



I acknowledge the Australian Aboriginal and Torres Strait Islander peoples as the first inhabitants of the nation and the traditional custodians of the lands where we live, learn and work. I pay my respects to Elders past, present and emerging and celebrate the diversity of Aboriginal peoples and their ongoing cultures and connections to the lands and waters of NSW.



**Critical Path**

2023 Regional Research Active Fellowship  
Project '**TREMOR**' Choreographic Research

Helen[e] Markstein 2023



**| TREMOR |**  
**CHOREOGRAPHIC RESEARCH PROJECT 2023 - Helen[e] Markstein**

This research project TREMOR, widens choreographic potential by bringing Parkinson's movement to the dance and wider community, demonstrating that disability movements are no barrier to creative movement work.

A resource library of mostly close film work of PD gestures, ultimately pushing through in a natural progression to other areas of the body in the second half of the research to complete, as research, in a form of movement vocabulary for employment in the making of contemporary dance.

The Research showing the areas of investigation and what originally underpinned this research:



## **PART 1. RAW TREMOR**

Q1. Was it possible to digitally capture and recreate Parkinson's Disease' unique involuntary movement?

Q2. How do triggers, distractions, and concealment affect the involuntary Parkinson's body parts movements?

- **video - PART 1. RAW TREMOR** - Helen[e] Markstein 2023 (**APPENDIX A.**)

<https://youtu.be/GC5FLswS6D4>

- **list - PART 1. RAW TREMOR** - Helen[e] Markstein 2023 (**APPENDIX B. See p.40-47**)

## **PART 2. TREMOR MOVEMENT VOCABULARY**

Defining and naming of unique raw language that arose when working from the digital PD movement supplied, for dancer/choreographers to find movement language.

- **video - PART 2. TREMOR MOVEMENT VOCABULARY** – Helen[e] Markstein 2023)

Dancer \ choreographers: Anca Frankenhaeuser, Fiona James, Natalie Wadick, Natasha Padula, including: Patrick Harding-Irmer and Susan Weule.

[https://youtu.be/wF\\_uKMApQ4](https://youtu.be/wF_uKMApQ4)

- A list of **Elements & Principles of Design** (**APPENDIX D. See p. 48-51**)

- **list - PART 2. Basic Movement Groupings** – TREMOR Vocabulary - Helen[e] Markstein (**APPENDIX E. See p.53-58**)

- **DRAWINGS** - PART 2. Big Foot - Bodyparts – BOUND - Helen[e] Markstein 2023 (**APPENDIX F. See p. 60-61**)

Anca's floorplan - Anca Frankenhaeuser 2023 **p.61**)

## **PART 3. TREMOR CHOREOGRAPHIES**

Showing various forms of performance-making content, as found using Design Elements & Principles methodology, in order to create and interrogate a number of pieces of choreographed material, covering a wide range of movement interests.

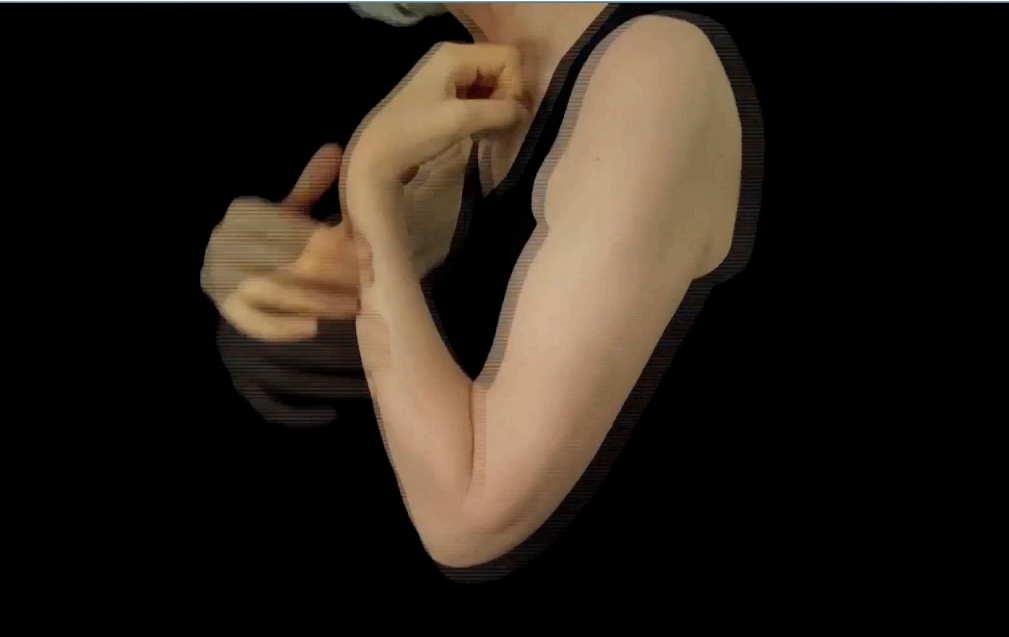
- **video - PART 3. TREMOR CHOREOGRAPHIES** - Helen[e] Markstein 2023 (**APPENDIX G.**)

<https://youtu.be/c0Nz6zaN62s>

**Dancer \ choreographers:** Anca Frankenhaeuser, Fiona James, Natalie Wadick, Natasha Padula. Guests: Patrick Harding-Irmer and Susan Weule.

TREMOR Part 1. RAW TREMOR still Captures Helene Markstein





### **Q. Is it possible to make interesting choreography from involuntary disease movements?**

Our collaboration was inter-generational, using six dancer/ choreographers, who live and work in far flung regions from Katoomba in the Blue Mountains through Penrith, Sydney and the Southern Highlands. Participants were invited for their choreographic interests and understanding of disability. Five of these, teachers of movement are from community dance, contemporary dance, through to ballet. One, a young student of classical Ballet. All learnt my Parkinson's movement and responses, via the **RAW TREMOR PART 1. video**. This was the starting point for developing a performative, movement language.

Setting up: in two venues – Katoomba, NSW, and The DRILL, Rushcutters Bay, Sydney for 8 days. I captured my RAW movement in Brighton Le Sands, over the first two weeks, edited and shared with all involved via internet. The video sequences working from these PD movements were produced over the following months by exploring movement, starting with the dancers working from home. Studio work was captured digitally by me and then in the final days with our videographer, William Bullock, at the Drill. All this footage was sorted, dissected and edited by me to form what became a distinctive choreographic language.

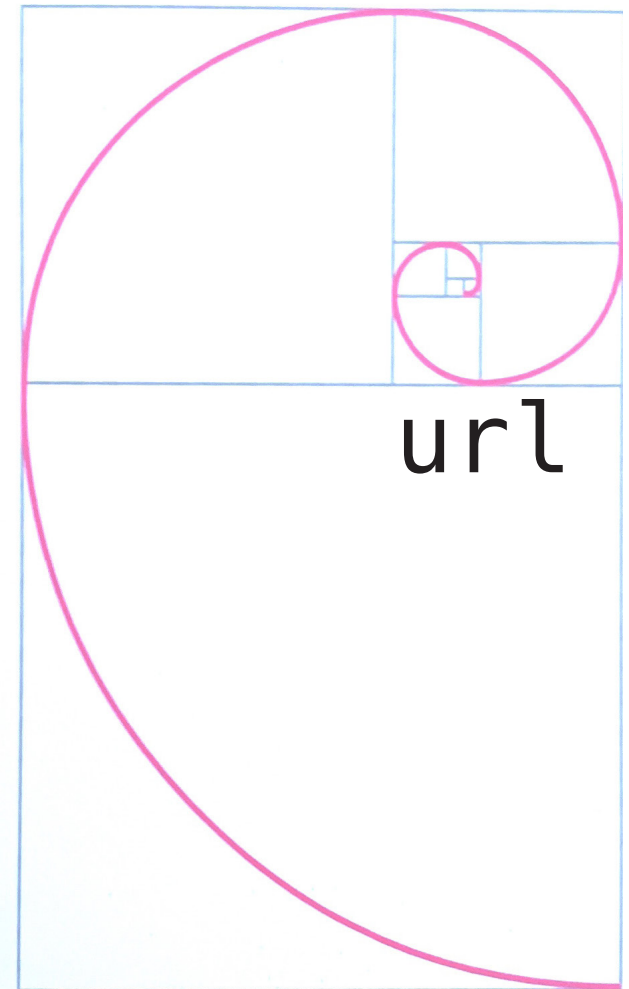
### **PRE SET UP** (from 'notes on Ongoing TREMOR')

I needed to start...thinking in five "dimensions".

Text, data organisation, captured order, inside head sound track, vocabularic potential. Keeping in mind – this was and is all about choreographic potential.

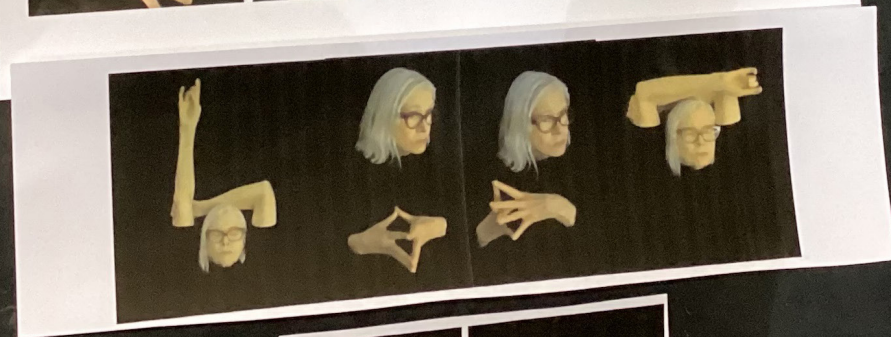
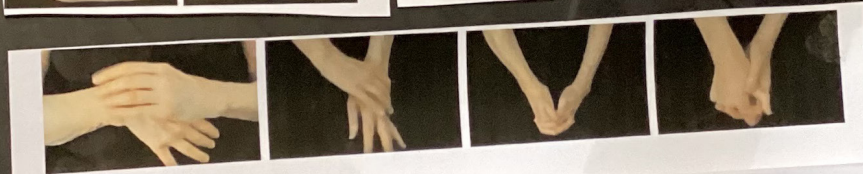
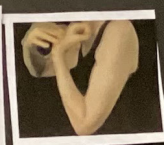
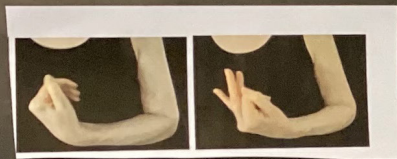
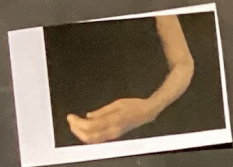
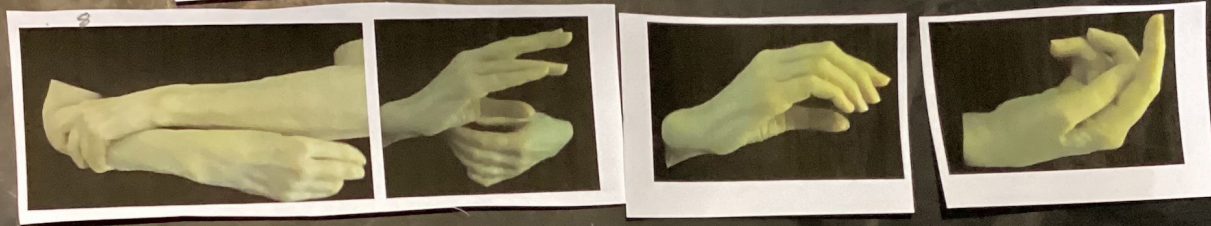
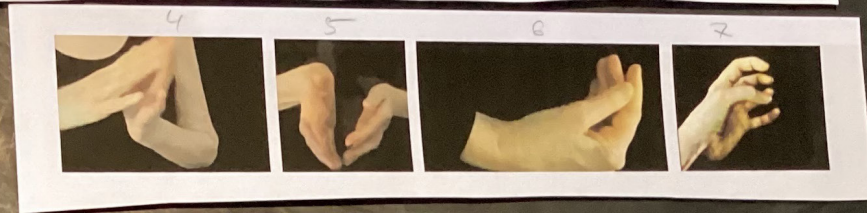
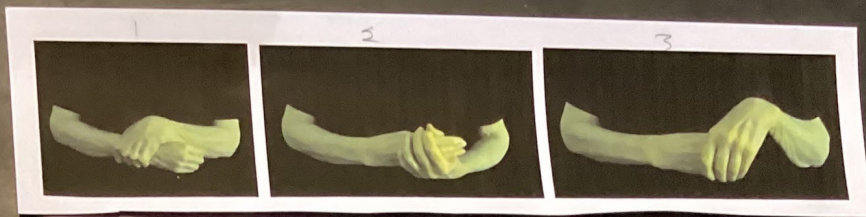
To begin the work, I needed to plan extensively for how to identify, capture, process and present the material I was looking at as RAW movement 'disorder'. I initially imagined a number of short video captures and so to not to waste time, I listed, itemized and ordered what I intended to capture, so as to easily work through them from one to the other. By identifying into simple groupings I could see there were different 'sets of types' - first person, third person repeats, seated or filmed from a distance. Close-ups with a dark background, mid-shots and possibly long shots. Careful consideration was given to how to 'show' these captures – with an ideal identifying tag of what is being shown that remains consistent across the project, followed by 'the response' if any and any possible alternates. These were all called 'RAW' movements, and all participants referred to them throughout the workshops.

Working from inside what complex and terrible movements this diagnosed disease gives that a sufferer experiences as involuntary... plus what is found in the voluntary/involuntary movement of the many varied used movements of assistance to stop, or support, control, contain, soothe, help, divert, distract, conceal, seemingly operating as a call and response system. What world-making would we come up with? I needed to emphasize, that these were only some of my symptoms and strategies. On a personal level, this is 'wrestling with demons'...



url ?







**Part 1. Methodology.** The plan of capture by video, a shot list for the many separate RAW personal PD movements, as evidenced in daily living, analyzing, isolating and identifying triggers. The when, where in the body and how? Identifying connections from fear, movies, social gatherings, eating, the unexpected, focus, adrenalin, moods, being under observation, small and large meetings, intimacy, cold, anger. This list also served as an accompanying document to the video (See list: **APPENDIX B. PART 1. RAW TREMOR p. 40-47**).

I set up blacks to start experimenting with video, working through a shot list each for the first or third person capture. As the research is for choreography, I did sections in the third person. However to impart this movement information to dancers it was also useful to do first position, (filmed from above looking down on hands for instance). I was thinking transitions on captured footage to be black, as many of the iPhone captures were in the vertical, but this worked in my favour in furthering the movement fluctuations to be the only focus.

### **Strategies of CONCEALMENT**

One of the main characteristics after being diagnosed with PD is trying to hide the fact that you have it. All these moves from PD indicators and their particular concealments, are unfamiliar movements to my body. They have taken over my movement over the last two years. PD is a motor disfunction, a neurological disease, a movement disorder. Enter the artifices of: big pockets, tablecloths, big bags, inside jacket, under scarf, sitting on hands, in armpit, between legs, choreographed hand gestures whilst speaking (eyebrow wipe, hair-flick, mouth cover, queen's wave), pretend earphone listening. Holding/stopping hand in numerous ways, polite, aggressive – social, impatient. Black humour, especially in concealment.

I was hoping to capture as many movements of my symptoms as I could, by naming to match with identifying tag. I consider myself fortunate to not have all the PD indicators, but still was amazed at the number I conservatively ended up filming. (**See p.36 For a list of Parkinson's Disease Symptoms**)

In order to omit visual bias I applied a video filter to these captures, endeavoring to evoke no related age, time, so each gesture would be as close as possibly observed as clear movement information. I ended up being satisfied using levels of desaturation and playing with the levels of black and whites in the colour corrector. Applying elements and principles of design and experimentation, this identifying global colour 'look' was attempted, to distinguish all the captured movement information over all three PARTS video that were filmed at various sites.

## **PART 2. – The making of the language.**

The 'Call' response was the RAW movements in all their distinctive forms, their triggers, distractions, whatever came out of the Parkinson's body. The 'Response' is what the dancers came up with, using elements and principles of design to find directions in order to come up with creative movement.

### **PUPPETS**

I'd like to introduce Kathy Driscoll (dec.) at this point. She was one of my original interested collaborators. I want to acknowledge and honour her memory by working with initial ideas she suggested, which were, from memory, the possibilities of movement through a veil or shadow play. Her work with puppetry suggesting ideas for me of body parts and remembering one of her first lessons on unfamiliar body parts that has stayed with me for many years. I still have these notes! I see many opportunities for Kathy's playful ways in the experimenting with constructed body parts and the sudden dead limb difficulties that PD sufferers have in daily movement.

Fiona and Natalie got together before we started in a studio. Working from home, they videoed their process. They started with a puppet theme and devised a routine, tying their hands together. They used analysis of elements & principles of design and selected RAW moves, to kick-start. I supplied each participant with a video PART 1., by email, with explaining notes on each movement plus a list of elements & principles of design, with a decoding of their meanings (See: **APPENDIX D. p.48-51**). I explained I was looking for a vocabulary of movement language. As this was 'research' I wasn't looking for finished product. I struggled with clarity in making clear enough requirements for them. It was difficult for these dancers who were used to choreographing. They needed to please me with their efforts. Apologizing, if they thought it wasn't what I was after in their offerings. The idea of not working towards an 'end-result' was hard going for them. The movement they came up with would be the vocabulary language that could be useful for further choreography. I was pleased and grateful for everything they delivered.

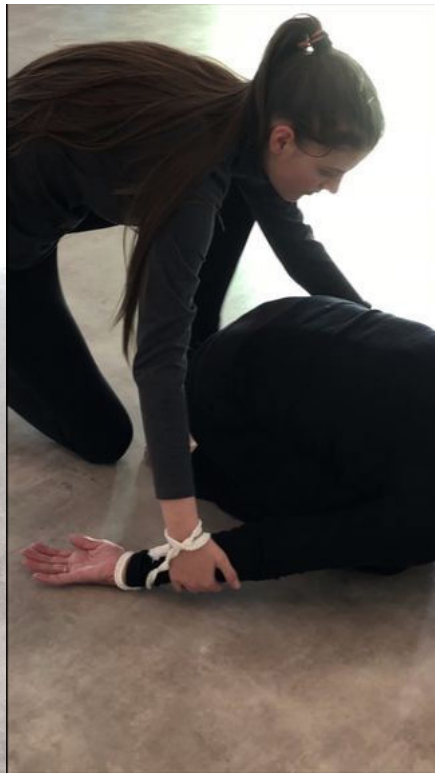
### **BODY – PARTS**

The dancers took their Improvisation from the RAW Parkinson's movements – taking turns, following closely behind each other's improvisation. The one in front is actually the puppet but - in this case is devising movement for whoever is behind to copy. I liked some of the work that emerged. Especially the two sides of the body working differently – this had potential for capturing tension. I needed to think through what would exaggerate the tension. Fiona tried a port de bras. Noting how difficult it was to separate each arm when one arm was on automatic (inside the everyday practice of port de bras movement) and the outer dimension she needed to keep the shaking going as well as completing the movement. A high level of concentration was required.

I needed to construct props for Natalie and Fiona to work with, a giant leg and hand. I cut them out in calico and hand sewed, filling them with cushion padding. One of each, they weren't quite what I was envisioning, but I thought it was important to get something for them to start working. Something that caused restriction, whilst also attached to them. I did a few sketches (**APPENDIX G. See p.60-61**). These sketches showed the warming to the idea of half body costume, with an extended wide trouser leg. The hand, shaped as a pill-rolling fist. I wanted to make them outrageous and obvious, larger than life. The hand to be a more manageable size. I didn't want to make all the parts the same proportion of 'bigness' and I wanted the part to be easily manoeuvrable. Fiona James was extremely helpful with these props. Initially I wanted more pieces but, for this research, I decided there was enough to see if there was a potential for them.

Fiona worked with them and decided what she could do to help. Fiona sews and has an overlocker. She kept working on the Body Parts. By fixing a smaller glove inside the 'hand' Body Part, and an inside sock to slip the foot into, she made workable props. She made another giant foot, remaking it solid and heavier, by adding more weight in order to give the foot something to actually have to lift and drag.

**Dancer \ choreographers:** Fiona James, Natasha Padula. - still Captures Helene Markstein



## **Part 2. The grounding and hard work**

Part 2., concentrates on the choreographic development from these non-Parkinson's movers working together or separately. After choosing a movement (from the RAW catalogue captures) to investigate, following a transfer of bodily knowledge from the captures, taking it into their own body before applying a choice of design elements and principles to show further movement phrases. I also said that I didn't need to know how or which element or principle they used. I wanted to have minimal input into the choreographic parts of this research. I was more interested in what others came up with following their intuitions.

Anca worked with RAW footage from me... taking screenshots stills from the PART 1. video of my RAW images and making them into a storyboard that she then printed and cut up to use in various ways, including watching her own video material from her own camera and making a story board from her own video stills. She printed sheets, cut up and distributed the single moves through the Hall floor, Then used PD walks, shuffles, or corrections to get to each RAW move picture. This also worked well for her to use the PD gestures.

### **Example of Tremor movements in the hand**

I endeavored over every workshop, to stress that I was looking for short movements, a carry on from the PD movements, and that these are only some of my symptoms and strategies of which there were too many examples to show.

Small movement, medium movement, bold movement (flapping), curled hand - type: up/down, left/right, right/left, one finger, two finger, all fingers, open, claw position, closed tight position, posed, stiffness, cramp. Then to add the reactions: Automatic movements, effects, spontaneous, instinctive, unconscious, unintentional, uncontrollable; reflex, some automatic. Plus imposed movement effects - foist, force, inflict, press, urge, compulsory, obligatory, disturb, taken advantage of: Held, (tight, gently), massaged, stroked, stretched out, rubbed, pulled, grabbed, clasped, change of position, encased, smacked, bone felt articulation.

My job as researcher was to assemble all this voluntary and involuntary movement as data to be looked at and catalogued for ease of reference. Part 2. is about using all this gathered material choreographically. Inflicting this unfamiliar body movement on dancers, imposing order by elements and principles of design. Interestingly, tremor disappears when a new movement is offered to the body to use or try! The affected side of the body is rather like a small child. Easily distracted. Do this! Look over there! and the shaking then stops. Tremor is commonly called a 'resting tremor' so it's possible for people with PD to attempt dance moves or choreographed movement without displaying the indicators of PD. Then there are the correctives for PD sufferers. Another attempt to conceal the difficulties.

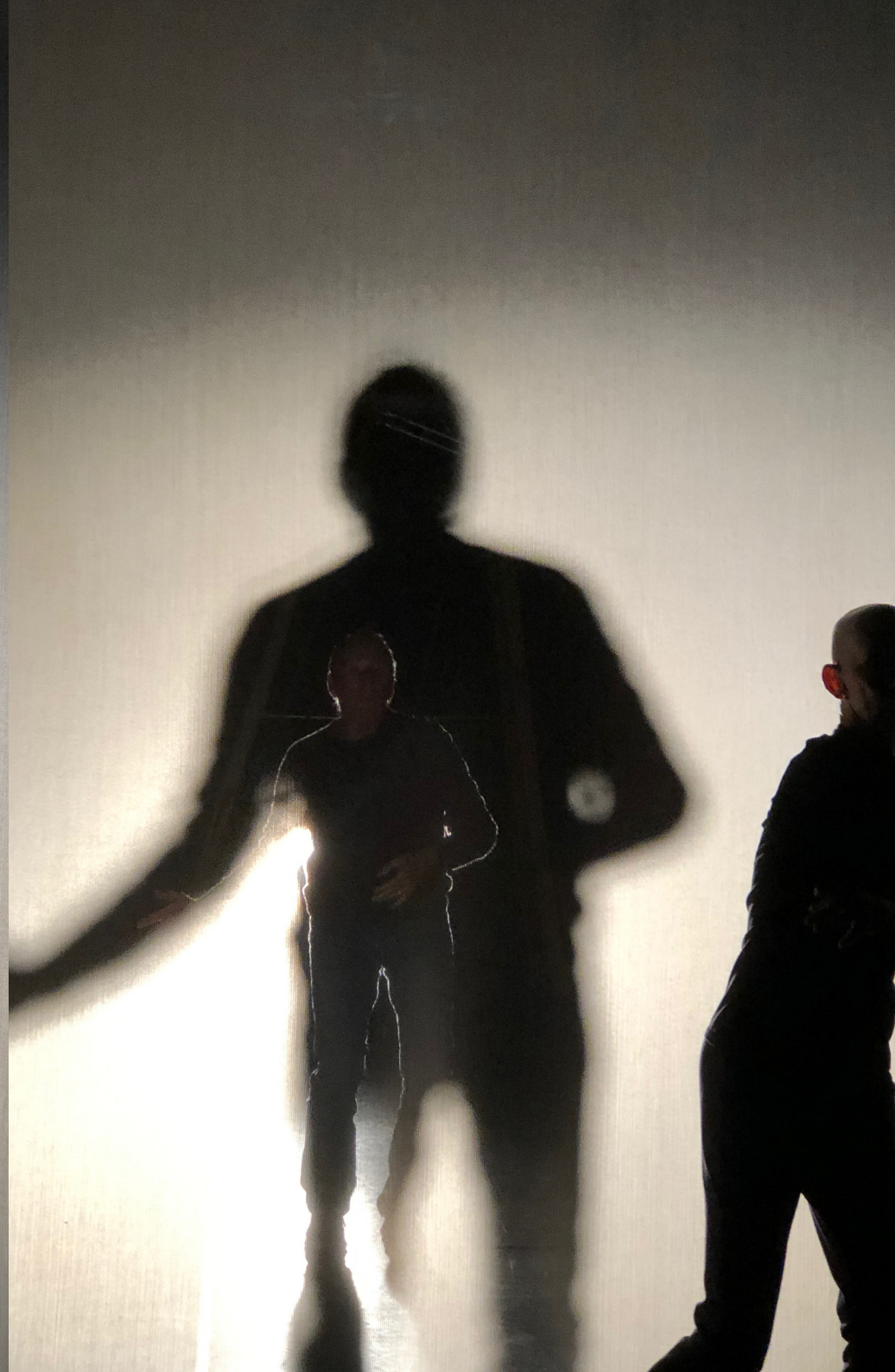
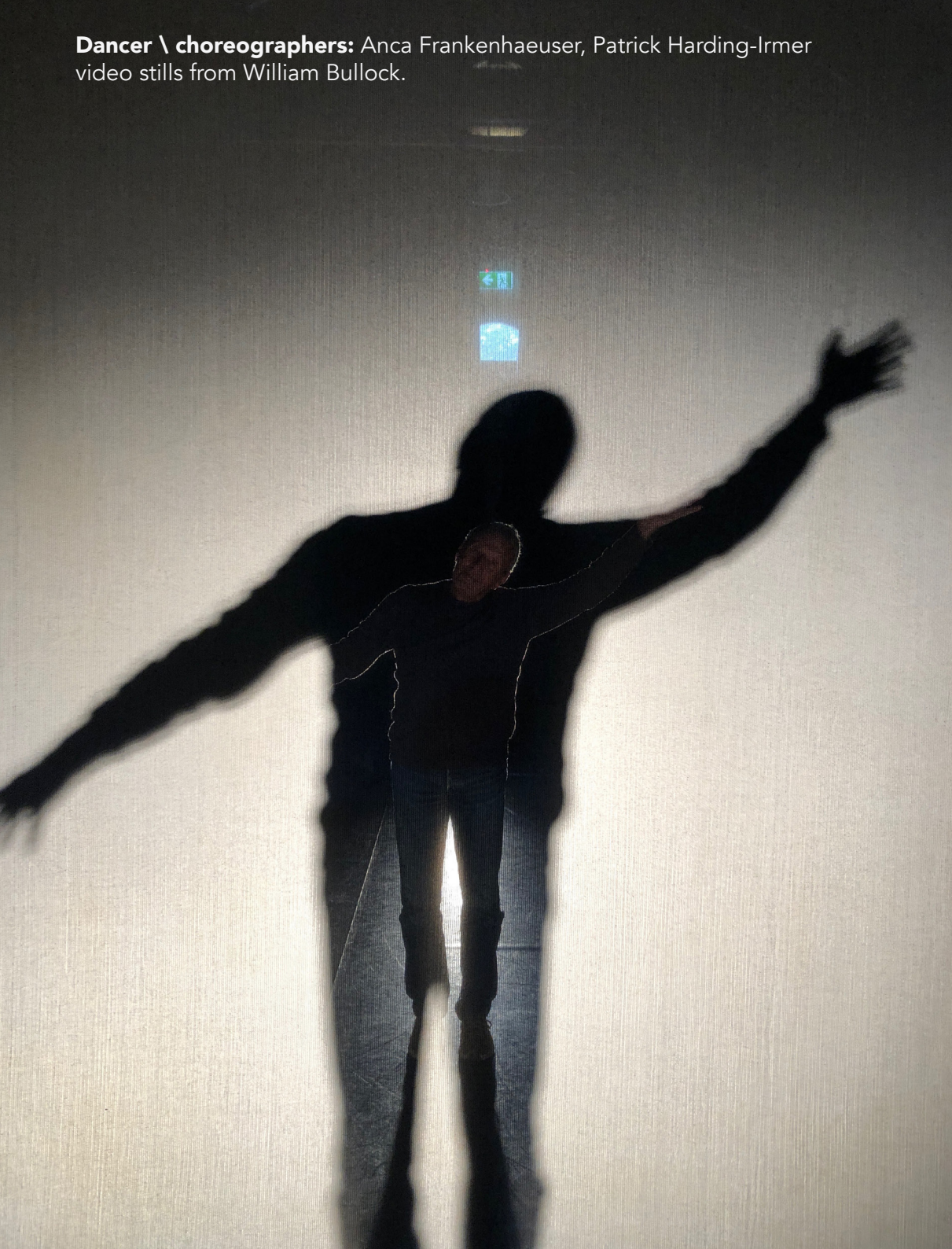
All my interest in movement life I have been in search of authentic body movement as a way to write original choreographic scores. With the PD diagnosis I have travelled from embarrassment, concealment, with the fear of no cure, never being able to make performance again, to a cautious observation, that developed into an about-face, for an unblinking (another symptom!) look at the creative opportunity this particular movement gives and how it could be used as a useful vocabulary to find/write/make performance for my own choreographic practice. As a scenographer, I am interested in a process to create a different journey for world-making. Working with the complex movement this particular disorder gives... what movements a sufferer experiences as involuntary movement, plus what is found in the voluntary/involuntary movement of the many varied used movements of assistance to stop, or support, control, contain, soothe, help, divert, distract, conceal.







**Dancer \ choreographers:** Anca Frankenhaeuser, Patrick Harding-Irmer  
video stills from William Bullock.









**Dancer \ choreographers:** Anca Frankenhäuser, Natasha Padula, Patrick Harding-Irmer  
stills from William Bullock video



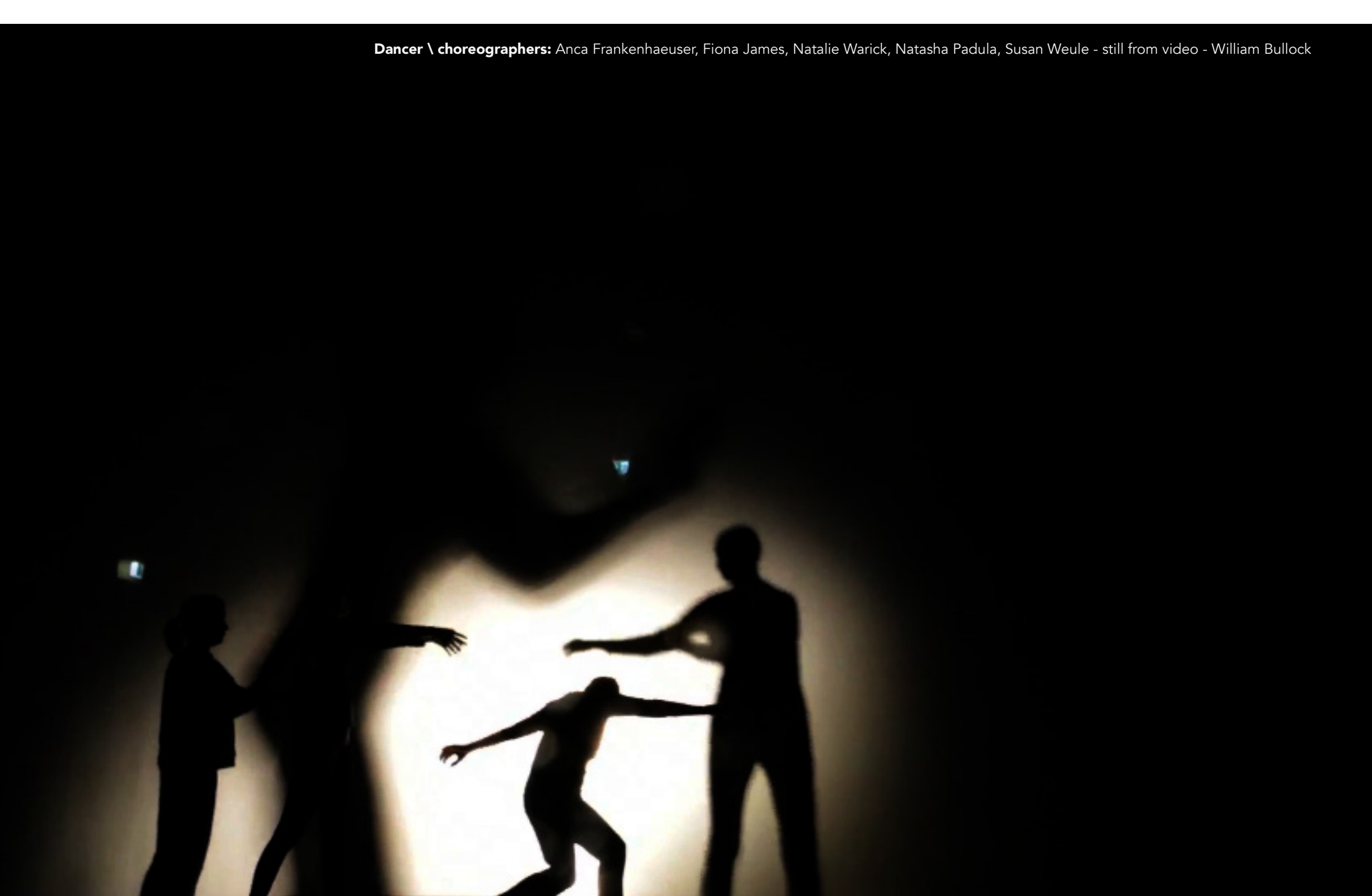


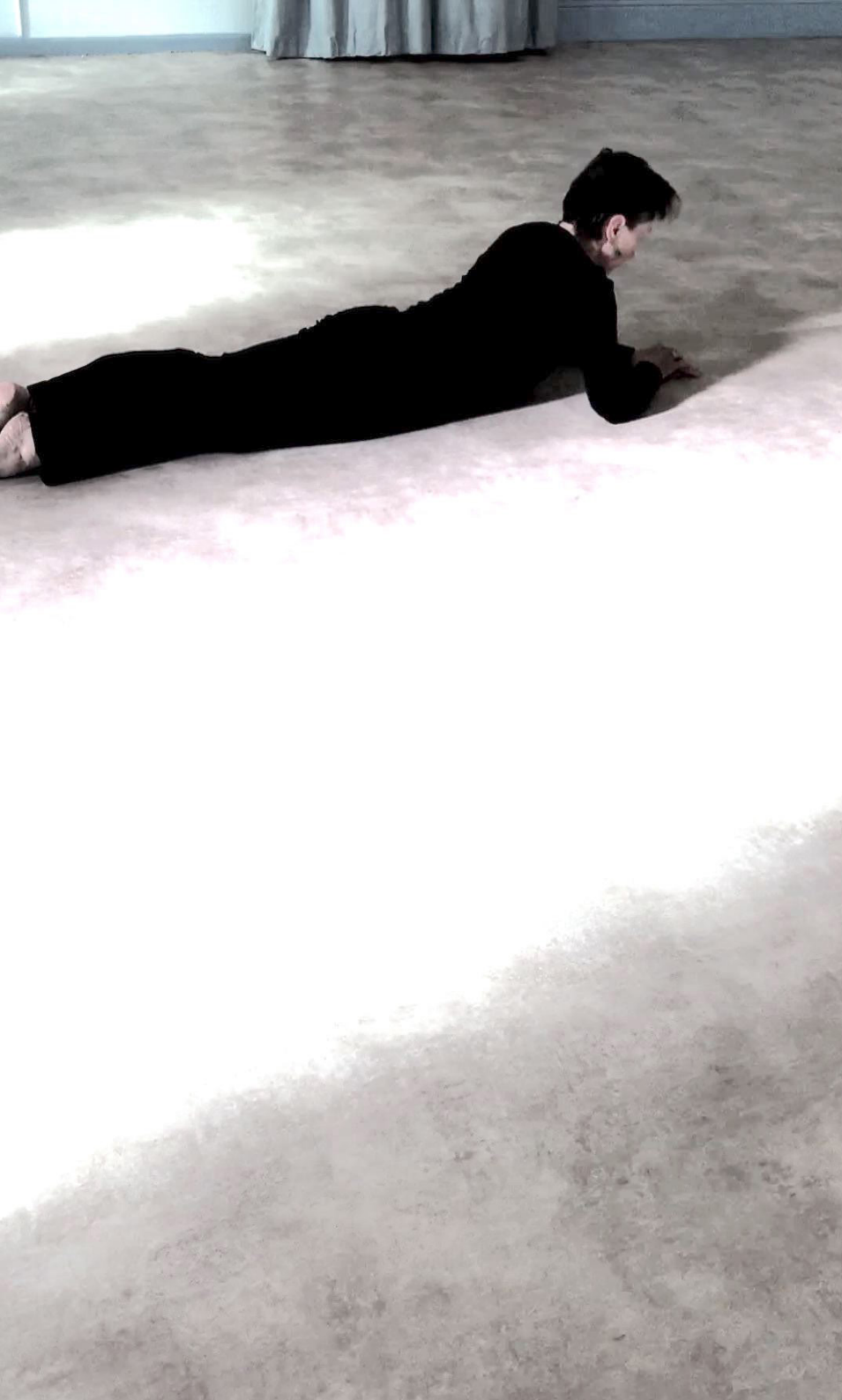
This research opportunity with no product outcome expected, gave me as an artist, a decent amount of time and space to be able to focus, search and map in some depth, the questions asked, gave an opening to explore and discover areas of creative possibilities for building a body of digital material, in language that could be used in future contemporary performance works, possibly with large community groups.

Below listed are the names I gave to the **Basic Vocabulary Groupings (APPENDIX E. See p. 53-58).**

- (543210 -) **activator** (trigger)(+12345)
- **bodyparts - humour**
- (543210 -) **clamp** (cramps, Bradykinesia)(+12345)
- (543210 -) **curl** (curl, claw, up arm, toes)(+12345)
- (543210 -) **dropstitch** (trip, drag, gait) (+12345)
- **hide**
- **pause** (freeze, stopping)
- **pretence**
- (543210 -) **signal** (choreographic gestural, can include touch) (+12345)
- (543210 -) **smack** (hit)(+12345)
- (543210 -) **touch** (bone felt)(+12345)
- (543210 -) **tremor** (shake)(+12345)
- (543210 -) **[w]hole body** (body, sleep)(+12345)

Looking at all the data collected, I was overwhelmed with possible movement to study. Too much! I couldn't possibly show it all. I needed to cherry pick the eyes out of it. Looking at what I wanted to research, Part 1. answered the first questions. Taking a close look over all the footage it was noticeable that many of the supplied RAW movements were not used at all. I can go through the videos over and over again and from my lists, determine what was used and what wasn't. What was used the most, and separate as another list to show what didn't resonate with the dancer/choreographers. It's a very delicate situation to describe the movements - all words used could be personally embarrassing to PD sufferers. (shuffle, cramp, freeze, claw, trip). They come biased with a sense of disability. I had an idea to change these descriptive words with words not necessarily associated with disability.





**Dancer \ choreographer:** Fiona James - still Captures Helene Markstein



**The PART 2. Basic Movement VOCABULARY** initiated from observation of my RAW Parkinson's Disease movements, is also peculiar to the individual dancer/choreographers, who each worked with the footage from the RAW captures. There is little sound on the videos, some of the dancers preferred to find their movement with a sound track, others not wanting a soundtrack at all. I have chosen random examples over all the material gathered, consistent with my basic movement vocabulary list. The language acquired through the assimilation of basic PD identifiers, which demonstrate in choreographic language findings, of empathy, humour, mystery, corrections, further concealments, distractions, diversions and additional triggers.

The movement vocabulary of TREMOR draws on connections between the physical and emotional ranges of 'ability', 'control', 'power', and 'vulnerability'. I wanted to have time to reflect on what to 'label' this language created by these collaborators. We started by using combinations of my RAW name-tags and whatever came to mind, for convenience. It was suggested I call one movement, 'hook'. It didn't sit well with me. I preferred 'curl' better or 'spiral' as 'in, on itself'. This led me to the importance of 'naming' these gestures. As my PD symptoms ranged from mild to acute and back again, waxing and waning over this extensive time period of research, it became clear that level measurements of intensity were necessary. Perhaps 0 to 5, minus, or plus, in intensity. I thought to group movements and label the vocabulary with words that came close to the description, but not only implied the connection to symptoms, but also added grades of sensitivity. I started to notice differences between dancers that used the same gesture. They treated it differently, seemingly not by obvious choice but intuitively, inside the context they were making for themselves. The project was now a force in itself. A few vocabulary words did not want to change their new tag names, one was 'TREMOR'. 'Frisson' came close, in its meaning of conflicting meanings at once. This word would definitely be a contender as a variation in the cataloguing of TREMOR vocabulary. The dictionary calling it: 'a sudden strong feeling of 'excitement' or fear'. 'Smack', 'curl', touch, pretense and humour, amongst those that also remained.

## **SCRIM | SHADOW**

Big foot and hand were part of the play with Puppetry. So too, the 'SLOTH' prop... a large oval shape with several different sized holes for limbs to poke through. BOUND with binding, was meters and meters of torn calico. Both were useful in the sense of: a limitation or restriction on feeling or action. Taming the tremor - Neuroplasticity - training your brain. To accept and work with this new constantly changing movement inhibiting PD situation, that it finds itself in. Neuroplasticity is the brain's ability to adjust and adapt as a result of experience. Imposing order on seeming chaos, PD Tremor feels like the Mad Monkey is directing your body. Trying to stop it, STOPPING – is not necessarily relaxing – It's ONLY VERY TEMPORARY. It's the maximum tension prior to release.





**Dancer \ choreographer:** Anca Frankenhaeuser - still from William Bullock video









**Dancer \ choreographer:** Natalie Wadick Fiona James - still from William Bullock



**Dancer \ choreographer:** Natalie Wadick - still from video William Bullock

An interesting concept to pursue choreographically – direction, timing, tension and release - applied design principles (to life). In the studio often it was observed and commented on how exhausting it was to maintain the tremor. We did quite a bit of work on this 'Pausing'. It seems to go against a dancer's grain, all this stopping, pausing and being bound.

None of the dancers liked working with the bindings. It was humorous, we laughed a lot! And we did get something out of them being bound. At one point I was close to abandoning the restraints, deciding not to pursue it after the second workshop. Worrying that it was all too much. But last minute looking at it, I thought it is so upsetting for the dancers, there must be something there to look at. The scrim, had similar doubts surrounding it, too hard and loss of time. We had less than two and a half days to play with it after time spent, hanging it. Not enough time to pursue anything much. But definitely we will come back to it. Once a project starts to form into a creative work the artists working with it all realize they're on a joint trajectory – and they all work collaborating together, including the props.

Below in the Appendices, **PART 2. Basic Movement Groupings – TREMOR Vocabulary - (Appendix E. See p 53-58)** are the listed positions or areas that were looked at and investigated. I used this list, to reveal all areas, movements, covered in the workshops, clearly showing which movements symptoms that were not. Based on the original list of RAW PD movements supplied.

### **Gesture**

A close look: at Gesture. Many of my movements were from attempting to conceal the effects of triggering situations. We worked a bit with me calling the triggers and seeing what they came up with.

**(See p.36 for information on Parkinson's Disease)**

### **So, the point of looking at all this**

The human body is so capable. To constantly be able to invent different ways of creative movement. To be told one is disabled means being told you are un able. Unable to do, to reach what able humans can. I would like to show that whatever the endeavor, creatively it can be attempted, supplying new and inspiring outcomes and furthering the acceptance of change for creatives who are firstly creative and secondly disabled. I hope to show other sufferers of this disease, that there can be interesting creative opportunity in the disorder itself, by working with what you've got. Well, PD symptoms are mostly movement issues and characterised by a complex array of motor and non-motor symptoms, but the struggle is with immobility. Although thought incurable, this research demonstrating there are ways to make it bearable and creatively exciting. Investing in ways, by the actual doing, to delay the onset of severe symptoms of this disease. Also, help dance practitioners raise physical awareness by bringing Parkinson's movement to the dance and wider community. Further evidence, that disability is no barrier to creative movement work. A starting point for choreographic investigation. Bringing creative control back through movement awareness.



### **PART 3. TREMOR CHOREOGRAPHIES**

A selection of videos across the research, chosen for possible later use in a performance work. This Part 3. video, is showing the potential for creative choreographies, constructed through the language found. These small nuggets of movement, some phrases, sequences, ideas that came up. These would be a basis for developing further into performance works of choreographic interest. Good art should always conceal its source.

**Dancer \ choreographers:** Anca Frankenhaeuser, Patrick Harding-Irmer - still from video William Bullock







Project 'TREMOR' was developed with the support of Critical Path, funded by Create NSW.

## **ACKNOWLEDGEMENTS**

This research would not have been possible without the financial support of NSW Create, and I am especially indebted to Critical Path (Agnés, Ira and Neil) who have been supportive of my goals and who worked actively to provide me with the time, practicalities and space to pursue those goals. I am grateful to all of those with whom I have had the pleasure to work during this project. Anca and Patrick, Fiona, Natalie, Natasha and William. Each of the participants of TREMOR, has provided me extensive personal and professional guidance and taught me a great deal about both research and life in general. Susan Weule and Deborah Mills, choreographers whose opinion and ideas I always respect and trust. Nobody has been more important to me in the pursuit of this project than the members of my family. I would like to thank my partner in life Ted Markstein, whose love and guidance are with me in whatever I pursue. Most importantly, my wonderful Ela, Loris & Lola! And Daniel, who provide unending inspiration in more ways than they can imagine.



Supported by the



**Dancer \ choreographer: Anca Frankenhaeuser** - still from William Bullock video



## NOTES on Parkinson's Disease

- Many of our "Parkinson's symptoms" are not, strictly speaking, Parkinson's symptoms. They are the result of the side effects of the Parkinson's medications we are prescribed or in combination with medications for other ailments.
- GENERAL PD SYMPTOMS People may experience:
- Tremor: can occur at rest, in the hands, limbs, or can be postural
- Muscular: stiff muscles, difficulty standing, difficulty walking, difficulty with bodily movements, involuntary movements, muscle rigidity, problems with coordination, rhythmic muscle contractions, slow bodily movement, or slow shuffling gait
- Sleep: early awakening, nightmares, restless sleep, or sleep disturbances
- Whole body: fatigue, dizziness, poor balance, or restlessness
- Cognitive: amnesia, confusion in the evening hours, dementia, or difficulty thinking and understanding
- Speech: difficulty speaking, soft speech, or voice box spasms
- Mood: anxiety or apathy
- Nasal: distorted sense of smell or loss of smell
- Urinary: dribbling of urine or leaking of urine
- Facial: jaw stiffness or reduced facial expression
- Also common: blank stare, constipation, depression, difficulty swallowing, drooling, falling, fear of falling, loss in contrast sensitivity, neck tightness, small handwriting, trembling, unintentional writhing, or weight loss,

For informational purposes only. Consult your local medical authority for advice.

Sources: Mayo Clinic

Bradykinesia means slowness of movement and speed (or progressive hesitations/freezes) as movements are continued. It is one of the cardinal symptoms of Parkinson's disease (PD). You must have Bradykinesia plus at least either tremor or rigidity for a Parkinson's diagnosis to be considered.

- The appearance of abnormal stillness or a decrease in facial expression

Bradykinesia can be particularly frustrating because it is often unpredictable. One moment you can move easily, while in the next moment you may need help.

In Parkinson's, this slowness happens in different ways:

- Reduction of automatic movements (such as blinking or swinging your arms when you walk)
- Difficulty initiating movements (like getting up out of a chair)

General slowness in physical actions. This translates into difficulty performing everyday functions, such as buttoning a shirt, cutting food or brushing your teeth, speaking.

## FURTHER READING

<https://www.mayoclinic.org/diseases-conditions/parkinsons-disease/symptoms-causes/syc-20376055>

<https://www.parkinson.org/understanding-parkinsons/movement-symptoms/bradykinesia>

<https://www1.racgp.org.au/ajgp/2021/november/symptoms-of-parkinsons-disease>

<https://www.culture-cross.org/blogs/news/fibonacci-sequence-spiral-golden-ratio#:~:text=This%20sequence%20is%20so%20astounding,helps%20us%20to%20spiral%20out.>



**Dancer \ choreographers:** Anca Frankenhaeuser, Fiona James, Natalie Warick, Natasha Padula, Susan Weule - still from video - William Bullock





## APPENDICES

**A. video - PART 1. RAW TREMOR** - Helen[e] Markstein 2023

<https://youtu.be/GC5FLswS6D4>

**B. list - PART 1. RAW TREMOR** - Helen[e] Markstein 2023 (See p.40-47)

**C. video - PART 2. BASIC MOVEMENT GROUPINGS - TREMOR VOCABULARY** – Helen[e] Markstein 2023

[https://youtu.be/wF\\_uKMApQ4](https://youtu.be/wF_uKMApQ4)

Dancer \ choreographers: Anca Frankenhaeuser, Fiona James, Natalie Wadick, Natasha Padula, including: Patrick Harding-Irmer and Susan Weule.

**D. A list of Elements & Principles of Design** - DE-SIGN - Helene Markstein 2021 p.48-51

**E. list - PART 2. BASIC MOVEMENT GROUPINGS – TREMOR VOCABULARY** – Helen[e] Markstein p. 53-58

**F. Drawings** - 'BOUND', 'Big foot', 'Leg with giant foot' - Helen[e] Markstein and 'Anca's floor plan' Anca Frankenhaeuser, p.60-61

**G. video - PART 3. TREMOR CHOREOGRAPHIES** - Helen[e] Markstein 2023)

<https://youtu.be/c0Nz6zaN62s>

Dancer \ choreographers: Anca Frankenhaeuser, Fiona James, Natalie Wadick, Natasha Padula, Patrick Harding-Irmer and Susan Weule.



## PART 1. RAW TREMOR captures of Parkinson's Disease observational movement.

These movements are peculiar to me, and can be similar to other sufferers. They are random examples with additional movements listed in these notes. From the basic identifiers, concealments, corrections, distractions, diversions and triggers.

**PD basic identifiers: 'resting tremor',** the shaking hand usually being the first noticed symptom.

>TREMOR – HAND (**VIDEO**>T-H)

>Dystonia – hand curl (**VIDEO**>T-H curl)

>Freeze – cramp (**VIDEO**>T-H Freeze – cramp)

>TREMOR – FINGERS (**VIDEO**>T-FGS)

>**Freeze** – cramp (**VIDEO**>T-FGS Freeze cramp)

>TREMOR – ARM (**VIDEO**>T-A)

>**Freeze** – lower arm (**VIDEO**>T-A Freeze)

>Gait - lack of arm swing (**VIDEO**>T-Gait)

- **holding arm in bent elbow position** (**VIDEO**>T-Gait-hold)

**correction: arm swing,** (**VIDEO**>T-Gait correction)

>TREMOR – LEG (**VIDEO**>T-L)

>**Freeze** – cramp (**VIDEO**>T-L Freeze)

>**Gait** / shortness of step / shuffle (**VIDEO**>T- L-Gait)

>TREMOR – LEG (**VIDEO Body Part**>T-L)

>TREMOR – LEG (**VIDEO** Body>T-L)

>Bradykinesia – slow leg drag (**VIDEO**>T-L Gait/drag)

>TREMOR – LEG (**VIDEO**>T-L Gait correction)

**corrections:** larger steps

>TREMOR – FOOT (**VIDEO**>T-F)

>**Dystonia** - toe curling (**VIDEO**>T-F curl)

>**Freeze** – cramp

>**Dystonia** ( a state of abnormal muscle tone resulting in muscular [spasm](#) and abnormal [posture](#), typically due to [neurological](#) disease or a side effect of drug therapy).

>TREMOR – FOOT (**VIDEO**>T-F trip)

**tripping over foot not lifting as high**

>TREMOR – BODY (**VIDEO**>T-B)

- whole body shutdown
- impaired balance and posture
- bent posture
- **weakness on one side of body**
- **step, step freeze**
- **feeling as if struggling to walk below surface of ground**

>TREMOR – BODY (**VIDEO**>T-B)

- cogwheel turn (3 point turns)

>TREMOR – BODY (**VIDEO**> T-B postural)

**imitation stances – postural changes**

**acting – posing/vogueing**

## Voluntary – Corrections: - re-alignment

### breathwork

>TREMOR – FACE

>Freeze - (Rigid muscles) cramp

stiffness

Speech freeze

### excess saliva

>Correction: **blinking fast**

**chin pull back**(VIDEO>T-B chin correction)

RAW - triggers (**VIDEO**>T-B triggers)

emotional and physical examples

### fear

movies

social gatherings

eating

the unexpected

excessive keyboard action by ok hand has painful repercussions/effects on afflicted hand and arm

any repetitive action by dominant hand (eg: peeling almonds)

### focus

### adrenalin

moods

**being under observation**

small and large meetings

intimacy

cold

**anger**

medications

**anxiety**

**any excitement**

**driving**

- showering
- arguments
- travel

**Involuntary movement from**

**Triggers: (VIDEO>T-B involuntary)**

Manifesting as:

minor movement to quite violent fast movement

in 'up down' tremor or 'side to side' tremor.

fixed position cramping

**shaking**

**fist curling**

**pill rolling movement**

**claw**

**tapping - as if anxious**

**impatient**

**thoughtful**

**irritated**

## sleep

- arms above head crossed (square shape) – left upper arm held outside near elbow, palm forward – hand movement - up and down (**VIDEO**>T-B sleep position)

limited shortness of hand, leg, foot, shoulder movement

right hand as twisted fist around waist, turning, thumb to waist and lifting left arm, elbow resting on fist, to lift as gesture (a posture for 'at ease' or casual stance)

stiffness of tendons (one finger or whole hand position) open / all fingers

Pain manifestations:

jerky movements

curled hand

curl moving up arm

flapping

- Imposed movement effects - foist, force, inflict, press, urge, compulsory, obligatory, disturb, taken advantage of:

- **RAW Voluntary** - movement as if intended (**VIDEO**>T-B voluntary)

hand clasping or holding (tight, gently)

massaged

stroked

squeeze

stretched out

rubbed

pulled

grabbed

change of position

>smacked

- bone felt articulation

Movement lessons or trainings (exercises, dance, gym)< all imposed movement.

- **CONCEALMENT** (**VIDEO**>T-B concealment strategies):

The art of: big pockets

under tablecloths

big bags

inside jacket

under scarf

sitting on hands

in armpit

between legs

Correction – arms crossed

stopping hand in numerous ways

(**VIDEO**>T-H concealment strategies)

polite

aggressive

social

impatient

hiding hand behind back

(**VIDEO**>T-B concealment humor)

(humorous, behind body, thinking concealed... but can be seen)

**Pretence:** as if listening to music

- exaggerating beat on accents, body matching with a head movement
- or opposite limb taking up partial rhythm

**Acting:**

**nails investigation**

**Italian hand gestures**

physical lifting to another position by other hand

posed arrangement of cramped fingers (also a concealment strategy)

- RAW - Gestural choreographic cover-up: (**VIDEO>T-B concealment gestural strategies**) (A form of concealment) - depending what the situation is, moving hand in choreographed gestural steps.

indicating around room

indications matching speech as high or

low

flat

circular movement for round around world

or everyone

**point**

**Hands in prayer position**

fingertips together open and closing fingers

Glasses off/on and cleaning

Using open pinch zoom movement on screens

scrolling with one finger.

Other useful gestural, choreographed hand gestures for use whilst speaking:

eyebrow wipe

hair-flick

hand over mouth apologetic

pull or twirl of hair length

**Hair smoothing**

**queen's wave**

**RAW Imitation: (VIDEO>T-B imitation)** - copying other pedestrians

**hand positions**

movement and rhythms in walking or at ease

**RAW Touch: (VIDEO>T-B touch )** looking for different textures to feel will stop tremor

**holding something faceted or textured**

**massage**

- drawing with charcoal using hand to blend/shade etc.

- heat/warmth

- water

- air

- tissue



shock/change

Passing the tremor on: to another limb

hand

face

neck

- object
- person

• **RAW – diversions:**

- therapies
- Feldenkrais (exercises)
- ‘surgeons hands’
- ‘octopus hands’ etc.
- drawing/painting (drawing painting with tremor)
- pets (patting)
- gardening
- relaxation (whole body muscle relaxation)
- meditation
- tai chi
- yoga
- Pilates (effort)

**RAW - distractions**

neuropathy - testing - new medications - hopes - fears - hearsay- [thingsthatwork.com](http://thingsthatwork.com) – Parkinson’s  
web sites – series – social media – work – chores

- **music (different ways of moving to music using tremor based movement)**
- **dancing (different styles of dance)**
- **walking (arm swinging) on beach/path/ground,**
- **talking**
- **reading**
- **hypnotherapy ( stress/relaxation)**
- **meditation**

## DE-SIGN

Helene Gee Markstein 2021

### (E&P = Elements & Principles of Design)

**A working methodology for initiating and supporting creative development in any discipline.**

This methodology as a compositional tool, is to 'kick-start' the desire to create. By using transposition as a form of visual analysis training in order to have a starting point, to transpose into any creative discipline of choice.

Primarily to limit the focus, from information overload. A concentration and organisational method, for when habits of overloaded excitement and continual short bytes of information, tend to scatter or diffuse the creative focus.

For most creative artists...the start is always the most difficult part.

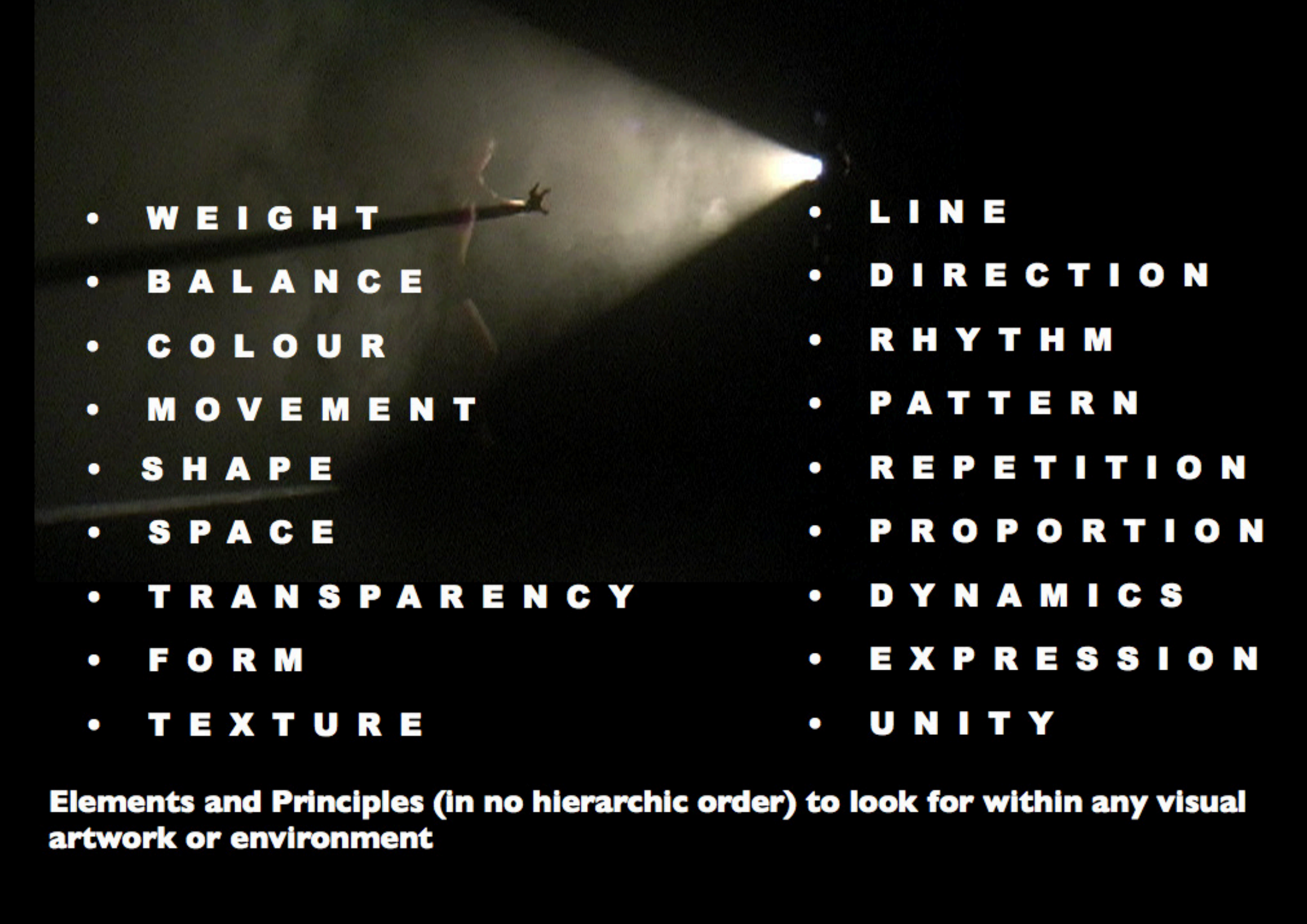
This method is a 'forced' de-constructive focus to begin. Most artists react badly to a 'painting by numbers' exercise, thinking that a methodology or formula can only deliver a mediocre painting by numbers result. Whilst being very straight-forward in its organisational method, intuitive responses will automatically take place, once the creative process has started.

This is an 'imposed' method for initiation, by the very nature of analysis and transposing, it arrives at a distance through a new created 'work', an individualized 'score' giving it a structure or developed framework for any artist (musician, designer, choreographer, multi media artist etc.) to work within. Depending on the creator, the design can flow as a dynamic intuitive exercise, open to change and travel it's own journey, once the main idea is in full flight with the confidence of the creator.

The development process leaves a ready 'bag of directions' for the 'work' to refer back to, if at any point a creative 'block' occurs, in both the laid out developed process, or by the possibility of returning to the very item that started the exercise.

Using the environment...

The environment is a rich source for creative ideas. For a sensitive artist this can be overwhelming with too much information to process, resulting in a seizing up of ideas with no real way for managing all the information. This method narrows the field, specifically by finding or selecting an article that distinctly appeals or satisfies a personal aesthetic. The more a 'taste' or personal choice is at the very heart of the inspiration item, it will focus and engage intuitive organisational skills. What stands out, what's of most interest, immediately furthers the will to describe, or build on something. Most artists realise the advantages of working with limitations, this method gives, just that. Digging out the visual clues and distributing them in a set visual framework that reflects the substance that attracted interest in the first place. Transforming that framework as elements and principles, a set method, to translate into the artistic disciplines of your own choice. The item you use as inspiration, by using it as a very personal choice, means that it maintains the 'spirit' or aesthetic interest

- 
- A person is silhouetted against a dark background, holding a long, thin pole horizontally. At the right end of the pole, a bright light source emits a powerful, wide beam of light that illuminates the scene. The beam of light is a bright, hazy cone that tapers towards the light source. The overall atmosphere is dramatic and mysterious.
- **W E I G H T**
  - **B A L A N C E**
  - **C O L O U R**
  - **M O V E M E N T**
  - **S H A P E**
  - **S P A C E**
  - **T R A N S P A R E N C Y**
  - **F O R M**
  - **T E X T U R E**

- **L I N E**
- **D I R E C T I O N**
- **R H Y T H M**
- **P A T T E R N**
- **R E P E T I T I O N**
- **P R O P O R T I O N**
- **D Y N A M I C S**
- **E X P R E S S I O N**
- **U N I T Y**

**Elements and Principles (in no hierarchic order) to look for within any visual artwork or environment**

throughout the translation making the content more meaningful for you, the creator along the way.

The actual chosen item of interest is not really important to the exercise and can range from a variety of things in any environment to work from and can be revealed, or not, in the finished work depending on the creators will. The more out of context to the discipline of choice in transposing, the more interest there could be in what evolves. Knowledge of other disciplines elements and principles of design are not necessary either.

The environment idea, of being one's surroundings, domain, and interests/observations/fascination and loves, with practice, any environment or its parts can assist and offer opportunities for the creation of new work. Starting with something that 'speaks' to your personal interests/likes makes it easier to work with. Inspiration can come from a favorite painting, abstract or classical, piece of music, item of clothing, a portrait, a thing, photograph or any image, a memory from life or film, a short story, scrap of magazine page, a cartoon, game, dance, scene, ideas that artists keep in their 'one day I will do something with this' reference pile, that all artists have, perhaps even grouping more than just one of these ideas, or repeating and dealing with each section differently. Anything that holds the interest for the creator can be analysed, broken down and de-signed.

As a young artist/designer one is encouraged to copy the masters... steal only from the best, great masters... the idea being one learns from them by imitation... the closer you get to copying Durer or Michelangelo the better your own work will be. One learns as an artist whose 'line' belongs to who, all the while developing their own individual style and line that over time becomes unique to them. This is not plagiarism or stealing from others ideas. It is using the environment and what you can find in it for creative impetus.

It is important to use an object, painting or whatever that satisfies your personal aesthetic or something you are instinctively as an artist, drawn to. By the use of 'taste' or personal aesthetic, an accessible route is forged through the process. Making interpretation choices through one's own flight of fancy, experience, grid of personal likes, dislikes, prejudices etc., all ideal material, for an individual voice. This focus is a 'visual' straight-forward impression, so the first act of de-constructing your narration or detailed account is translating this description into the language of 'visual.' Starting from this 'personal aesthetic', choice, to find meaning in the object or a work of art, through the descriptive translation of 'visual' decoding of design elements and principles. Then, as a further step, transposing once more into the discipline's elements and principles for use in the creative field you need to create into. Interdisciplinary collaboration is acting here as a catalyst for transformative creativity. In effect you as artist in one discipline are collaborating with an artist from another discipline. However, the middle man is cut out of the process so to speak, by a freer, open, lateral interpretation of what you choose to take as interest from the object, or art work you have chosen as inspiration for your new work.

There are basic E&P sheets of Design, Movement and Music supplied on line, defining each ELEMENT & PRINCIPLE. (Artists have been trying to define these for hundreds of years...) they add to and are for use as a ready list, to keep on hand to refer to, for simple translation or transposing. The idea is to take from the E&P's qualities that which seem to correspond to the initial definitions that first describe your stimulus details. Some items of description will be easy to relate to another element, for example: shape, most disciplines have an element that relates to shape. Other elements will have to be guessed, no wrong, nor right, intuitively reaching for the closest element or principle that resonates is encouraged, be as wild or as poetic as you dare. It is entirely up to the creator's instinctive response.

The attempt to actually describe the article/thing/painting, poem etc. is the initial creative input exercise and gives a clear indication of what is seen, observed or of interest. The freedom is then there for creative license, what stands out, what you relate to various aspects of it, what it reminds you of, how you do this, is unique to you. The actual finishing of the description as a decision, resolves the idea as well. For performance works this is useful, for at one point a work must be resolved or called 'a finish'. The output is the imaginative representational qualities, as decisions made, given the observations that are listed, in the exercise of transposing and where this now can go in the studio as a developed score that can be worked on.

This exercise is action driven, propositional, a direction to follow, the excitement of challenge is still there in that one never really knows if the exercise will 'work out,' there will always be an indecision as to which element or principle best adheres and it will need to be pushed and tweaked, as all work does. It also serves as a way of keeping track all inherent ideas and remains a continual source for further imagining or transposing. Failure can be part of the exercise.

It is assumed this is a written exercise to kick-start the creative process. It will offer up a ground plan with a rich source of original material for the artist to work on. However, Studio work will need to follow, improvisation and all other usual methods of acquiring material, will need to take place, this method doesn't eliminate these processes. There is no right or wrong way of starting this procedure. The process will supply a plan, a working proposition that comes from this item of interest to you, that possibly resonates and interests you, that you can readily analyse, using the below examples of Elements and Principles. Armed with this plan of attack for a score, the work itself will unroll and go where it needs to go to find its new life as a performance, a scenography, a costume, a stage plan, a lighting plan, a dance, whatever is needed.

## **The Elements of Visual Art**

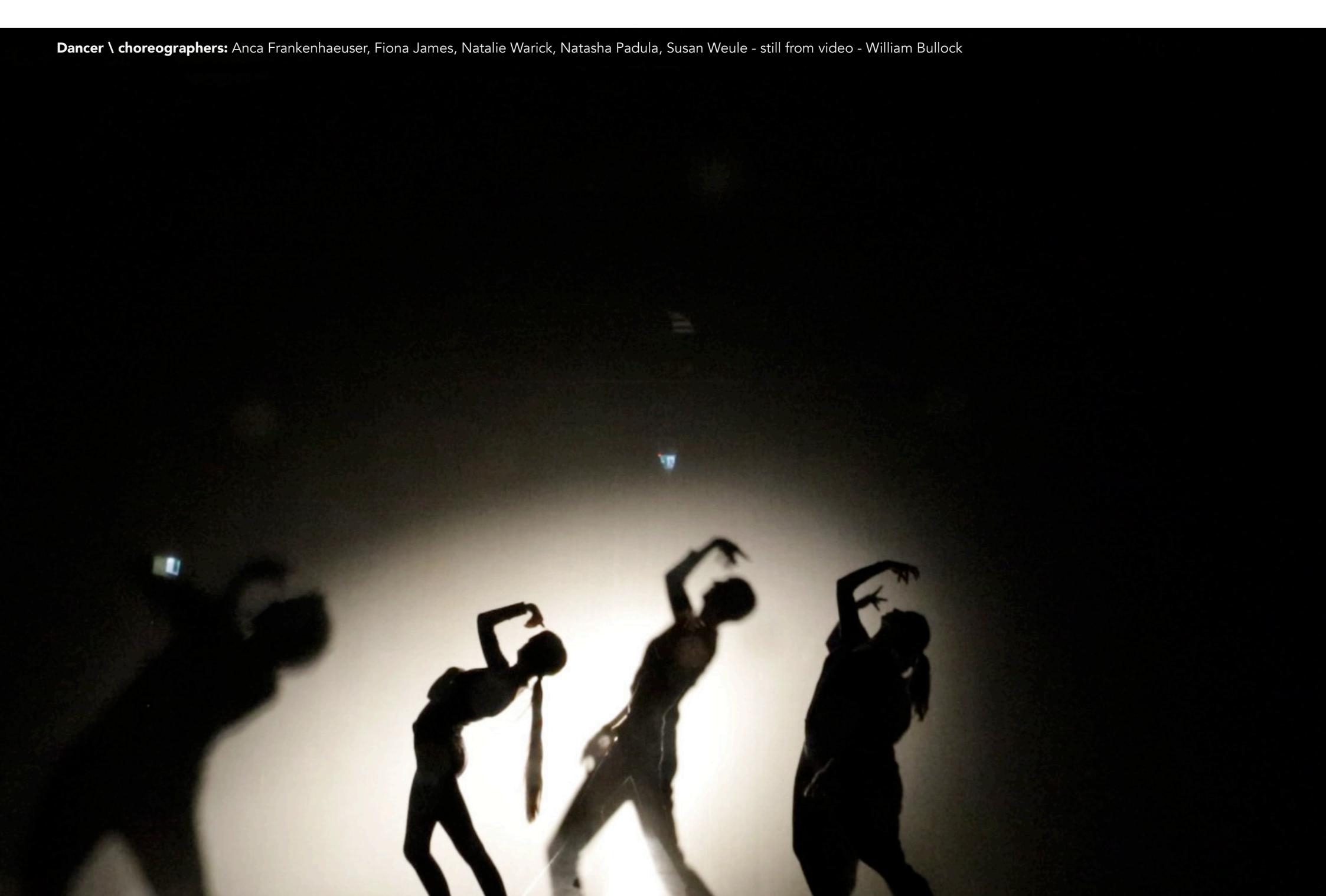
Line  
Colour  
Texture  
Shape  
Form  
Direction

## **The Principles of Visual Art**

Balance  
Rhythm\_(Movement/Time)  
Emphasis  
Repetition  
Variety  
Contrast  
Proportion/Scale  
Harmony  
Unity



**Dancer \ choreographers:** Anca Frankenhaeuser, Fiona James, Natalie Warick, Natasha Padula, Susan Weule - still from video - William Bullock



## **PART 2. Basic Movement Groupings**

### **TREMOR VOCABULARY**

**initiated from observation of RAW Parkinson's Disease.**

These movements are unique to the dancer/choreographers, who each looked at/worked with the footage from Part 1. Classified into groupings. These are random examples across the gathered data, with additional improvisational impulses, acquired through the assimilation of basic pd identifiers. These groupings proved to demonstrate in choreographic language, findings of empathy, humour, mystery, corrections, further concealments, distractions, diversions and additional triggers.

**Dancer/choreographers who participated in this project:**

Anca Frankenhäuser, Fiona James, Natalie Wadick, Natasha Padula.

Additional choreographic observational interest: Deborah Mills, with Guests: Patrick Harding-Irmer, and Susan Weule.

Honoring the memory of dancer/educator/puppeteer Kathy Driscoll(dec.)who's early interest in the TREMOR project, prompted the 'shadow work' with 'Body-Parts' and restricted movement binding.



# **TREMOR – choreographic VOCABULARY**

Accompanies PART 2. Video examples

- **clamp**

fixed position – Involuntary movement

**cramping stop/arrest**

stiffness of tendons (one finger or whole hand position) open / all fingers

limited shortness of hand, leg, foot, shoulder movement

- **curl**

>TREMOR – HAND – FINGERS – TOES

**Dystonia – hand curl**

**Freeze – cramp**

**claw**

**tapping** – as if anxious

impatient

thoughtful

irritated

**pill rolling movement**

- Imposed movement effects – foist, force, inflict, press, urge, compulsory, obligatory, disturb, taken advantage of:

Pain manifestations:

jerky movements

**curled hand**

**curl moving up arm**

- **DROP STITCH**

> FOOT

>Dystonia – toe curl

>Freeze – cramp

- **step, step, freeze**

>Dystonia (a state of abnormal muscle tone resulting in muscular spasm and abnormal posture, typically due to neurological disease or a side effect of drug therapy).

>**TREMOR – FOOT – trip**

**tripping over foot not lifting as high**

Gait – lack of arm swing

holding arm in bent elbow position when walking

Gait correction: arm swing

LEG >Freeze – cramp

shortness of step / shuffle

>Bradykinesia – slow

**Gait/drag**

A person's manner of walking

corrections: larger steps, blinking fast

chin pull back correction

• **hide** (strategies of concealment):

**The art of: big pockets**

under tablecloths

big bags

inside jacket

under scarf

**sitting on hands**

**in armpit**

**between legs**

**Correction – arms crossed**

**humor (behind body, thinking concealed... but can be seen)**

(concealment humor)

dark

• **pause**

HAND – ARM – LEG – SPEECH

## **>Freeze – whole body**

**stopping** hand in numerous ways  
(concealment strategies)

polite

aggressive

social

impatient

## **• Pretence**

**Acting: nails investigation**

**Italian hand gestures**

**physical lifting to another position by other hand**

**posed arrangement of cramped fingers** (also a concealment strategy)

**Imitation:** – copying other pedestrians hand positions

movement and rhythms in walking or at ease

## **• signal**

**choreographic gestural cover-up:** A form of concealment – depending what the situation is, moving hand in choreographed gestural steps.

indicating around room

indications matching speech as high or low

flat

circular movement for round around world

or everyone

**point**

**Hands in prayer position**

**fingertips together open and closing fingers**

Glasses off/on and cleaning

**activators** (triggers)

emotional and physical examples from:

fear

movies

social gatherings

eating  
the unexpected  
focus  
adrenalin  
moods  
being under observation  
small and large meetings  
cold  
anger  
anxiety  
any excitement  
driving  
• **Voluntary** – movement as if intended  
**hand clasping or holding (tight, gently)**  
**massaged**  
**stroked**  
**squeeze**  
**stretched out**  
rubbed  
**pulled**  
**grabbed**  
**change of position**  
Other useful gestural, choreographed hand gestures for use whilst speaking:  
eyebrow wipe  
**hair-flick**  
hand over mouth apologetic  
**pull or twirl of hair length**  
**Hair smoothing**  
queen's wave

• **smack** (hit)

• **Touch**

• **bone felt** (articulation of bone structure)

looking for different textures to feel will stop tremor  
holding something faceted or textured

#### **a tissue**

#### **massage**

Passing the tremor on: to another limb

hand

face

neck

object

person

### • **tremor**

shaking

Involuntary movement from

(Triggers): Manifesting as:

minor movement to quite violent fast movement

in 'up down' tremor or 'side to side' tremor.

flapping

### • **whole body mob**

impaired balance and posture

#### **bent posture**

weakness on one side of body

#### • **cogwheel turn** (3 point turns)

Voluntary – Corrections: – re-alignment

#### • **sleep position**

arms above head crossed (square shape) – left upper arm held outside near elbow, palm forward – hand movement – up and down

mirror

>Freeze – (Rigid muscles) cramp

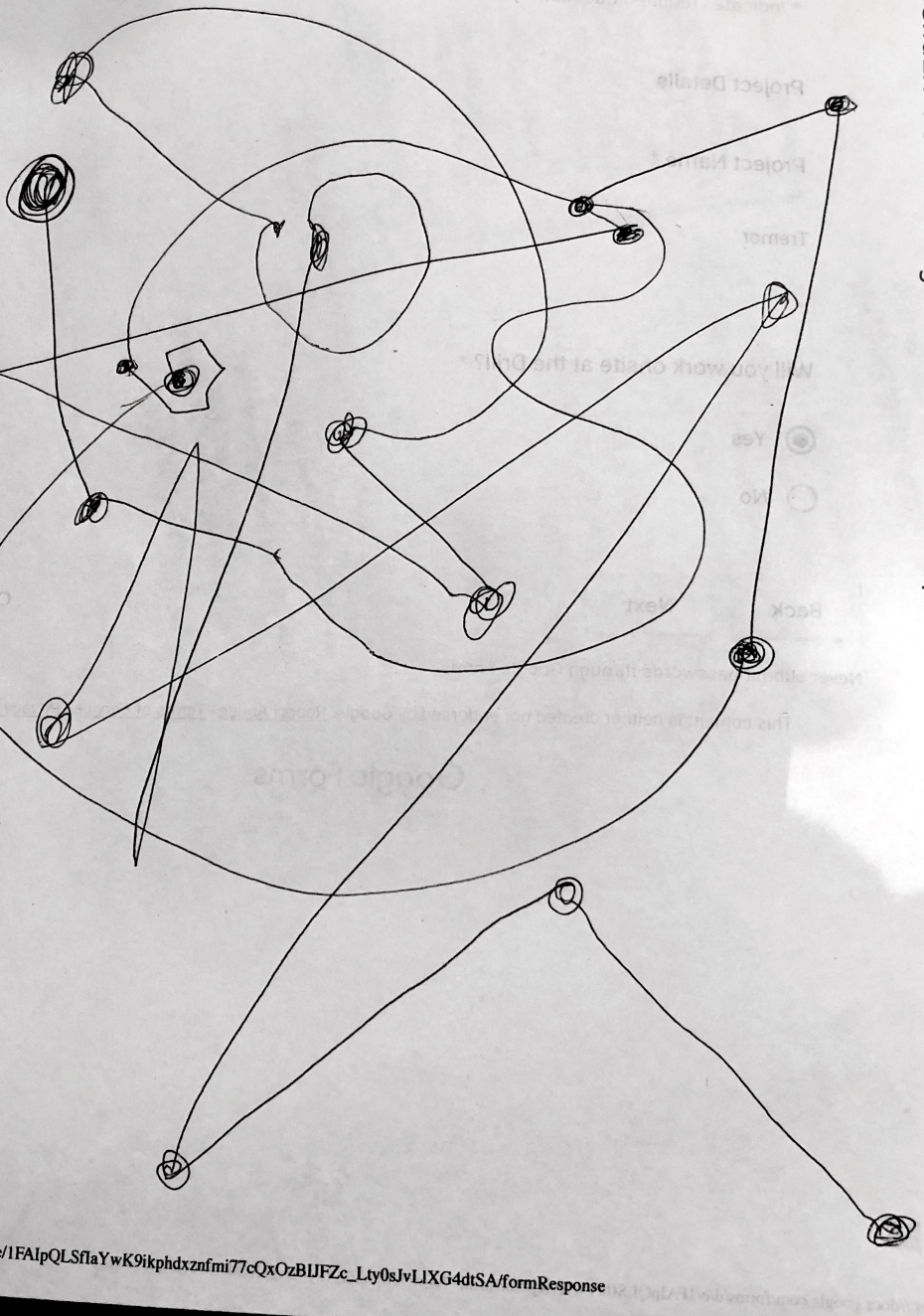
stiffness











**Critical Path**

2023 Regional Research Active Fellowship  
Project '**TREMOR**' Choreographic Research

Helen[e] Markstein 2023



