EXPRESSIONS DANCE COMPANY, CITY CONTEMPORARY DANCE COMPANY (HONG KONG) AND QUEENSLAND PERFORMING ARTS CENTRE PRESENT

Choreography by

NATALIE WEIR
ARTISTIC DIRECTOR, EDC

DOMINIC WONG
ASSISTANT ARTISTIC DIRECTOR, CCDC

KRISTINA CHAN
INDEPENDENT CHOREOGRAPHER

EDUCATION NOTES
Teachers notes created by Dance Educational Consultant Renee Place

This resource is designed to give teachers and students an exclusive insight into the creation and performance of Expressions Dance Company 2018 season of *4Seasons* at the Playhouse, QPAC.

The information and learning experiences aligns with to the current Senior Dance Syllabus (2010), the upcoming General Senior Dance Syllabus (2019) and the Australian Curriculum. Each activity can be adapted to suit the needs, age group and experience level of your class. The learning experiences can be followed sequentially or as individual activities used in isolation to one another. We aim to provide teachers and students with a unique perspective on the creation of the work, to further their understanding of choreographic process and how this translates into performance. This resource also provides example Appreciation and Choreography tasks, which could be used as stimulus for assessment tasks after viewing the performance.

**Contemporary choreography and choreographic development, performance and appreciation**

*4Seasons* provides students the opportunity to enhance their understanding and appreciation of the contemporary dance genre and observe world-class professional dancers.

**Interpretations of the seasons**

Each choreographer has interpreted the four seasons differently. Kristina Chan addresses how the seasons are being impacted by climate change, while Dominic Wong’s work explores the notion of seasons within an urban context. Finally, through a series of duets, Natalie Weir’s piece draws parallels between Spring, Summer, Autumn and Winter and the stages of life and love.

**Cultural perspectives (Asia/Australia)**

This production features works by Australian and Chinese choreographers and dancers. Students can identify, compare and contrast Asian and Australian approaches to the choreography.

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While all reasonable attempts have been made to confirm that suggested websites are active and appropriate for classroom use, content relevance and quality cannot be guaranteed. Teachers are advised to preview any sites used and provide a list of URLs to students that have been tailored to the individual school curriculum.

**Feedback**

We are very interested in the continual improvement of our Teacher Resource Packs. If you have any feedback on the pack, please feel free to us know.

Contact Expressions Dance Company on admin@expressionsdancecompany.org.au or 07 3257 4222.
The Chinese Australian Dance Exchange Project is more than just a dance exchange. It is an exchange of ideas and an intertwining of cultures, with an enormous amount of generosity and respect between everyone involved.

This initiative, part of EDC’s ongoing strategy to engage in cross cultural collaboration, sees EDC partner with three Chinese contemporary dance companies – GMDC in 2016, Beijing/LDTX in 2019 and this year, 2018, City Contemporary Dance Company (CCDC). This ground- breaking exchange has grown from my great respect for Willy Tsao, who is a pioneer for the development of modern dance in China.

The 4Seasons program was developed in three parts. In October 2017 EDC travelled to Hong Kong for three weeks for the creation of my work, 4Seasons, a collaborative piece with 14 dancers from CCDC and 6 dancers from EDC. From April 23 this year, Dominic Wong, Assistant Artistic Director of CCDC, came to Brisbane for 4 weeks creating Day After Day for the EDC dancers, whilst choreographer Kristina Chan has at the same time been in Hong Kong creating Summer for CCDC.

Presented as a triple-bill, 4Seasons will illustrate how each choreographer has interpreted the seasons in very different ways. I think as an audience it is exciting to see the way that different choreographers can approach a theme, with each work being very different, yet tied together.

Lighting design for the triple bill is by Lawmanray, a very striking design, and costumes are by Cindy Ho Pui-shan, who has captured the essence of each work and the dancers beautifully.
1.0 CITY CONTEMPORARY DANCE COMPANY (CCDC)

LEARNING EXPERIENCE
Research City Contemporary Dance Company, choreographers and their works.

<table>
<thead>
<tr>
<th>City Contemporary Dance Company</th>
<th>Website: <a href="http://www.ccdc.com.hk/en/">http://www.ccdc.com.hk/en/</a></th>
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</thead>
<tbody>
<tr>
<td>CCDC</td>
<td>YouTube: <a href="https://www.youtube.com/user/ccdcmt/videos">https://www.youtube.com/user/ccdcmt/videos</a></td>
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<tr>
<td>Hong Kong</td>
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Discuss the similarities and differences between the works of CCDC and EDC. Compare the:
- movement vocabulary
- intent or themes
- visual aesthetics
- etc.

CCDC dancers rehearsing *Summer* by Kristina Chan

EDC dancers working on *Day After Day* by Dominic Wong
| Natalie Weir  
Artistic Director – EDC | Natalie Weir is an established and acclaimed choreographer, known internationally for her highly physical partner work, her organic movement style and her touching insight into human nature. She was a founding member of EDC and was offered her first choreographic commission by previous Artistic Director Maggi Sietsma at 18. Natalie has worked extensively throughout Australia, creating many works for most of the country’s major classical and contemporary dance companies including the Australian Ballet, West Australian Ballet, Queensland Ballet, Expressions Dance Company, Australian Dance Theatre, Dance North and Tasdance. |
<table>
<thead>
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<tbody>
<tr>
<td><a href="http://expressionsdancecompany.org.au/edc/natalie-weir/">Image</a></td>
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</table>

| Dominic Wong  
Assistant Artistic Director – CCDC | Dominic Wong was a TV artist for Asia Television Company from 1990 to 1992. He studied modern dance in The Hong Kong Academy for Performing Arts. He joined CCDC after his graduation in 1996 and was promoted as Assistant Artistic Director in 2016. He received 2001 and 2013 Hong Kong Dance Awards “Outstanding Performance by a Male Dancer” for his performance in Plaza X and The Comedy of K respectively. He is one of the founding member of the Zero Zero Ensemble. Wong’s choreographic work Men’s Chop Suey (All of A Sudden, 2003) was invited to rerun in the 1st Guangdong Modern Dance Festival. He also choreographed widely for other dance companies including Zero Zero Ensemble, BiLiBaLa Physical Theatre and E-Side Modern Dance Company. Other choreographic works include E.Y.T. (2007), Xtremely Four Seasons (2008), What’s Next? (2009), Punk Side Story (2010), Blind Chance (2012), Second Thoughts (2014), Travelogue (2016) (previous title: Little Pieces) and The Little Prince (2017), a programme of International Arts Carnival 2017. Xtremely Four Seasons and Blind Chance were invited to rerun in the 6th and 9th Guangdong Modern Dance Festival. Xtremely Four Seasons and What’s Next? were both hailed by South China Morning Post as one of the "Best Dances" in 2008 and 2009 respectively. Travelogue was awarded the Outstanding Medium Venue Production at the 19th Hong Kong Dance Awards. |
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<tbody>
<tr>
<td><a href="http://www.ccdc.com.hk/en/site/p/363">Image</a></td>
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</table>
**Kristina Chang**  
**Choreographer**

Kristina is a dancer and choreographer based in Sydney Australia. Through choreography and dance Kristina makes performance work that explores notions of impermanence, fragility and mortality in nature, humanity and our environment. Collaborating with artists in sound design and visual design to conjure an environment for the dance to occur within, Kristina’s work is palpable and visceral.

Kristina is the recipient of the Ausdance Peggy van Praagh Choreographic Fellowship 2017. This fellowship will see Kristina travel to Japan to undertake butoh training intensives to further develop her body/choreographic practice and attend the Echigo Tsumari Art Triennale.

Kristina was commissioned by Sydney Dance Company (SDC) to make a work for New Breed season 2015. Her work Conform for eight male dancers premiered in Ludwigshafen Germany and Carriageworks Sydney. In 2016, she made Pacific for SDC Pre-Professional Year. Kristina has collaborated with film maker Neil Mansfield making a dance and video installation Grave for the Lockup Gallery Newcastle through a residency at Catapult Dance. In 2017 Kristina made a commissioned piece for Expressions Dance Company and Opera Queensland for Mozart Airborne.

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**LEARNING EXPERIENCE**

Research each of these choreographers and their works. Use the website provided above but also your own sources (YouTube, Vimeo, Google etc.).

Journal or note take ideas, inspirations, thoughts, images etc. that you connect with and could potentially use in the future for a choreographic task.

Journal about:
- Choreographic intentions for individual works or general themes they like to explore
- Social, cultural and historical contexts of their works
- Visual imagery or aesthetics
- Movement vocabulary and stylistic components
- Specific production elements
- Etc.
LEARNING EXPERIENCE
- Use the mood board above as a stimulus for a piece of dance. Look closely at one or more of the images.
- Discuss and brainstorm ideas that come to mind. Try to stay away from the intent of Wong’s work and focus on new ideas that are inspired by these images.
- Using these ideas, write an intent and title for a new dance work that you would like to choreograph.
- Share with the class and explain your choices.

EXTENSION
This could be developed as a choreographic task. See the Choreography Assessment Tasks for further detail.
LEARNING EXPERIENCE

- What connections can you see between the title, intent of the piece and the visual costume design mood board?
- Select one of the works within the 4Seasons Triple Bill – Day After Day, Summer or 4Seasons.
- Using the outlined intent for your selected work, create your own costume design mood board using drawings, collages, pictures from the internet or magazines.
- Present your mood board to the class and justify/explain your choices.

EXTENSION TASK

- Research collaborations between costume designers or visual artists and dance companies
  Example:
  • Robert Rauschenberg and Merce Cunningham
  • Bill Haycock and Expressions Dance Company
  • Etc.
Expressions Dance Company (EDC) and Hong Kong’s City Contemporary Dance Company (CCDC) unite to present the Australian premiere of **4Seasons**, a compelling triple bill showcasing stunning new contemporary dance works.

These fresh new works created by Natalie Weir (*Artistic Director, EDC*), Dominic Wong (*Assistant Artistic Director, CCDC*) and Helpmann Award-winning choreographer Kristina Chan bring together 20 dancers from the EDC and CCDC ensembles for a truly international event showcasing world-class artistry and exhilarating physicality.

Featuring moments from celebrated minimalist composer Max Richter (*Woolf Works, The Royal Ballet*) melded with Vivaldi’s *the Four Seasons*, this uplifting triple bill brings sublime choreography, dance, music and lighting to the QPAC Playhouse stage.

### 4SEASONS - TRIPLE BILL PROGRAM

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>Summer</strong> – Kristina CHAN (Australia)</td>
<td>Emerging Australian-Chinese choreographer Kristina Chan makes her debut in the city she was born, exploring heat and survival as global temperature raises and reviewing the impact of climate change.</td>
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<tr>
<td><strong>Day After Day</strong> – Dominic WONG (CCDC)</td>
<td>Life is filled with alternate departures and reunions, like the changing seasons. Dominic Wong, Assistant Artistic Director of CCDC, looks into cycles of seasons, exploring human relationships in the metropolis.</td>
</tr>
<tr>
<td><strong>4Seasons</strong> – Natalie WEIR (EDC, Australia)</td>
<td>Natalie Weir, Artistic Director of EDC, works with twenty dancers from CCDC and EDC to capture the fascinating characteristics of the four seasons. piece highlighting the poignant parallels between the human experience and the seasons, from spring through to winter.</td>
</tr>
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LEARNING EXPERIENCE
View the following clip – https://vimeo.com/255997939

As a class;
- discuss thoughts, ideas and expectations about the program of 4Seasons
- make connections between the choreographic intentions outlined above and the excerpts of the works within the clip
- brainstorm or journal ideas for choreographic tasks or movement ideas based on the choreographic intention for each piece
- research stimulus that connect with the choreographic intentions and the overall theme of the four seasons.

EXTENSION TASK
Research other choreographers, visual artists, musicians, filmmakers or playwrights that have used the seasons as a stimulus for their art.
5.1 *Summer* – Kristina Chan (Australia)

**Choreographer:** KRISTINA CHAN  
**Dancers:** CCDC dancers  
**Music:** Summer by James Brown (Original composition)

**THE PROGRAM NOTES**  
*Summer* is an imagined dystopian future engulfed by extreme temperatures and oppressive atmospheres. It is concerned with global warming and its related effects. As we enter into uncertain times for our survival, apathy has no place, yet it is ever present in the greater community.

Choreographically and visually I was interested in exploring unpredictable weather patterns and changes, melting and wilting bodies, breath and air, and the individual amongst the masses.

Humanity depends on the natural environment for survival more than it needs us. As we realise the grave impact we’ve had on our environment, can we band together to make better change in these urgent times?

**DISCUSSION POINT** – What are your thoughts about global warming and how it is going to impact your future? Brainstorm movement ideas that come to mind throughout this discussion.
THE PROCESS – Structured improvisations

LEARNING EXPERIENCE – Creating movement vocabulary
This activity requires students to create movement based on a task rather than an intent. The intent will be
layered onto the movement at a later stage. It might be helpful for students to film their improvisations to
help them remember their movements.

Task:
- Select a partner.
- Person A needs to make contact with different parts of the body of Person B.
- Person B either responds to each contact moment by pushing towards or pulling away.
- Try to keep the movements subtle.
- Person B needs to try and remember the pattern of contact and the feeling of pushing or pulling
  away to create a little detailed and intricate solo.
- Repeat the process so that Person A also has a solo.

Using these phrases of movement, explore how they need to change or be manipulated (using the
components/elements of dance) to communicate one or more of the following choreographic intentions.

Suggested choreographic intentions:
- Engulfed by extreme temperatures
- Oppressive atmospheres
- Global warming
- Social apathy

EXTENSION
This structured improvisation task could be developed into a choreographic assessment task.
THE PROCESS – Choreographic tasks

LEARNING EXPERIENCE – Weather or not?
Kristina Chan was interested in exploring unpredictable weather patterns and subtle or dramatic changes in weather when creating her work Summer.

As a class, brainstorm recent or historic weather events. Research one or two of these weather events and explore:
- the impacted it had on people within that community
- why the event occurred (cause and effect)
- descriptions of the event
- images and video footage
- weather maps
- etc.

Use some or all of your research as stimulus to make movement material or for a developed piece.

LEARNING EXPERIENCE – Humanity
Use the stimulus ideas below to build choreographic task ideas or movement material. You can then use your improvisations to create a dance.

Stimulus ideas:
- Melting and wilting bodies
- Temperature changes therefore the human reaction changes
- Breath and air
- The individual amongst the masses
Choreographer: DOMINIC WONG
Dancers: The EDC dancers featuring Bruce Wong
Rehearsal Director: Sally Wicks
Music: Circling by Nils Frahm, Confrontation by Max Richter, Affinities by Patrick Ng, Love and Glory by Olafur Arnalds and Nils Frahm

THE PROGRAM NOTES
Life is filled with alternate departures and reunions, like the changing seasons.

Dominic Wong, Assistant Artistic Director of CCDC, looks into cycles of seasons, exploring human relationships in the metropolis.

LEARNING EXPERIENCE
- Unpack and discuss the title and intent of the work.
- Discuss your thoughts about the connections between changing seasons and the idea of departures and reunions.
- Brainstorm as many choreographic ideas that come to mind.
- Develop a series of choreographic tasks that you could use to explore some of these ideas.
THE PROCESS – Choreographic tasks

LEARNING EXPERIENCE – Cityscapes and the human condition
Dominic Wong was interested in exploring the impact cityscapes have on the human condition.

Discuss – How does the set-up of our cities impact our daily lives, mood, relationships etc.?

Victoria Peak Lookout – Hong Kong

Mt Cootha Lookout - Brisbane

Hong Kong Street Markets

Brisbane City Mall

Task:
- Investigate the images above of Hong Kong and Brisbane.
- Discuss the similarities and differences that you can see. Think about space, density, sound, interactions with people and pollution. You could use a Venn Diagram to help collate your ideas.
- Research more details and images about each city. Population, weather, architecture etc.
- Using your ideas and researched information, write an intent or outline of choreographic ideas for two sections of choreography to represent the two cities.
- Develop a series of movement phrases that represent your intent or choreographic ideas.

Think about exploring the:
- contrast between chaos and stillness
- emotional and physical impact on humans
- hand gestures
- proximity

Select choreographic devices and form to help structure your movement phrases.
Develop further to form a cohesive piece.
Share with the class and discuss your choreographic process and intent.
Evaluate each other’s work.

EXTENSION – Explore the impact the seasons have in the city vs a rural area.
LEARNING EXPERIENCE – City Robot
Dominic Wong set this task for the EDC dancers to respond to. When you are at the theatre watching Day After Day, see if you can identify the moments within the piece that were developed using this task.

Task:
- Pretend you are a robot in a city. Don’t think of a robot in a literal sense, but think about the robotic nature humans develop when living and working in a city.
- Individually, create a movement phrase that explore relevant actions, dynamic qualities and pathways.
- Select two other people to work with in a trio.
- Person A is to perform their phrase to the other two people, while they are behind them trying to pick up the movement. Don’t talk, just observe. Person A may need to repeat the phrase a few times.
- The two people who are copying the phrase need to focus on the general shape of the original movement but are allowed to modify it slightly. When modifying you can think about changing the direction, focus, tempo and dynamic quality but try to keep the same accents of the original.

At the end of this task you will have 3 variations of the same phrase.
Play with using choreographic devices and form to develop this further.

LEARNING EXPERIENCE – Interpersonal connections
Think about a person you have a specific relationship with that lives in a different city, state or country.
What is the relationship you have with this person?

Brainstorm the following ideas about:
- how you would describe the relationship you have with this person
- how they would describe the relationship they have with you
  *(You may want to contact them and to contribute their ideas)*
- the place that they live in. Think about specific locations, weather, temperature etc.
  *(You may want to contact them and to contribute their ideas)*
- the place that you live in. Think about specific locations, weather, temperature etc.
- a memory of arriving somewhere to see them
- a memory of departing somewhere, leaving them

Once you have completed the task above, select specific words or ideas to focus on for your choreography.

<table>
<thead>
<tr>
<th>Section</th>
<th>You</th>
<th>Your person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relationship</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Memory</td>
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</tbody>
</table>

Using the table, experiment and explore movement ideas for each section – Relationship, Place and Memory.

Once you have movement for each section and each person, work with a partner to develop these sections into a piece.

Think about exploring ideas such as:
- distance – close vs apart
- opposition
- maintain connection / contact
- broken connection
Choreographer: NATALIE WEIR
Dancers: The EDC and CCDC Dancers
Music: The Four Seasons Antonio Vivaldi, Recomposed by Max Richter: Vivaldi – The Four Seasons

THE INTENT
4Seasons is inspired by the seasons of life. We see four couples at different stages in their lives together, the eternal youth of Spring, the storm clouds of Summer, the beauty and tenderness of Autumn and the aging of Winter, looking back at one’s youth.

The different couples are in fact one couple during their life span, and all of the dancers are connected together by humanity.

DISCUSSION POINT – What thoughts or images come to mind when you think of the four seasons representing the seasons of a person’s life? Do you have different interpretations of what each season could represent?

THE WORK
The theme of my work was about a journey through life. And the four seasons are depicted as if they are a different age of a person’s life, starting from young and into aging, which is winter. It’s as if all of the women and men on the stage are the same person, they are all connected to each other as humans. We see these four, very beautiful duets dance by one EDC dancer and one CCDC dancer. These duets depict the four seasons of life. – NATALIE WEIR
**THE PROCESS – Structure and form**

My piece, rather than being (about) the seasons of the climate, it’s more to do with the exploration of the seasons of life. I’ve looked at it through the relationship between a couple, with each couple being a different season... You see the youth, optimism and the feeling of eternal love as Spring, in Summer you see how the relationship has had difficulties like the summer storms or a rocky time, Autumn brings beautiful colour, serenity and a sense of peace and then Winter is almost a retrospective time looking back on the life that someone has led. It’s quite poetic, emotional and really beautiful and it feels like all of the dancers are almost tied together in the choreography; the idea of humanity being tied together. ‘


**LEARNING EXPERIENCE**

Using the table below, brainstorm some of your own choreographic ideas based on the intent for each section of Natalie Weir’s 4Seasons.

<table>
<thead>
<tr>
<th>Description of intent</th>
<th>Your choreographic ideas/tasks</th>
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</thead>
<tbody>
<tr>
<td>Eternal youth of Spring – youth, optimism and the feeling of eternal love</td>
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</tr>
<tr>
<td>The storm clouds of Summer – the relationship has had difficulties like the summer storms or a rocky time</td>
<td></td>
</tr>
<tr>
<td>The beauty and tenderness of Autumn – beautiful colour, serenity and a sense of peace</td>
<td></td>
</tr>
<tr>
<td>The aging of Winter – a retrospective time looking back on the life that someone has led.</td>
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</tbody>
</table>
Task:
- Use the structure and brainstorming to choreograph a group dance.
- Select 8 people for your group.
- Share and discuss your ideas for each section of dance.
- As a group, decide on choreographic ideas or task that will be used to create each section.
- Allocate two people for each section.
- As pairs, work on development movement and structuring your ideas to form a duet that communicates the decided intent.
- Once all duets are completed, share and provide peer feedback to develop each duet further.
- After this process, as a group, work on the transitions between each duet to make the work cohesive.

EXTENSION
This task could be used and developed into a choreography assessment task. This task could also be linked to the follow music task.

THE PROCESS – Choreographic tasks

‘For me, the initial inspiration to create a work called 4Seasons was in the music, which was the beautiful Vivaldi. Then in researching Vivaldi, I came across Max Richter who has also composed a variation on Vivaldi except it’s more contemporary, which was really exciting. – NATALIE WEIR

https://www.broadwayworld.com/brisbane/article/BWW-Interview-NATALIE-WEIR-on-4Seasons-20180523

LEARNING EXPERIENCE – Music moves me
Natalie Weir was inspired by Vivaldi’s Four Seasons followed by the 2012 recomposition by Max Richter.

Listen to the complete works or sections of each composition and respond to the music using drawings, lines, words or in any other form.

<table>
<thead>
<tr>
<th>The Four Seasons</th>
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<tbody>
<tr>
<td>Antonio Vivaldi</td>
<td>Max Richter</td>
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</table>

Create movement material or choreographic tasks based your responses to each composition.
### 6.0 EXAMPLE CHOREOGRAPHY AND APPRECIATION TASKS

#### APPRECIATION TASKS

**Suggested Appreciation Task 1**

“Kristina’s work is always very thought provoking. Her choreography explores important themes – the impermanence of the environment and the brittleness of human nature,” Weir said… "I think audiences will be inspired and challenged to reflect, in positive ways, on Kristina’s visceral explorations of our fragile world.” – NATALIE WEIR


**Task Question** – Evaluate how Kristina Chan’s piece, Summer, makes a socio-political and/or environmental statement. Analyse and interpret Chan’s use of movement components in relation to the non-movement components (sound, lighting, set, costume) to communicate the choreographic intent.

The essay must analyse and interpret the interrelationship between the components and evaluate how successfully they were used to convey the intent. Ensure you justify your evaluation with relevant and specific examples from the work.

**Suggested Appreciation Task 2**

Select two of the works from 4Seasons.

**Task Question** – In a comparative essay, evaluate (through analysis and interpretation) the interrelationship between the movement and non-movement components to effectively convey the theme of four seasons explored within Choreographer 1 and Choreographer 2’s work. Use clear and relevant examples from the work to justify your interpretations and evaluations. Ensure you justify your evaluation with relevant and specific examples from the works.

#### CHOREOGRAPHY TASK

**Suggested Choreography Task 1**

**Task** – Select one of the three mood boards created for each piece from 4Seasons to create a contemporary dance.

Use the mood board as stimulus to devise a choreographic intent and to explore and manipulate a range of movement and non-movement components allowing you to communicate this intent to the audience.

**Suggested Choreography Task 2**

**Task** – Create a contemporary dance interpreting the theme of the four seasons as the stimulus for your own choreography.

Explore and manipulate a range of movement and non-movement components to help you communicate your choreographic intention.

*Students can use a range of choreographic tasks and ideas throughout this resource to create their work.*