

Appendix 1

Summary of Workshop Session Themes and Activities

Each session followed a similar structure. We started with an introduction and setting up of the studio or performance world, separating it from outside experiences and safeguarding the participants. We then continued with a full warm up and ice breaker exercises, which were adapted each time, depending on the group's dynamics. And then the session proper would begin. Injury prevention was paramount, with the participants building skills slowly and at their own pace. Throughout, we built the idea of the body as a reliable source of information which can be listened to and communicated to others. Each of the sessions ended with cool down and relaxation exercises.

1. Week 1 was dedicated to **trust and mirroring**. Following initial trust-building and ice-breaker exercises, the participants were divided into pairs and asked to mirror each other's danced movement, starting with the palms of their hands, and moving onward to encompass the entire body, taking implicit turns at who was leading the mirroring. The pairs then performed their short duets to the group, in two rounds, with two pairs performing and two pairs watching in each round.
2. In Week 2 we explored **the listening body**. The session focused on improvisation using body parts, allowing each part to lead the body in movement. The participants divided into pairs, and took turns in guiding their partners through gentle touch. The touch, notably, was not meant to push or pull toward certain movement, but only to suggest it, and the participants could choose how to respond to touch. The participants were then asked to choose four body parts and create their first short solo study based on these. RK asked if they wanted to perform the solos to a small subsection of the group or to the whole group, and the participants responded immediately that they wanted to perform their solos to the group as a whole.
3. Week 3 concerned **the body in space**. We explored the studio space, the space the body creates and the space between other bodies, as well as journeys across the space (which the participants found the most difficult). The session started with an exploration of levels – low, medium, and high – and then added movement qualities to these explorations, such as angular, circular, heavy and light. The participants were asked to create a travelling solo study, for which they wrote a floor plan. The solos highlighted a combination of spatial awareness, floor planning, travelling, and moving from body parts. The session ended with a performance to the group.
4. **Other bodies – trust, collaboration and relationships** was our theme in Week 4. In this session, we started very energetically, with a series of quick physical games and skin warm up. The group was divided into pairs, and they were assigned a body part partnership game, which caused quite a lot of laughing and fun in the room. RK then introduced Laban word

stimulus, focusing on the concepts of push and pull. The pairs then created duets that brought together the body parts and Laban word stimulus exercises. They performed these to the group.

5. Week 5 – **the body and the emotions** – was the project’s key session. The session began following a lengthy warm up, involving a guided visualization. The core of the session was improvisation with the emotions. We had prepared a list of emotion words (e.g. curious, sad, calm, happy) that built on each other in degrees of intensity. As RK invoked each word, each of the people in the studio (including the facilitators) was to dance in her or his own world, maintaining an inward perspective without observing others. The session ended with relaxed and positive emotions, and we took time for a long cool down and group work. The brief about the solo assignment was given out in the next day’s discussion.
6. Week 6 focused on **developing one’s own work and structure**. The group explored the basics of dance solo composition, using music models of AB, ABA, etc. We worked on understanding beginning, middle, and end, and how to make the dance impact an audience using structure. We also explored use of the gaze, and the connection between gazing at the audience and communicating intention and attention to the audience. RK conducted one-on-one consultations with each participant on solo ideas, intentions and initial starting places. Some participants chose to share their initial solo sketches with the group at the end of the session.
7. Week 7 was dedicated to continuing to **develop the solos and building performance skills**. We explored performance modes, awareness, and practice (including issues relating to rehearsals, costumes, visualization to help with performance preparation, and preparing for the sessions to end). RK again conducted one-to-one consultations with each participant to discuss the development of the solo works. She noted that the participants showed confidence both in their dancing and in how they talked about their dancework.
8. In Week 8, the participants **performed their solos**. The session included two invited guests, with the participants’ consent; one of these guests is a filmmaker who documented the performance. The session started with a group warm up, that included everyone except the two visitors. Following a 30-minute preparation and rehearsal time, the participants performed their solos. We ended the session with a light group cool down, and followed with an informal gathering and discussion – which occurred organically – staying with the participants until they chose to leave the studio/discussion space.