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Erratum: Developing Kinesemiotics: challenges and solutions using the functional grammar of dance

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KEYWORDS

Functional Grammar of Dance, Kinesemiotics, projection, space, dance discourse, *move*, Minimal Ballet Sequence, costume

An Erratum on

Developing Kinesemiotics: challenges and solutions using the functional grammar of dance

by Maiorani, A., and Liu, C. (2022). *Front. Commun.* 7:958349. doi: 10.3389/fcomm.2022.958349

Due to a production error, there were textual errors in one paragraph in the Section **Discussion of results: An FGD-based interpretation**.

A correction has been made to the Section **Discussion of results: An FGD-based interpretation**, subsection “*Interactive projections and projection structures*,” paragraph 2:

“Table 4 shows that interactive projections directed towards the audience form clusters around larger groups of *moves* up until two-thirds of the piece, and then they become less frequent and more scattered. Interactive projections towards the audience realised by the torso open and close the piece: this acknowledgment of an audience matches the preponderance of the audience engagement realised through narrative torso projections. Besides, the torso interactively projects towards the audience mostly when MBSs are vertically oriented, thus involving them directly in the dramatic oscillation between the “heavens” and the “earth.” Interactive projections towards the audience realised by limbs are by contrast mostly concentrated in the central part of the piece, when there is also an increase in the number of articulators involved. Interestingly, the only time when the head realises an interactive projection towards the audience is in *move* 47, approximately halfway through the piece, reinforced by the same type of interactive projection realised by the torso and marking the central point of the performance like the center where the two axes composing the cross-like shape meet.”

The publisher apologizes for this mistake. The original article has been updated.