

Unit 7

Stage 3: *CONTRAST*

Content overview

In this unit students explore concepts, such as contrast, harmony and abstraction and the process of *forming* in choreography. The starting points provided for student compositions include ideational (ideas), visual and auditory stimuli.

- Lesson 1:** *Dance as a second language*
An introduction to the notion of contrast. Using words and language to initiate movement, this lesson explores the use of auditory stimuli.
- Lesson 2:** *Emotional palettes*
Using a visual stimulus as a starting point, this lesson looks at using colours and associated emotions to compose contrasting movement.
- Lesson 3:** *The sound of contrast*
One theme is explored, using a variety of auditory stimuli, including a poem, recorded music, sound effects and live percussion.
- Lesson 4:** *A dance for all seasons*
Contrasts in nature provide the theme for this composition lesson. Student choreographers work with improvised movement material to create a short work on one of the four seasons.
- Lesson 5:** *Harmony and contrast*
Students begin with a sequence of harmonious movement and apply changes to create contrast. These changes include variations to aspects of space, time and dynamics.
- Lesson 6:** *Abstracting the obvious*
The process of abstracting from experiences of everyday life is fundamental to art making. This lesson demonstrates how to take a representational sequence, *Waking up*, and manipulate it to create a dance work.

Outcomes and indicators

In the lesson programs, a sample indicator is sometimes applicable to two outcomes (e.g. Performing and Appreciating; Performing and Moving). The double coding (i.e. P,A) is used to show the integral relationship between the outcomes.

Outcomes and indicators: **CONTRAST**

	Stage 3 outcomes	Sample indicators
CREATIVE ARTS	<p>Performing DAS3.1 <i>The student:</i> performs and interprets dances from particular contexts using a wide range of movement skills and appropriate expressive qualities.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> perform a movement phrase created through linking shapes (L1) perform a sequence of shapes linked by transitional locomotor movement (L2) structure and perform a movement sequence with an identifiable beginning and ending (L3) perform continuous improvised movement (L4) perform locomotor and non-locomotor sequences with curved body lines and pathways (L5).
	<p>Composing DAS3.2 <i>The student:</i> explores, selects, organises and refines movement using the elements of dance to communicate intent.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> manipulate static shapes by changing their size (L1) create static shapes in response to a stimulus (L2) interpret colour and emotion through movement (L2) create movement in response to an auditory stimulus (L3) vary a sequence by using aspects of space, time and dynamics (L5) perform a dance demonstrating clarity of intent (L6) construct an individual sequence abstracted from literal movement (L6).
	<p>Appreciating DAS3.3 <i>The student:</i> discusses and interprets the relationship between content, meaning and context of their own dances and others' dances.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> describe the relationship between stimulus and movement (L1) discuss the impact of various stimuli on the creation of movement (L3) discuss the processes of improvisation and composition (L4) discuss the ways in which contrast can be achieved when composing movement (L5) discuss the differences between literal movement and abstract movement (L6).
PDHPE	<p>Dance DAS3.7 <i>The student:</i> performs a range of dance styles and sequences confidently.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> perform steps and patterns from dances with increasing skill (L1) incorporate locomotor skills into dance sequences (L2) compose own sequences for performance, using a variety of stimuli (L3) compose a sequence using movement observed from improvisation (L4) perform locomotor and non-locomotor sequences with curved body lines and pathways (L5) perform a dance demonstrating clarity of intent (L6).
	<p>Moving MOS3.4 <i>The student:</i> refines and applies movement skills creatively to a variety of challenging situations.</p>	<p><i>Students might:</i></p> <ul style="list-style-type: none"> create shapes in response to a stimulus (L1) interpret colour and emotion through movement (L2) perform a movement sequence with an identifiable beginning and ending (L3) manipulate movements to represent different seasons (L4) use elements of dance to create movement sequences (L5) combine known movement to create a dance (L6).

Lesson 1: Dance as a second language

Sample indicators

Students might:

- perform a movement phrase created through linking shapes (P,C)
- manipulate static shapes by changing their size (C)
- describe the relationship between stimulus and movement (A)
- perform steps and patterns from dances with increasing skill (DA)
- create shapes in response to a stimulus (MO).

Learning experiences

Music

Teaching notes

Each student brainstorms “opposites” in the dance journal.

Whole class shares brainstorm ideas. Provide each student with a list of contrasting words (see resources) which they then paste into their dance journals for future reference.

Cardiovascular warm-up:
(see warm-ups in Section C)

Form a circle, pair students as A-B, A-B, etc. The As are given a stimulus card (see resources). They must create a body shape which represents the word on the card. The Bs must think of a contrasting word and create a body shape. The actions of each pair are repeated by all members of the class.

Students each think of a way to maximise their movement into the shape (i.e. to make it as large as possible). Whole class repeats each maximisation.

Students each think of a way to minimise their movement (i.e. to make it as small as possible). Whole class repeats each minimisation.

Students form small groups. Each group selects two pairs of contrasting movements from the circle. As a group, the students incorporate locomotor movement (e.g. a jump, a gallop, and a roll, to form a short movement sequence).

Whole class views the group dances.

- As they are viewing each dance, students use their dance journal to write words that describe the movements.
- Do the movements or shapes reflect the degree of contrast which the words indicate?
- How did the works differ?

The introduction of a dance journal is a central idea for this unit.

Can the brainstorm be categorised? Which pairs of words would be particularly useful for exploration in dance? Students could highlight these in their books.

Tracks 1, 2 or 3

None

A connection needs to be made between the brainstorm word “opposite” and the notion of contrast not necessarily being an absolute opposite.

Extension

In pairs, student A creates spontaneous monologue while student B improvises the opposite types of movements (e.g. Person A: *I'm really enjoying this bath, the bubbles are so relaxing* Person B: Sharp, fast, vigorous, angular movements.)

None

In pairs, students create a short, spoken text. The pair develop a movement sequence which implies the opposite to what they are saying. The movement sequence and spoken text are performed in unison.

None

None

Pairs combine to make groups of four. Pair A performs a part of its original piece (e.g. the first sentence) and then freezes. Pair B performs a part of its original piece (e.g. the first sentence) and then freezes, and so on. In effect, the audience is watching two performances at once, which are interwoven in space and time.

E

of dance

Resources

- Word stimulus (suggestions for brainstorm, if needed):
rage–calm, ecstatic–bored, confusion–peace, nervous–confident, disgusted–pleased, joy–sorrow, frantic–organised, reject–embrace, lazy–energetic, remorse–revenge, conspicuous–inconspicuous, united–divided, powerful–weak, sneaky–obvious, brave–scared, beautiful–ugly, tired–alert, tense–relaxed, isolated–surrounded, proud–ashamed, relaxed–restless, scatter–collect, climb–drop, expand–contract, float–sink, push–pull, thrust–sustain.
- Words for stimulus cards:
lonely, angry, exhausted, guilty, brave, greedy, disgusted, hurt, outraged, calm, stunned, cheerful.
- Music: tracks 1, 2 or 3
- Dance journals

Literacy considerations

Talking and listening: During reflection, students discuss the works in terms of their observations, providing literary descriptions and their personal responses to the works.

Reading: Read through the list of opposite words provided as stimulus. Students ask questions to clarify the meaning of words they may be unsure of.

Writing: Students write lists of opposites in their journals and record their observations while viewing the dances of others. As a follow-up activity, students may write descriptions, comparing the two works.

Language

opposite
contrast
difference
static
shape
movement
represent
maximise
minimise

(plus vocabulary used as stimulus)

Curriculum links

English K-6 Syllabus, Board of Studies, 1998

- Scope and sequence of grammar; Text level: cohesion, p. 75

English K-6 Modules, Board of Studies, 1998

- Description, Stage 3 Writing, p. 363

Creative Arts K-6 Syllabus, Board of Studies, 2000

- Drama, Improvisation, p. 96.

Action

- Perform locomotor movements to link shapes.
- Create and perform non-locomotor movements based on a theme of contrast.

Space

- Manipulate the size of static shapes.

Time

Dynamics

Relationships

- Perform opposing movements.

Structure

- Link shapes and movement ideas.

Assessment

Were the students able to:

- recall and perform a sequence of movements?
- create static shapes to portray an emotion?
- maximise and minimise their movements?
- compare the way in which words have been used to make movement?

Lesson 2: Emotional palettes

Sample indicators

Students might:

- create static shapes in response to a stimulus (C)
- interpret colour and emotion through movement (C,A) (MO)
- perform a sequence of shapes linked by transitional locomotor movement (P) (MO)
- incorporate locomotor skills into dance sequences (DA)

Learning experiences

Music

Teaching notes

Cardiovascular warm-up:
(See warm-ups in Section C).

Tracks 5, 6 or 9

Clay sculptures. Working in pairs, student A moulds student B into a shape, which represents an emotion.

None

Teacher calls out one emotion at a time (e.g. *mould your clay into something angry*).

- After each “emotion”, the sculptors observe common features that exist between the sculptures (e.g. do they all have clenched fists, low levels and angular arms?)
- Swap roles.

Ensure students are using the whole of the body to sculpt, not just facial expressions.

Variation: Limit the number of moves allowed each sculptor for moulding the clay (e.g. try moulding a cheerful shape in only 3 moves).

Class discussion about emotions that can be linked to colours (refer resources). View artworks by artists such as Emily Kame Kngwarreye, Henri Matisse and Andre Derain, which show contrast in colour. *How do the shapes and lines in the paintings convey emotion?*

Ensure that more than one emotion is explored for each colour.

Each student creates a body shape for various colours called by the teacher.

None

Encourage students with words to assist shape formation, such as *angular, curved*.

In groups of four, students select two contrasting colours from the discussion. Groups agree on an emotion to represent each of their chosen colours.

Groups create a body shape for each of the two colours. Students link the two shapes through locomotor movement.

None

Teacher can specify type of locomotor movement with examples such as: *Add a roll and a leap*.

Class discussion:

- *What happens if the colours on the “palette” are accidentally mixed?*
- *Would adding white to your colour change its shape?*
- *Are there similarities in the shapes and sequences created using the same colour as a stimulus?*

Extension

View the works *Blue* and *Red* on the *Quantum leaps* video and initiate class discussion, using the focus questions in Dance Appreciation, Section C.

English of dance

Resources

- Colours and emotions:
 - Red:* anger, passion, intense, strong, affectionate, aggressive
 - Blue:* calm, peaceful, contemplative, mysterious, sad, cool
 - Yellow:* happy, joyful, excited, cowardly, stimulated
 - Green:* fresh, safe, ill, envious, jealous, calm, secure
 - Orange:* warm, happy, excited, disturbed
 - Purple:* dignified, stately, melancholy, sad, passionate
 - Black:* sad, fearful, distressed, powerful, evil, dignified.
 - White:* innocent, peaceful, pure, tender, soothed, empty
 (Note: The colour association with an emotion can be culturally determined, any one colour might have a different emotional association for people of different cultural backgrounds.)
- *Quantum leaps* video: *Blue* and *Red*.
- Artwork prints by Emily Kame Kngwarreye, Henri Matisse, Andre Derain.
- Music: tracks 5, 6 or 9.

Literacy considerations

Talking and listening: During discussions, the teacher should ensure all students have the opportunity to contribute and share ideas. Students examine how colour is linked to ideas, emotions and meaning through observation, description, questioning and discussion. After viewing the video, students are encouraged to respond with observations, personal response and review.

Reading: Narratives, such as creation myths and legends from various cultures, relate to colour and could be read as part of an integrated study.

Language

emotion
feelings
shape
angular
curved
represent
contrast
mix

Curriculum links

English K-6 Modules, Board of Studies, 1998

- Scope and sequence of literary text types, Myths, fables, legends: narrative, literary recount, pp. 68–69

Creative Arts K-6 Syllabus, Board of Studies, 2000

- Visual arts, Making and appreciating pp. 10-11; Drama, Contrast, p. 99.

Action

- Explore a variety of body shapes in response to a stimulus.
- Create and perform static shapes.
 - Create and perform locomotor transitions.

Space

Time

Dynamics

- Explore movement quality as a response to stimulus.

Relationships

Structure

- Link static shapes using locomotor movements.

Assessment

Were the students able to:

- create shape in response to colour and emotions?
- contribute to a group composition?

Lesson 3: The sound of contrast

Sample indicators

Students might:

- create movement in response to an auditory stimulus (C)
- structure and perform a movement sequence with an identifiable beginning and ending (P,C) (DA)
- discuss the impact of various stimuli on the creation of movement (A)
- compose own sequence for performance using a variety of stimuli (DA)
- perform a movement sequence with an identifiable beginning and ending (MO).

Learning experiences

Music

Teaching notes

Cardiovascular warm-up:
(See warm-ups in Section C).

Tracks 1, 2 or 3

The sound and movement need to be repeatable.
Sounds could be based on machine parts, industrial sounds, environmental influences, etc.

Movement choir: Each student creates a vocal sound and devises a movement that reflects the sound.

None

Working in groups of eight, one student takes on the role of conductor, the others stand in a line. The conductor can turn the sound and movement “on” by pointing to individuals and “off” by hand signalling “stop”. The conductor experiments with overlapping various sounds and movements.

Students form four groups. Each group is provided with a different auditory stimulus which reflects the word “hectic,” e.g.

Track 3

The idea behind this activity is to explore and demonstrate how a variety of stimuli can produce contrasting images under the umbrella of a common word. Other words or ideas can easily be substituted for the word “hectic”. However, thought needs to be given to the gathering of various auditory stimuli for use by the groups.

- Group 1: recorded music (track 3)
- Group 2: sound (percussion instruments)
- Group 3: reading (a poem)
- Group 4: recorded sound effects.

Groups begin exploring their stimulus by brainstorming movement possibilities in their journals.

In this phase the teacher needs to move around the groups to encourage the generation of ideas.

Groups create shapes, non-locomotor and locomotor movements that reflect their stimulus.

Discuss how the speed or tempo of movements communicates the idea. Discuss the quality of movements:

Groups present movement ideas to the rest of the class. Discuss the effectiveness of shapes and movements in communicating the idea.

- *Are they energetic?*
- *Are they short and sharp?*
- *Are they busy?*

Groups develop their movement ideas into a sequence, with an identifiable beginning and ending.

Encourage students to include appropriate aspects of time and dynamics in their developed piece.

Each group presents its work.
A group reporter answers questions from the class.

Class discussion about the contrast that was created between all of the works as a result of using different stimuli.

Encourage the class to ask questions about how the stimulus motivated the work.

English of dance

Action

Space

Time

- Explore tempo.

Dynamics

- Explore movement quality in relation to the stimulus.

Relationships

- Compose and perform movement in groups.

Structure

- Sequence a short movement piece with identifiable beginning and end.

Resources

- A variety of percussion instruments
- A poem (copies made for the group):
 - Hectic
 - Traffic bustling
 - Busy people rushing
 - Makes me feel stressed
 - Chaos
- Music: tracks 1 or 2 and 3
- Sound effects (e.g. a speeding train, traffic sounds)
- Two CD players

Literacy considerations

Talking and listening: Group work encourages the development of interaction skills as students use group interaction strategies to work collaboratively on their compositions.

The teacher should interact and share observations with groups to assist them in the development of their movement pieces. This provides a model for students to critically evaluate their own work.

Group reporters will provide a procedural recount of the development of the work.

Language

sound
stimulus
contrast
vocal
percussion
environmental
motivation
hectic
busy
vigorous
bustling
energetic
industrious
tempo

Curriculum links

English K-6 Modules, Board of Studies, 1998

- Poetry, Stage 3: Structure: cinquain, p. 365
- Explanation, Stage 3 Talking and Listening, p. 331

Assessment

Were students able to:

- devise movements to complement vocal sounds?
- create an effective beginning and ending to their movement piece?
- present and discuss group compositions?

Lesson 4: A dance for all seasons

Sample indicators

Students might:

- perform continuous improvised movement (P) (DA)
- compose a sequence using movement observed from improvisation (C)
- discuss the processes of improvisation and composition (A)
- manipulate movements to represent different seasons (MO).

Learning experiences

Music

Teaching notes

Class discussion about contrasts that occur in nature.

Play four excerpts from Vivaldi's *Four Seasons*. Students make judgments about the season they think that each piece of music represents.

Class brainstorms types of movement that complement each season.

Cardiovascular warm-up:
(See warm-ups in Section C).

Select eight students to work in pairs as "choreographers". Each pair is allocated a season. The choreographers will observe and notate during the following activity in order to gain a portfolio of movement from which they will choreograph their season.

Divide the remainder of the students into two groups. (alternate roles)

- Group A: Improvise continuous movement that complements words, sounds or music being played.
- Group B: Individuals choose a dancer in Group A to copy. When the teacher claps, they select someone else to copy.

Select a group of students for each choreographer to work with (mixed ability).

Choreographers compose a short movement sequence based on their season, using movement they have notated during the improvisation.

Each group presents its work.
Class discussion.

Vivaldi: *Four Seasons*

Tracks 5, 6 or 9

None

For example:

- day/night
- summer/winter
- rain/sunshine
- birth/death

Display brainstorm list on wall or board for future reference.

Discuss the role of the choreographer in selecting and shaping the movement material in a dance. Choreographers could notate the movement they observe using graphics, e.g. stick figures, shapes, patterns or descriptive words in their dance journals.

Use a range of stimuli for improvisation, e.g. Vivaldi, sound effects of rain, wind, birdsong, waves, and words from the brainstorm list.

Choreographer:

- *How did you notate movement?*
- *Why did you select particular movements?*
- *Describe how you worked with the dancers to create your piece.*

Dancers:

- *How did you keep thinking of new movement for the improvisation?*

E

of dance

Resources

- CD player
- Choreographers need pen and dance journals
- Music: tracks 5, 6 or 9; Vivaldi's *Four Seasons*

Literacy considerations

Talking and listening: Students listen to and make judgments about the mood of a piece of music and should present evidence or examples to support their opinions.

Selected students take on the role of choreographer, assuming responsibility for the group decision-making in composition.

Writing: Observations are recorded as thematically related lists. The choreographer's notation of movement observed during improvisation may include descriptions, symbols and diagrammatic representation.

Language

nature
contrast
seasons
choreographer
notate
improvise
stomp
leap
grow
shiver
stretch
turn
shake
drift
roll
crash
jerky
sway

Curriculum links

Science and Technology K-6 Syllabus and Support Document; Board of Studies, 1991

- Stage 3 unit: What's the Weather? pp. 126–127

Action

- Explore and perform a range of body shapes and movements.

Space

Time

Dynamics

- Move continuously in response to a variety of stimuli.
- Explore contrasting movement quality in response to various stimuli.

Relationships

- Perform individual improvisations within a group of dancers.
- Copy the movements improvised by others.
- Take on a role as a dancer or a choreographer in the making of a dance piece.

Structure

- Select movements from improvisation and sequence to create a dance piece.

Assessment

Were students able to:

- sustain improvisation?
- apply themselves to their given role?
- participate in the discussion during the reflection phase?

Lesson 5: Harmony and contrast

Sample indicators

Students might:

- perform locomotor and non-locomotor sequences with curved body lines and pathways (P) (DA)
- vary a sequence by using aspects of space, time and dynamics (C)
- discuss the ways in which contrast can be achieved when composing movement (A)
- use elements of dance to create movement sequences (MO)

Learning experiences

Action word: Thematic warm-up (see warm-ups, Section C).

Students find their own space. Students walk around the space using curved pathways.

As a class, develop a movement phrase reflecting the idea of curved body lines and pathways.

- Students learn the movement phrase.
- Class discussion: *What parts of the movement phrase are harmonious, or go together well? How could the movement phrase be manipulated to show contrasting movement?*

Discuss the use of the following:

- changing levels
- adding or incorporating locomotor movement
- changing the tempo
- changing the movement quality.

Divide the class into four groups. Each group manipulates the original phrase, using one of the above.

Each group present the original sequence, and then their changed sequence. The remainder of the class discusses the change that the group had to implement.

How did the change create contrast in the original sequence?

Were some changes more difficult to make than others? Why?

Music

None

Track 6

None, or track 6

None, or track 6

Teaching notes

Use words that focus on curving lines and pathways (e.g. swing, curl, roll, glide, lean, spiral)

Encourage the exploration of large and small circles, concentric circles, spirals etc.

Develop the movement phrase by integrating the curved pathways explored, with words from the thematic warm-up. The phrase need not be any longer than 32 counts (or 30 seconds).

The purpose of the class discussion is to teach students that dance works use harmony as well as contrast to create diversity and interest.

- Perform a part of the original phrase but lying on the back (level).
- Add a slide or leap whilst performing original movement (locomotor).
- Perform using stop and start, fast or slow, accelerating movement (tempo).
- Perform the original sequence using cue words such as jerky, dart, twist, prickly, sharp, sticky (quality).

E of dance

Resources

- CD player
- Music: track 6
- Butcher's paper, chalkboard and dance journal

Literacy considerations

Talking and listening: Students follow the instructions given by the teacher when exploring curved pathways.

The teacher should provide clear explanations of the means by which the movement phrase is to be manipulated.

The relationship between the original and manipulated phrases provides the focus for discussion and review.

Language

change
harmony
harmonious
contrast
levels
tempo
dynamic
quality
add
circular
curved
pathway

Curriculum links

English K-6 Modules, Board of Studies, 1998

- Explanations, Stage 3 Talking and Listening, p. 331

Mathematics K-6 Syllabus, Board of Studies, 1989

- Space 2D 20, Investigating patterns of lines, p. 89

Action

- Perform actions in response to a word cue.
- Perform a sequence based on curving body shapes and pathways.

Space

- Explore curving shapes and pathways in space.
- Manipulate a movement sequence by changing level.

Time

- Manipulate a movement sequence by changing tempo.

Dynamics

- Manipulate a movement sequence by movement quality.

Relationships

- Explore harmony and contrast of dance movement.

Structure

- Manipulate parts of a whole movement sequence.
- Add interest to the form of a sequence using contrast.

Assessment

Were the students able to:

- perform a sequence of non-locomotor and locomotor actions?
- describe the difference between harmony and contrast?
- make changes to create contrast in their work?

Lesson 6: Abstracting the ob

Sample indicators

Students might:

- perform a dance demonstrating clarity of intent (P,C) (DA)
- construct an individual sequence abstracted from literal movement (C)
- discuss the differences between literal movement and abstract movement (A)
- combine known movement to create a dance (MO).

Learning experiences

Picture postcard: Thematic warm-up (see warm-ups, Section C)

Waking up:

Students assume the shape in which they wake up each morning.

Students recreate the sequence they use each day for getting up in the morning. Freeze in the standing position. Repeat the action.

Develop and abstract the sequence of literal movements for *Waking up*:

- Introduce a timeframe (30 seconds).
- Repeat the sequence using slow motion (60 seconds).
- Change the level of the starting shape and repeat the remainder of the sequence.
- Select one part of the sequence and change the body part used for that particular segment.
- Perform the sequence to the count of the teacher.
What happens if teacher starts counting backwards at any part of the sequence and then continues forward again?
- Perform the sequence they have now developed without the count of the teacher.

Divide the class into two groups. Each group watches the other group perform individual sequences. Class discussion:

- *How did the final sequence contrast with the way in which we wake up?*
- *How is dance created from changes made to the literal movement of waking up?*

Music

None

Teaching notes

Emphasise that students re-enact literally the movements of getting up. Each part of the sequence should be rehearsed, so that students remember the sequence they are creating.

Retain the 60-second time frame for the remainder of the lesson.
The changes made during these activities are cumulative and are incorporated into the final sequence.

Teacher should count the time aloud in order to give students an awareness of pacing individual movement.

The sequence that the students now perform is an abstracted version of the original representation of *waking up*.

Extension

View the excerpt of dance from Philippe Genty's *Stowaways* on the *Quantum leaps* video.

Discuss:

- the themes of the work
- the movements of the dancers
- the degree to which the movements represent the theme.

Resources

- *Quantum leaps* video for **Extension**.

Literacy considerations

Talking and listening: Students must follow a series of instructions to develop their composition. The extension activity requires students to respond to another work, using knowledge and vocabulary from practical activities.

Language

slow motion
literal
abstract
time frame
level
retrograde
change
contrast
symbolise
sequence

Curriculum links

- English K-6 Modules*, Board of Studies, 1998
- Personal Response, Stage 3 Writing, p. 376

Assessment

Were the students able to:

- change their sequence in subtle ways?
- maintain a steady pace for the performance?
- write their opinion about a dance work?

E of dance

Action

- Perform a sequence of movement, showing bodily control over a range of levels and using a variety of body parts.

Space

- Explore levels.

Time

- Perform a movement sequence, controlling tempo, duration and beat.

Dynamics

Relationships

Structure

- Sequence movement based on everyday gestures.