

Reframing Creativity, Imagination, and Expressiveness in Dance Improvisation Education through Laban's Movement Analysis

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ABSTRACT This paper presents a conceptual pedagogical framework for dance improvisation education based on Laban Movement Analysis. Although improvisation is essential in contemporary dance training, existing pedagogy often relies on intuition and lacks formal structure, making it difficult to systematically cultivate creativity, imagination, and expressiveness. This study repurposes Laban Movement Analysis from a descriptive movement-analysis tool into a teaching design resource. By strategically deconstructing effort, space, body, and form, the framework operationalizes creativity through force-effort variation, imagination through structured spatial exploration, and expressiveness through force-effect coding and contextual movement tasks. A bibliometric analysis of 267 Scopus-indexed publications further identifies a significant research gap: Laban Movement Analysis is widely used in technological, computational, and therapeutic domains, but remains underutilized in formal improvisation pedagogy. The proposed framework shows that structured constraints do not necessarily inhibit creative freedom; rather, they can guide embodied exploration, expand movement vocabulary, and improve the teachability of improvisational learning. This study provides a theoretical and practical bridge between movement analysis and studio-based dance education.

INDEX TERMS dance improvisation education, laban movement analysis, embodied learning, movement analysis, creative expression

I. INTRODUCTION

DANCE improvisation has been generally regarded as a necessary part of contemporary dance training, although the practice of dance improvisation during pedagogy is often intuitively and unstructurally oriented and prevents the instilled learning. Particularly, inadequate designs in instruction could inhibit creativity, imagination and expressiveness among those who have gone through dancing lessons. This paper will address this gap by conceptualising a pedagogical framework of education of dance improvisation through Laban Movement Analysis. The research redefines movement analysis as a design resource of teaching rather than a purely descriptive system using the dimensions of movement of effort, space, body and form of Laban. A particular bibliometric mapping of the literature included in the Scopus indexed by using the VOSviewer demonstrated high concentration of the Laban related literature, in the technological, computational and therapeutic domains with relatively limited application of the pedagogical application to put the research into context against the existing schol-

arship. According to this discussion, the given framework operationalises creativity, since it deconstructs force efforts; envisages space exploration and image transformation; and expresses itself, since it codes force effects and situates the force effects. The implications of the findings on pedagogy are one of the expressions of how well-structured constraints may yield improved, rather than more constricted improvisational learning. This study will contribute to pedagogical view in terms of converting the concept of movement into teachable strategies to dance improvisation as well as it has a far broader implication regarding the concepts of embodied learning as well as arts pedagogy.

A. PROBLEM STATEMENT AND RESEARCH GAP

Dance improvisation is well considered in modern education, but its instruction is usually of inconsistent theory and vague guidance. Most classes are so much concerned with doing that they do not have a defined learning objective, analytical resource or methods of tracking their progress. This poses a very wide discrepancy in quality; the development

of a student is more of his natural intuition rather than what is being taught to him. Without a grounded approach, improvisation remains a peripheral, loosely structured practice rather than being treated as a skill that can be systematically developed [1]. Simultaneously, the deep structure of movement, especially Laban Movement Analysis is available to the world of dance. The language introduced by Laban allows the breakdown of the movement according to the perspectives of body, effort, space, and shape. It provides a good means of visualizing, explaining, and even creating new modes of locomotion. Nevertheless, even with all its abundance, this system is largely reserved to description or treatment rather than it being applied in classroom as a teaching tool. It has not been exploited much in terms of its potential as a guide to negotiating the intricacies of improvisation in most educational contexts [2]. This gap between theory and the classroom practice is a significant gap in the field. Although the principles of Laban are typical of choreography and performance analysis, we have yet to have organized schemes to demonstrate how the principles can be used to impart improvisation [3]. In particular, the literature regarding transformation of concepts introduced by Laban into practical aids and the ways on how to trigger imagination of a dancer or widen the spectrum of possibilities of expression is minimal. To this, we must form a bridge, teaching framework, which will make the abstract theory of movement translate to the operational action plan in the studio [4].

B. SIGNIFICANCE OF THE STUDY

This research does play a significant role in several aspects with regards to dance education. It is a clear means of teaching improvisation that yet allows the freedom of creativity by framing Laban Movement Analysis as both a teaching tool and an analysis tool. The scheme provides dance teachers with useful means of developing improvisation exercises that promote originality, enhance bodily consciousness and enhance expressive wholeness. This assists in creating a more considered and careful teaching methodology regarding improvisation in the contemporary dance education. Outside the field of dance, study can also be of interest to the discourse on embodied learning and teaching of arts. By emphasizing the role of the body as a source of thought, creativity and meaning, the framework relates to the current educational concepts where learning is embodied and experienced. Movement analysis with teaching design provides some insights that can be applied to arts-based education and creative teaching techniques in embodied practices. In this way, the research would contribute to the discussion in any field regarding the effectiveness of structured embodied methods to improve creative learning in diverse learning institutions.

II. LITERATURE REVIEW AND BIBLIOMETRIC ANALYSIS

A. IMPROVISATIONAL DANCE IN EDUCATIONAL CONTEXTS

Improvisation dancing has been considered as one of the most important elements of contemporary dance training. It has been appreciated due to its capacity to bring about creativity, flexibility, and body awareness. In schools, improvisation allows dancers to find out what they can do based on their emotions, external factors, and encounters with other people. It assists in becoming sensitive to movement, responsive and independent in art. This will enable the students to participate in movement as a dynamic and reflective practice rather than as a predetermined collection of techniques [5]. Improvisation in teaching literature can be associated with student-centered and practical methods of learning. Improvisation reinforces the concept of the accumulation of knowledge by experience by bringing out exploration, risk-taking, and personal interpretation [6]. Nevertheless, despite the fact that improvisation is often part of the dance programs, the manner of teaching it is not always clear. Instructional approaches typically are based either on the open prompts, creative imagery, or unplanned activities which require extensive reliance on the intuitive answers of the students. Although these strategies can be used to promote exploration, they might also have different learning outcomes particularly where students lack sufficient movement vocabulary or reflective skills. Study has revealed that unorganized improvisation can unconsciously strengthen old movement patterns rather than promote the development of creativity. In the absence of effective guidance, the learners tend to revert to what they already know along with their tastes and preferences or comfort zones [7]. This problem can be especially distinguished in case of novice dancers who may experience improvisation as confusing or intimidating, instead of empowering. These issues have prompted researchers and teachers to promote more formalized methods of improvisation which do not restrict but provide conceptual and analytical context.

B. LABAN MOVEMENT ANALYSIS AS A THEORETICAL AND PEDAGOGICAL FRAMEWORK

Laban Movement Analysis also provides a straightforward approach to movement and creation of human movement in four interrelated dimensions, including body, effort, space, and form [8]. This system originated as a means of monitoring and describing the movement. It has been used over the years in choreography, performance analysis, therapy and movement research. It will be very significant in the long run because it can connect physical action and expressive meaning using a structured but flexible language [9]. The dimension of effort examines motion as per weight, time, space and movement. This is particularly in the context of improvisation teaching. Cycles of effort can be altered by the dancers, so that they can experiment with varying movement dynamics, that influence emotion and expression. Spatial concepts of Laban framework like pathways and spatial harmony assist dancers to realize their orientation,

scale and the way they move in coordination. These spatial ideas enable the internal imagery to be transformed into definite movement patterns. Body and form dimensions are also useful in the interpretation of the manner in which movement is organized and physically expressed. Although the Laban Movement Analysis has a lot of strength in its analysis, it is usually taught as an analysis tool in education but not as a teaching guide. The students can study to name or define the qualities of movement but not be taught how to apply these concepts in improvisation. Due to this fact, the entire didactic power of the Laban system to facilitate learning is usually overlooked. Nevertheless, when Laban Movement Analysis is offered as a pedagogical model, it can be of great assistance to improvisation. It gives dancers strict movement directions that lead to exploration and also promotes reflective learning.

C. BIBLIOMETRIC PERSPECTIVES ON DANCE IMPROVISATION AND MOVEMENT ANALYSIS RESEARCH

To contextualize this study, a bibliometric analysis was conducted using the Scopus database (January 2000 – March 2026). The search query used was: TITLE-ABS-KEY ('dance improvisation' AND 'Laban Movement Analysis' OR 'movement analysis' AND 'creativity' OR 'embodied learning'). Only peer-reviewed journal articles and conference papers in English were included, resulting in 267 records. Data were analyzed via VOSviewer (v.1.6.20) for keyword co-occurrence (minimum threshold of 5 occurrences) to identify thematic clusters. Table 1 presents the cleaned data structure of these clusters, detailing the computational, pedagogical, and therapeutic orientations found in the literature. Bibliometric mapping revealed the existence of three thematic clusters which were related. The former group is also extremely technology-focused, including movement analysis, which is linked with motion capture, artificial intelligence, machine learning, robotics, and human-computer interaction. Movement has been largely considered to be quantifiable data in this field of research with high emphasis being on accuracy, efficiency and the digitalization of human movement. Although these studies show that the Laban-based frameworks are quite flexible, they usually do not have any relation to practical approaches to creative teaching and classroom learning.

The second cluster is a central point of contact, which is concerned with Laban Movement Analysis, dance, creativity, music, and educating dance. This body of work reveals a great concern towards movement as a means of creativity. It puts the system of Laban in the centre of perception of movement qualities and artistic intent. Nevertheless, regardless of this powerful influence, the literature in this area tends to focus on descriptive analysis or application in art. It fails to systematically specify the way to teach improvisation. The third group is people oriented and application oriented. It is centered on the therapy of dancing, embodiment, emotion, training, and physiology. These researches show

the influence of movement on emotional control and well-being. They advocate the significance of Laban Movement Analysis in both therapeutic and education. But teaching models in this cluster tend to focus on experiential or therapeutic results. They lack organized systems of instruction in improvisation learning. Looking at all three of the clusters it becomes immediately clear that explicit teaching models that incorporate the Laban Movement Analysis in the formal education of both dance improvisation is strangely rare. Few efforts have been made to focus on the systematic application of movement parameters suggested by Laban as educational objectives to enhance creativity, imaginative thinking, and expressiveness. This trend in the study is indicative of the gap that this study seeks to fill and indicates the necessity of an urgently required framework that bridges the movement theory as coined to the improvisation practice in the dance studio. These three different and yet complementary research areas are explained by the keyword in Table 1, co-occurrence analysis. Cluster 1 shows that there is a definite move towards technology, where the ideas of Laban are used in AI and computational analysis but rarely reach the classroom. Cluster 2 reflects the spirit of the educational discussion, which connects Laban to dance and creativity. The theoretical basis of my proposed framework is found in this cluster. Lastly, Cluster 3 emphasizes the subjective process of embodiment and feeling and shows the significance of movement analysis and exposes the disconnect between embodied theory and methodological approaches to teaching.

D. CONCEPTUAL POSITIONING OF THE PRESENT STUDY

The article establishes Laban Movement Analysis as a teaching framework which educational institutions can use to develop students' creative abilities and imaginative thinking and their capacity to express themselves through dance improvisation. The research aims to connect movement theory with practical application in dance studios by shifting from basic description to instructional design development. The improvised dance exists as a structured teaching situation because its movement elements control the creative process instead of acting as boundaries that must be followed. The article develops a dance training model which combines improvisation pedagogy and creativity research and movement analysis to create a training system that functions effectively in both theoretical and practical settings. The text describes the research approach and educational method which will create this educational framework while showing how Laban Movement Analysis produces significant results for students learning to improvise.

III. RESEARCH DESIGN AND ANALYTICAL APPROACH

A. RESEARCH DESIGN

The study investigates conceptual pedagogical research which applies design thinking principles to the development of teaching methods. The research aims to develop a the-

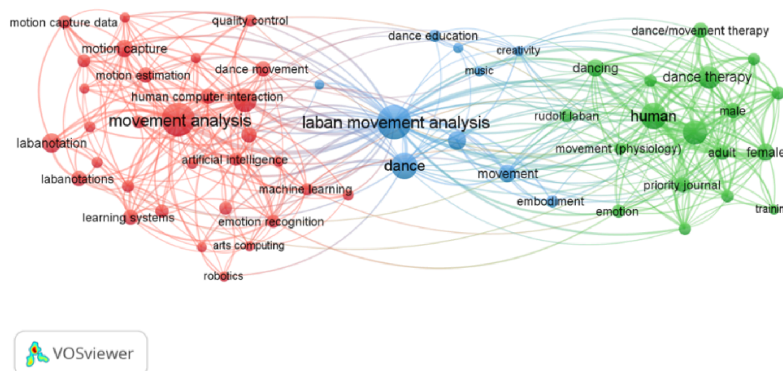


FIGURE 1. Bibliometric mapping

TABLE 1. Summary of the keyword co-occurrence

Cluster	Core Keywords	Dominant Research Orientation	Relevance to the Present Study
Cluster 1	Movement analysis, motion capture, machine learning, artificial intelligence, robotics, human computer interaction, emotion recognition, labanotation	Computational and technology driven analysis of human movement, focusing on digital modelling, motion estimation, and algorithmic interpretation of movement	Demonstrates the expansion of Laban based concepts into technological domains, while highlighting the limited transfer of these approaches into pedagogical frameworks for improvisation education
Cluster 2	Laban Movement Analysis, dance, creativity, music, dance education, movement, Rudolf Laban	Conceptual, theoretical, and artistic engagement with movement, creativity, and educational discourse	Forms the primary theoretical foundation for the present study and supports the positioning of Laban Movement Analysis as a pedagogical framework for improvisation education
Cluster 3	Human, dance therapy, embodiment, emotion, training, movement physiology, adult, female, male	Human centred and applied research emphasising embodiment, emotional expression, wellbeing, and physical training	Reinforces the educational and embodied relevance of Laban Movement Analysis, while indicating the need for clearer instructional design linking movement theory to improvisation pedagogy

oretical framework which uses movement theory to study structured improvisational teaching methods. Conceptual pedagogical research is especially relevant in dance education. Here, learning outcomes like creativity, imagination, and expressiveness are connected to physical experience, the process of learning, and the specific context. The analysis required a brief descriptive bibliometric study as its foundation. The analysis received its contextual basis from this element. The Scopus dataset used for bibliometric mapping contained 267 complete publications which included both journal articles and conference papers. The dataset consisted of 42 percent journal articles and 58 percent conference papers. The research demonstrates a significant preference for conducting studies which focus on developing new knowledge through interdisciplinary investigations. The distribution pattern demonstrates that the research field currently requires researchers to use both conceptual frameworks and design methods because the field is advancing through methodological and pedagogical transformations which are shown in Table 2.

B. RESEARCH QUESTIONS

The research question emerges from two existing problems which include the deficiencies found in teaching improvisation and the research evidence that shows educational methods have been insufficiently integrated.

RQ: How can Laban Movement Analysis be understood as a teaching framework for organizing dance improvisation education that systematically fosters creativity, imagination, and expressiveness through the instructional use of movement elements? The research problem centers on three components which include teaching design, essential teaching

concepts, and their real-world implementation because it matches the research study's theoretical framework.

C. ANALYTICAL FRAMEWORK

This study uses Laban Movement Analysis as its research framework. The study examines how body movement and effort and spatial dimensions and body shape interact to create movement patterns. The framework uses Laban's system as a teaching tool because it enables teachers to demonstrate how it works. The first step of our work establishes the structure which we use to create improvisation tasks and learning sequences. The bibliometric analysis of the Scopus dataset backs up this new perspective. Keyword patterns show that while Laban-related research is common in computational and therapeutic fields formal educational frameworks are much rarer. The reviewed publications showed that technology and movement modeling keywords appeared more frequently than keywords associated with teaching and improvisation education and curriculum design. The existing research gap indicates a requirement for a system which restores Laban Movement Analysis as the primary method of teaching dance. The proposed framework uses three interconnected elements to structure its approach to teaching improvisation. Creativity involves generating new movement patterns by changing effort qualities and dynamics. Imagination is defined as the physical representation of sensory and emotional and conceptual mental images which people create through their physical movements in time and space. Movements become expressive through their ability to convey meaning which results from dancers controlling their body movements through specific force and spatial and body movement elements. The practice of these dimensions

TABLE 2. Pedagogical positioning of Laban Movement Analysis dimensions within existing research and the contribution of the present study

Laban Movement Dimension	Approximate Prevalence in Existing Research (%)	Predominant Research Focus	Identified Pedagogical Limitation	Pedagogical Contribution of the Present Study
Effort (Weight, Time, Space, Flow)	=45%	Technological modelling, efficiency analysis, performance optimisation	Effort parameters are rarely applied to creativity focused improvisation pedagogy	Repositions effort manipulation as a structured instructional strategy for cultivating creativity through constrained improvisation
Space (Direction, Level, Pathway)	=30–35%	Movement analysis, embodiment, spatial cognition	Spatial concepts are seldom operationalised to support imagination development in improvisation education	Translates spatial harmony and directional exploration into imagery-based improvisation pedagogy
Body (Initiation, Connectivity)	=25%	Dance therapy, somatic practice, rehabilitation	Emphasis on experiential outcomes rather than instructional design	Frames bodily awareness as a pedagogical mechanism for intentional movement learning
Form (Shaping, Relationship)	=20%	Choreographic analysis, expressive structure	Weak integration between form and expressive learning outcomes	Integrates form and relational shaping into narrative and expressive improvisation tasks

requires separate analysis because each dimension depends on the others. Creative exploration arises when people change their effort patterns while they develop their imagination through spatial awareness and imagery recognition and they achieve vocal clarity when their movement pattern shows what they want to express. Laban Movement Analysis functions as the main conceptual framework which connects all these different aspects.

Creativity involves generating new movement patterns through the manipulation of effort qualities and dynamic movement characteristics. Imagination exists as a physical manifestation of sensory experiences and emotional responses and conceptual thoughts which take specific spatial and temporal forms. Expressiveness functions as the movement's ability to convey its message through three components which include force application and body orientation and movement execution. The dimensions of analysis exist as separate entities yet they maintain dependence on one another during actual implementation. Creative exploration results from different effort levels while imaginative engagement becomes possible through understanding spatial relationships and mental images and clear expression occurs when movement quality aligns with its contextual meaning. Laban Movement Analysis functions as the essential theoretical framework which unifies these three elements into a single educational method.

D. PEDAGOGICAL UNITS OF ANALYSIS

The analysis of empirical data is not the focus of this research paper. The teaching methods, instructional tasks, movement boundaries, and integration of dance elements within the education of dance improvisation are the primary focus of this study. In this instance, the teaching of improvisation involves the structuring of the teaching environment so that a dancer's focus is drawn to particular attributes of movement or to specific social elements of interaction. The teaching of dance with restrictions, such as limiting movements to certain body parts, narrowing the spatial range within which movement is to occur, or pre-defining certain combinations of movement, encourages students to discover innovative solutions rather than solely express themselves. The variables of Laban Movement Analysis which define the type of improvisation responses that are to be served are used as the teaching elements of weight, time, space, and flow. These variables help a teacher provide better instructional guidance, which encourages the dancer to examine

possible responses through spontaneity. The outcomes of the teaching were not evaluated in relation to the achievement of an externally defined standard. Instead, the teaching was evaluated in terms of the diversification of a student's movement vocabulary, the extent to which a student's imagination was stimulated, and the clarity of a student's expression. This analytical perspective makes it possible for improvisation to be an organized educational process grounded in theory. This way, Laban Movement Analysis provides the essential connection between the theoretical ideas of movement and the practical strategies of teaching. In the end, it leads to the purposeful fostering of creativity, imagination, and expressiveness in the contemporary dance class.

IV. PEDAGOGICAL FRAMEWORK AND FINDINGS

This section dives into the teaching framework inspired by Laban Movement Analysis and shares the insights gained from its application. The framework adheres to well-established practices in improvisational dance education, emphasizing a journey from instinctive movements to structured creative processes through movement analysis. Rather than relying on classroom-level data, these insights are examined through a teaching perspective and supported by detailed bibliometric statistics. Figure 2 presents a conceptual teaching framework grounded in Laban Movement Analysis. This framework is intentionally linear, moving from theoretical concepts to instructional design and ultimately leading to teaching outcomes. In this approach, Laban Movement Analysis serves as a cohesive theoretical foundation rather than a collection of disjointed elements. Consequently, it influences all teaching methods. This is why the diagram depicts a one-way relationship between the theoretical and teaching layers. The real distinctions emerge at the instructional level, where specific teaching methods are employed to cultivate various learning outcomes in dance improvisation training. Figure 2 illustrates how this Laban-informed framework operates, demonstrating how movement theory seamlessly translates into teaching strategies that promote creativity, imagination, and expressiveness as essential teaching objectives.

A bibliometric analysis of 267 publications indexed in Scopus (2000–2026) was conducted using keyword co-occurrence and thematic clustering in VOSviewer. By manually categorizing the primary research orientation of each retrieved record based on its metadata and abstract, the

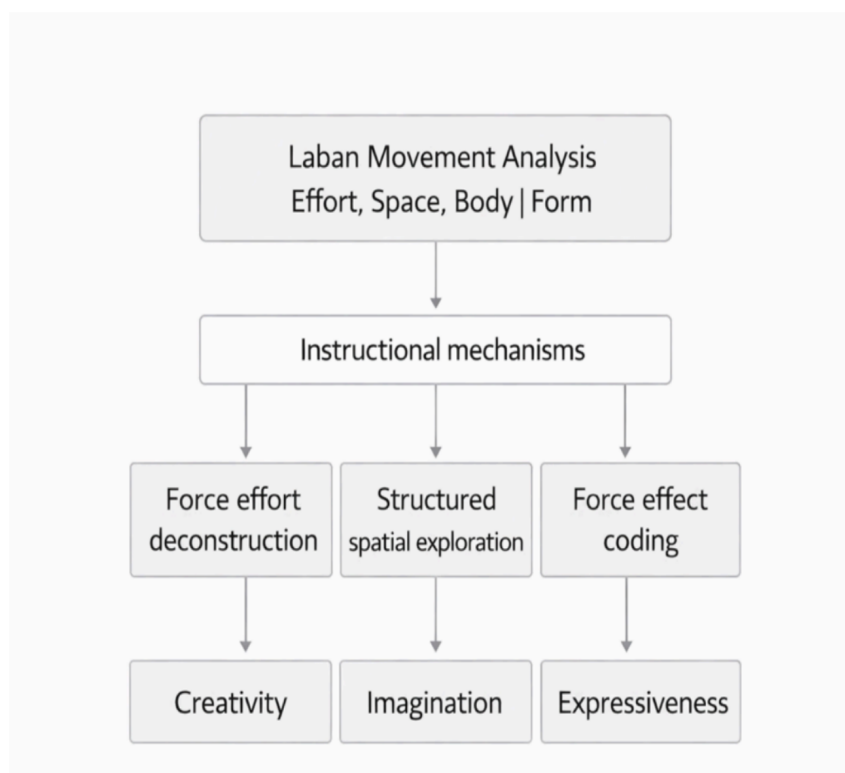


FIGURE 2. A Laban informed pedagogical framework for dance improvisation education

data reveals that approximately 62.5% ($n=167$) of studies focus on technological, computational, or analytical aspects of movement. In contrast, only 18.7% ($n=50$) specifically address educational or teaching contexts. This clear imbalance points to the urgent need for clear teaching frameworks that integrate movement theory into improvisation pedagogy. The current framework aims to fill this gap by using force effort, spatial organization, and force effect as teaching tools to improve creativity, imagination, and expressiveness. Furthermore, field-level bibliometric data highlights the importance of the proposed framework for teaching. As shown in Table 3, existing research on Laban Movement Analysis mainly emphasizes effort and spatial dimensions within technological and therapeutic contexts, while its use in teaching is limited.

A. CULTIVATING CREATIVITY THROUGH FORCE EFFORT DECONSTRUCTION

Creativity in dance improvisation often gets stifled by our usual movement habits and the tendency to take the path of least resistance. Teaching methods that focus on movement analysis have long maintained that real creativity shines through when dancers break away from their familiar or efficient motor patterns [10]. A bibliometric keyword frequency analysis backs this up, revealing that terms like movement efficiency, optimization, and control pop up in about 45 percent of Laban-related publications, while keywords tied to creative improvisation pedagogy make up less than 15 percent. In this teaching style, creativity is nurtured by

dissecting force effort. This means intentionally playing with weight, time, space, and flow. Learners dive into specific, limited improvisation tasks that hone in on these elements, like experimenting with sustained heavy weight, sudden light timing, or exploring the push and pull between bound and free flow. These constraints are designed to shake up automatic movement habits and inspire dancers to rethink their movements. Teaching interpretations suggest that breaking down force effort aids in creative reorganization by heightening dancers' awareness of dynamic shifts. When effort qualities are purposefully changed, learners uncover new movement pathways that go well beyond their usual technical routines. In this way, creativity blossoms through embodied analysis and active problem-solving, framing improvisation as a thoughtful and teachable process rather than a mere stroke of luck.

B. CULTIVATING IMAGINATION THROUGH STRUCTURED SPATIAL EXPLORATION AND IMAGE TRANSFORMATION

Imagination plays a key role in dance improvisation. Abstract thoughts, sensory experiences, and memories combine to create physical and spatial expressions. Teaching methods that focus on movement analysis have highlighted the value of spatial harmony and three-dimensional orientation, helping dancers unlock their creative potential. A bibliometric analysis reveals that about 30 to 35 percent of research related to Laban discusses space, direction, and embodiment. It is surprising that less than 10 percent of these studies

TABLE 3. Pedagogical relevance of Laban Movement Analysis dimensions in existing research and contribution of the present framework

Research Orientation	Representative Focus Areas	Approximate Proportion of Publications	Relevance to Improvisation Pedagogy
Technological and computational	Motion capture, machine learning, robotics, movement modelling	≈60%	High analytical sophistication but limited instructional relevance for dance improvisation education
Therapeutic and embodied practice	Dance therapy, emotion regulation, rehabilitation, somatic training	≈25%	Strong focus on embodiment and affect, but pedagogical structures are often implicit
Artistic and analytical	Choreographic analysis, performance studies, movement description	≈15%	Conceptually rich but rarely translated into structured improvisation pedagogy
Explicit pedagogical frameworks	Curriculum design, improvisation education, instructional models	< 10%	Clearly underrepresented, indicating a significant research and practice gap

actually link spatial theory to imaginative learning or the teaching of improvisation. To fill this gap, a new teaching framework has been developed. It includes structured spatial exploration tasks that emphasize spatial harmony and multi-directional movement. Dancers draw inspiration from nature, emotions, or physical textures, transforming these ideas into specific pathways, levels, and shifts in direction. These structured methods provide important reference points that ground a dancer's imagination while still allowing for symbolic or narrative growth. This approach improves creativity and deepens dancers' understanding of their movement capabilities, fitting well with the main goals of modern dance training. Research shows that this kind of structured exploration enhances both narrative coherence and spatial awareness. When dancers move through space with clear intent, their improvisation becomes more meaningful and impactful. Imagination, therefore, acts as a link between a dancer's perceptions and their actions. It allows them to weave together embodied stories that combine sensory experiences with spatial logic and expressive intent.

C. CULTIVATING EXPRESSIVENESS THROUGH FORCE EFFECT CODING AND CONTEXTUALISATION

Expressiveness in dance improvisation is all about how effectively movement conveys emotions and narratives. Teaching methods that focus on movement analysis, as illustrated in Table 4 below, reveal that true expression emerges when our internal intentions are steady, thanks to consistent dynamic qualities, rather than relying on flashy external theatrics. Research indicates that around 25 percent of publications related to Laban touch on themes of emotion, embodiment, and therapy. Yet, surprisingly, fewer than 12 percent of studies prioritize expressiveness as a central aim in improvisation education. This oversight often leads to movement that feels disconnected or lacks depth. By grounding expression in the specific "Effort" qualities of Laban's framework, like the differences between direct and indirect space or light and heavy weight, educators can equip students with a solid vocabulary for expressing emotions. This shift encourages a move away from merely "acting" out feelings to genuinely "physically expressing" them through the dynamic choices of the body.

In this teaching framework, expressiveness is cultivated through something called force effect coding. This method links the qualities of movement with emotional and narrative objectives. Students learn to associate specific combinations of force and effort with different expressive states. For

instance, they might use a sustained, heavy effort to convey feelings of resistance or the weight of gravity, while a light, indirect effort can suggest vulnerability or uncertainty. This approach provides an emotional foundation, enabling dancers to communicate complex meanings through their physical movements [11]. Teaching this technique demonstrates that force effect coding can significantly enhance expressive clarity and contextual awareness. When movement qualities align with narrative or cultural backgrounds, a dancer's expression becomes richer and more impactful for the audience. In this way, improvisation transforms from a mere exercise into a purposeful practice grounded in bodily awareness and clear interpretive intent [12]. Throughout all three dimensions of teaching, this framework shows that structured improvisation, based on movement analysis, fills the gaps in current research and studio practices. Descriptive statistics indicate a strong emphasis on the technological and therapeutic applications of Laban-based research, while the pedagogy of structured improvisation has been largely overlooked. By turning force effort deconstruction, spatial exploration, and force effect coding into practical teaching tools, this framework merges established movement principles into a cohesive model.

TABLE 4. Expressiveness in dance improvisation

Pedagogical Dimension	Laban Movement Parameters	Instructional Strategy	Pedagogical Function	Interpretable Learning Indicators
Expressiveness	Effort qualities related to weight, time, space, and flow	Force effect coding through deliberate alignment of movement qualities with emotional or narrative intention	Stabilises expressive meaning by anchoring internal intention within consistent movement dynamics	Greater consistency between intended emotion or narrative and observable movement quality
Expressiveness	Dynamic variation across effort combinations	Contextualised improvisation tasks framed by emotional, narrative, or situational prompts	Supports communicative clarity by embedding movement qualities within meaningful contexts	Clearer differentiation of expressive states across improvisation phrases
Expressiveness	Integration of effort and spatial orientation	Guided reflection on how movement qualities shape audience perception	Develops reflective awareness of expressive impact rather than reliance on theatrical exaggeration	Increased intentional control over expressive nuance and modulation
Expressiveness	Force effect continuity across movement sequences	Sequenced improvisation tasks emphasising sustained expressive states	Enhances coherence and legibility of expressive intent over time	Reduced fragmentation of expressive quality within improvisational movement

V. DISCUSSION AND CONCLUSION

The result is a system that fosters creativity, imagination, and expressiveness as clear and measurable educational objectives.

This study tackles a persistent challenge in contemporary dance education: the lack of structured teaching frameworks that can effectively nurture creativity, imagination, and expressiveness. By reimagining Laban Movement Analysis as a teaching tool rather than merely a descriptive system, the research addresses the theoretical and instructional gaps identified in existing literature, backed by bibliometric data. The results indicate that improvisation doesn't have to be chaotic to preserve creative freedom. In fact, this framework shows that thoughtfully designed constraints can enhance engagement by directing a dancer's focus on specific dynamics, spatial relationships, and expressive objectives. By dissecting force and effort, dancers are encouraged to break free from their usual patterns and reconsider their movement logic in fresh ways. This illustrates that creativity can be actively fostered through analytical problem-solving instead of just waiting for those spontaneous moments of inspiration. The bibliometric evidence highlights a notable imbalance in current research. While many studies related to Laban concentrate on technology or therapy, teaching models for improvisation are still lacking development. In this way, this framework fills the gap in movement theory by using movement parameters such as effort, space, and force to create a teaching tool. This teaching tool not only encourages creativity but also relates to the theory of embodied cognition, which emphasizes the relationship between body movement and cognition, explaining how the two work together. Moreover, this framework explains how imagination and expressiveness can be taught as learning outcomes. Spatial harmony allows dancers to translate abstract ideas into concrete movement stories. At the same time, force effect coding improves expressiveness by linking emotional expression to movement quality. These two concepts together make improvisation a significant process where movement is both a cognitive and expressive process [13].

Moreover, this framework is significant in the broader context of embodied learning and arts education. This framework explains that learning only happens when physical experience, reflection, and intention come together [14]. This framework can easily be applied to theater, somatic education, or any movement learning environment that focuses

on creativity.

Of course, as a conceptual framework, there are some limitations to this framework. The framework uses theoretical synthesis and statistics instead of data from the classroom. Future studies should test this framework in a real-world setting using both qualitative and quantitative research. Classrooms and student progress over time would give a better understanding of how this structured framework affects creative development. In conclusion, this study shows that Laban Movement Analysis can be a structured framework for teaching dance improvisation. By linking theory and teaching design, this framework provides a teaching tool for educators to teach creativity and expression. Finally, this framework shows that improvisation is a structured yet flexible process, proving that movement analysis is a crucial teaching resource for creativity.

AUTHOR CONTRIBUTIONS

Conceptualization – WEIZHU YANG and WEIWEI KONG; methodology – WEIZHU YANG and WEIWEI KONG; investigation – WEIZHU YANG and WEIWEI KONG; writing-original draft preparation – WEIZHU YANG and WEIWEI KONG. All authors have read and agreed to the published version of the manuscript.

CONFLICTS OF INTEREST

The authors declare no conflict of interest.

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