According to the consulted documents, dancers and the categories that configure this element represents 63% of plays meaning. The dancer's body, alongside its technical and expressive movement and the relationship among them on the stage, is considered the bearer of the greatest level of meaning. On second place, space and its categories configure meaning in the 15% of the reviewed documents, while 9% corresponds to audio-visual elements, especially music. Then, those elements related to words and costumes complete the list.

3.2. Development

Taking into consideration the studies included in the review and their results, there are different meaningful elements, actions and agents involved that converge in the moment of the performance configuring a complex act of communication (Vieites, 2016). In a principal way, the body (dancer) is considered as a space that allows for communicating with the world, where the nature of body narratives generates meaning. Thus, dance becomes a way to elaborate all kinds of messages (Calonje & Pérez, 2018; Carloni, 2018). These messages, which communicate from body and interpreter as an agent, can be constructed with a specific intention adding identity and influencing the message communicated in a concrete way (Carloni, 2018; Golianek, 2016). When it comes to the corporal element, it can be created from exploration without an initial intention to include the message in the movement itself as it is customary in present-day dance (Jordan, 1979; Mitra, 2018), but eventually there will be meaning within the communication process. Thus, in accordance with Thomas (2003) and Thomas & Ahmen (2008), the body is defined as a discursive research category that analyses the process in which the positions and the use of spaces build the discourse. As discursive element, Tamayo (2013) considers the body a passive entity that serves as a way to understand other dynamics. The dancing body of the interpreter gives rise to a thinking space in the observer that means a way to picture as pre-symbolic area with influence in the communication (Baumgartner, 2021).

According to the analysis of Parlebas theories made by Ameri (2013), it happens a communication among the dancer on stage fixed to regulated rules as particular context and that response to the “motor metacommunication” of the context itself (Parlebas, 2008). In that moment, the signs are defined inside the dancer’s parameter, integrated by the personal space, as the space of relationship which is settled between the dancers and their “kinespheres” (Ollora-Triana & Corbí, 2021). On the other hand, the bodily expression and gestures of the dancer mean an inseparable fact in individual ontogeny of subject (Carnero-Sierra & Pérez de Amezaga, 2019), whose intrinsic human condition gives meaning (Guzmán, 2008). This fact involves the artist and their signs in a work process for the interpret construction to enhance the impact on the stage communication (Fischer, 2018), even reaching a point beyond the simple acquisition of the dance technic (Díaz, 2015) connecting the artistic origin of bodily expression with its potential in communication fields (Carnero-Sierra & Pérez de Amezaga, 2019).

Within the scenic space, multimedia resources and current virtual signs coexists with other kind of signs, bringing close the semiotic of the future performing art and a tendency to mix the real and imaginary worlds, where moving images, graphics and texts cooperate with humans as signs during the transmission of a message that, speaking of virtual signs of significance, links dance and semiology (Sparacino et al.,2000). Those visual signs can transform the semiological reconstruction from an expressive form to other, enhancing these visual and non-verbal aspects and modifying the play semiotic and its interpretation, as occurs in the transposition of the original dramatic-fictitious “The Glembeys”, in the play of the director and choreographer Leo Mujic (Brkljacic, 2018).

As audiovisual part of the creation, music is considered another sign within the semiotic organization that entails emotion and affection (Brown, 2017). The relationships between literature and music present several aspects, especially in the performing arts where verbal, visual, acoustic, kinesic and proxemic signs are added in. Music plays intention and meaning within the creation process, besides serving other functions: decoration, props, or emotional suggestion (Soler, 2015).

According to the results, the libretto, as an element with word and text, has been one of the most important signs within dance communicative processes and the rest of the performing arts throughout history. Kabachek (2019) investigated the contribution made by classical ballet teacher, playwright and librettist Yuri Iosifovich Slonimsky (1902-1978), who considered dance technique skills or choreography as the main means of expression, criticizing the Soviet ballets of the past years because they found the dramatic performance as an element or sign of the work more important than the danced element technique skills and choreography, in contrast with what happens in contemporary dance, when dancers’ body and movement are the elements that mainly add meaning (Flores, 2016). The word and body are used as semiotic system in current dance plays, being the linguistic element what impacts on the conception of the body and the dramaturgic choreography structure (Jürgens, 2017). Jürgens (2017) examines some of the intricate relationships between spoken word and the body in the multiple semiotic systems of present-day dance works.

Finally, costumes are considered an element that bears meaning as part of the creation signs and within the semiologic structure, not only for conditioning the movement when dancing, but for designing the characters and adding a fundamental information to the play interpretation (Muñoz et al., 2020).

Searching the limits of the semiotic for scenic dance, creators and participants frame it from an interdisciplinary perspective inside of their own constructive process, what means the moment of semiotic selection to generate a concrete message (Chappell & Varelas, 2020). From this interdisciplinary perspective, the corpus of the different performing art forms can be analyzed and understood by means of theoretical and conceptual tools related to semiotic and communicative studies (Baneerman, 2010; Popa, 2015), inasmuch there are different codes in the performance that belong to verbal and non-verbal languages. Linguistic functions can be considered in different art forms (Popa, 2015).

A variety of actions converge during the communicative phenomenon that generates a complex and wide semiotic (Sonesson, 2022). The Saussure's concept of semiosis, defined as a cultural system of conventions (Saussure & Riedlinger, 1965), is confirmed when choreographic signs are encoded (for example in magic, ritual, or religious expressions of movement), involving the semiotic processes of dance the process of “culturalization” of Barthes (2009), whereby codes of dance represent the spontaneity of “natural” movements and feelings within a repeatable system of expression (Popa, 2013).

Baneerman (2010) proposes the Peirce's theory in decoding or recouping meaning from dance works as a method to facilitate making meaning connections between visible and invisible to code and recover the meaning in plays already trained in any of the styles (Marafioti, 2005). It is considered crucial the Peirce's contribution to the concept “intelligent consciousness” to generate meaning while dancing (Popa, 2013). Also related to Peirce's theories, Atã & Queiroz (2019) explore the pragmatic conception of sign and its dynamic form about the whole communicative situations as an emergent view of cognition and exemplify it with classical ballet. The semiotic of dance self-organizes in time, in a process that continuously entails the production of new signs (Atã & Queiroz, 2019). This emergence of new signs is a condition for the semiotic process. The translation of signs into information (content, message) will arise from a complex interaction between micro-semiotic and macro-semiotic levels, as well as occurs in other artistic expressions accompanied with dance, with the aim of reaching a signs reinterpretation within the whole levels of the semiotic system, transforming the interpreted meaning (Jyothi, 2021). Wright & Lemos (2018) combine Peirce's semiotics theory with Laban's movement analysis to interpret Mayan dance scenes within the classic period. Through the analysis of polychromic pictorial representations where different dances are symbolized, they interpret their inner emotional states based on their postural and gestural vocabularies using LMA (Laban Movement Analysis), given to the body the capacity of simultaneously conveying iconic, symbolic, and indexical meanings (Wright & Lemos, 2018).

This idea of different levels or layers that must be considered in dance in order to form the semiotic object has to be biplanar (Mangieri, 2010). Likewise, this dance biplanarity between expressions and contents, besides other semiotic requirements, such as the inherent interpretative ambiguity, in turn increases and expands in layers within the same socio-historical and aesthetic performance. Dance, in general, is multiplanar as it articulates different expressive and semantic planes (Mangieri, 2010), placing it under a perspective emerged from the dawn of the 20th century which meant a “corporal turn point” in all the performing arts (Sölter, 2008).

Within the creation, interpretation and reception stages of a scenic work, distinctive signs of significance coexist in an organized way, creating a semiological structure (Bobes, 2004; Iliescu, 2011; Popa, 2015; Vieites, 2016). The ballet is an action of signs that emerge through what both authors name “cognitive artefacts” (Atã & Queiroz, 2019), i.e., the dancers' bodies, the stages and the audience's

point of view, the musical arrangements, the costumes, and the supporting institutions. All these cognitive artefacts create a space for the signs to act and interact according to aesthetic trends. All those signs and agents achieved a stable relationship throughout many development phases between the 16th and the 19th centuries (Atã & Queiroz, 2019). A worthwhile example of sign stabilization is the development of the verticality of dance in classical ballet as a semiotic relation connecting proscenium arch stages, dancing bodies, and audiences. The development of this sign, or search for verticality, is micro-semiotically determined by the spatial constraints of the proscenium arch stage, and macro-semiotically determined by a historical construction of the body as a sign within the network of semiotic chains that are part of the dance (Atã & Queiroz, 2019).

The audience, as recipient of the message conveyed, is a significant element within the communication process since it finally decodes the signs that define the work semiology. Lin (2011) maintains that the resulting dynamics between representation and presentation situate the spectators as active participants to the performance event. Sonesson (2009) proposes the bases of the dance semiotics taking into account that they are at the service of the process and that those who dance or create the work can rarely participate on the articulated discourse that should define the semiotics, so, is the audience who articulate this semiologic discourse. Cruz de la Garza (2015) analyses the relationship between the artist and the audience from the artistic communicative model proposed by the semiologist Everaert-Desmedt (2008). On her model, this author separates what is possible from what is real within the communication and understanding processes of human beings, and therefore adds symbolism to understand art as a communicative phenomenon. Moreover, she proposes an explanatory model of artistic communication based on the categories included in Peirce's theories and defines the artistic communication as an event that unfolds in two aspects: on one hand, the work production and creation; on the other hand, each of its receptions/interpretations that reactivate the original movement. For Everaert-Desmedt (2008), every artistic experience, whether it is production or reception, implies the need to know the symbols which are necessary for its understanding.

As last result of the review, there was found the need to delimitate poetic and visual arts to be able to establish an accurate order of hierarchy between them, inasmuch the textual era within the performing arts managed to level the differences between distinctive arts by imposing a universal terminology and interpretation methodology considering all works of art as texts, that is, as readable sign systems (Király, 2010). New creations, or what Király (2010) calls "the pictorial turn" has engendered a post linguistic, post semiotic rediscovery of the picture as a complex interplay between visuality, apparatus, institutions, discourse, bodies, and figures. It is the realization that spectatorship may be as deep a problem as various forms of reading, decipherment or decoding and that visual experience or "visual literacy" might not be fully explicable on the model of textuality (Király, 2010).

4. Discussion

In this article, it has been conducted a review of the scientific literature of the communication process in performance and staging of dance plays, and of the signs that form the semiology of this art.

It seems clear that, as the performing art that communicates through integrative processes of diverse sign systems different to oral languages (verbal communication systems) (Sonesson, 2022), the elaboration processes of meaning from the typical signs of this way of communicating will be different to those that are used in usual kinds of communication. This supports the approach of understanding dance artistic creation as a construction process, where all the elements involved must be selected carefully for transmitting a message (Chappell & Varelas, 2020; Cruz de la Garza, 2015). Even though

we have not collected too many articles according to our inclusion criteria, literature has made some approaches that integrate dance in a semiotic process, where the elements are treated in the same way than other signs with meaning are (Baneerman, 2010; Bejarano, 2017; Popa, 2015; Sonesson, 2022; Wright & Lemos, 2018). In fact, the mentioned approaches concur with studies from the perspective of linguistic semiology, such as the general theory of signs (Baneerman, 2010). The contributions of Popa (2013), with his references to Saussure's semiotics and the cultural convention system concerning sign, and the Atã & Queiroz's (2019) Bannermann's (2010), with their reference to Peirce's theories, suppose a proper baseline since from these theories would let the research community plan and develop the dance semiotic based on the relationship between the semiotics of linguistic signs.

At same time, it seems crucial to mention that time and space elements are usually determined by randomness during a performance show (Muntanyola, 2014; Thomas, 2003). This statement supports those experimental choreographers interested in breaking the artistic and conventional signs associated with the hieratical and narrative structure from classic paradigms (Jordan, 2000) and developing another way to build meaning from improvisation (Muntanyola, 2014; Ollora-Triana & Corbí, 2021).

Different sources have found that several elements and signs coexist as bearers of meaning, and different agents act as senders of the message within the communication process of all types and levels (Atã & Queiroz, 2019; Bobes, 2004; Iliescu, 2011; Király, 2010; Popa, 2015). Thus, the dancer's corporal movement and gestures are considered the parameter that produces most of the signs (generators of meaning) because of the intrinsic condition to communicate. That is, the corporal language and the dancer as a concrete sign and bearer of meaning correspond to the fact inherent in the personal ontogeny to express himself (Carnero-Sierra & Pérez de Amezaga, 2019; Guzmán, 2008). This parameter is considered the main meaning bearer even before than the libretto, treated as the most important meaning generator in most of the dance paradigms (Kabachek, 2019), what results incongruent since the movement generated by the dance, as well as all the interactions among dancers, is the main element bearer of meaning of this art.

We can observe that there are other elements that carry meaning at all levels of the process. According to Bettetini & Díaz de Atauri (1977), we will call them Significant Elements, which will add meaning when it comes to the performance level. In the current scene, dance creations show us a lattice of signs that generates meaning (Calonje & Pérez, 2018; Manguieri, 2010), enhancing the idea of "danceability" as a concept linked to "theatricality", and which addresses the meaningful elements that will become part of the aesthetic (Sölter, 2008). These elements should be recognized as signs and serve to develop a particular semiotic (Everaert-Desmedt, 2008; Király, 2010; Ollora-Triana & Corbí, 2021).

Our analyses showed that some studies conclude the existence of different planes or semiotic levels within the stages of creation and performance (Mangieri, 2010). Supporting Vieites (2016) proposal and his levels of communication, these planes will be called moments within the communicative element. From the definition of these levels of communication and accepting their delimitation, the audience is other important point to be considered, inasmuch is the recipient, that is, the last element in the communication process (Sonesson, 2009) and who present an active role in decoding the signs (Cruz de la Garza, 2015; Lin, 2011). As every artistic experience, it implies the need to be understood for the receptors, so improving the knowledge related to the signs seems the way to enhance that level of understanding (Everaert-Desmedt, 2008). On this regard, from the knowledge of these signs, the audience turn from being a mere spectator of the aesthetic to having a reflexive and constructive function. Even though the audience or the recipient should decode the signs transmitted

during the performance or the acting, there are only a few studies that include the audience or the recipient as part of the elements of significance.

In a wider range of action, some studies suggest analyzing underlined codes come from music and clothing elements (Brown, 2017; Horton & Jordan-Smith, 2004; Jürgens, 2017; Suárez et al, 2020). Despite there is no doubt about that the interaction between movement and music or costumes raises the possibilities of communication and the options of creating messages, there is a lack of consensus about they must be analyzed within a unique construct of dance, or they must be considered signs with whole meaning by themselves. This possibility is motivated because both music and clothing semiotics have been developed further along the last decades and applied in different contexts (Dunsby, 1983; Grant, 2003; Tan & Owyong Yuet See, 2009) and the fact that the most important element that dance performance adds is the expression through the artistic movement.

After the documentary review and taking its objectives into account, we suggest the need to carry out analytical studies to know and sort out the articulated signs that are involved in the performance, in order to generate a dance semiotic theory. In this way, both the choreographer and the interpreters would be able to decide on the message and the communication process at different levels. Anyway, we are aware that it is not a simple task since the embodied aspect of dance should be considered as an experienced system of signs.

In the same way, it is important to generate knowledge based on the theories of Reception, that is, not only related to the aesthetics as an appreciation of beauty, but also emphasizing that the audience should be considered a creator of meaning, since it participates to the symbolic construction and be more than a simple observer.

5. Conclusions

Findings about semiotic analysis of dance reveal the following meaning-bearing signs: space and its categories (virtual, action, and scenic environment); the dancer and his categories (performance space: interpersonal and kinesphere; the group design and kinetic or movement signs or gestural/mimicry); and, without going into further detail as an element with meaning, music as musical accompaniment and clothing. Nevertheless, it is essential to delve into the less defined elements that intervene at the moment of performance and teaching in order to know how they can be designed for effective communication.

We would like to state that dance as an artistic work should be constructed, in addition to a generator of emotions and pleasures, as an art that communicates intentions or messages based on signs and taking into account all the agents involved in the communication as signs bringing meaning and decoding elements. In sight of the nature and differences of dance regarding other artistic disciplines like theatre, music, or clothing, it looks necessary to understand a specific semiotic analysis method of dance-performance as a communication process, facilitating the creation of the play from the knowledge of signs and their dynamic and delimited description.

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