

Charlie Sdraulig

tend

for gesturing, vocalizing performer and audient

2019

For Winnie Huang, with gratitude for all her invaluable creative input and virtuosity during our collaborative workshops.

Overview (for you, not an audience)

This is an intimate, interactive performance-installation for one audience member at a time. In a small, quiet space, sit, facing the audience at a close distance—it should be possible for you to observe and hear their slightest movements and sounds. Your choreography consists of gestures evoking observing, listening, and attending attitudes. As you perform, you will simultaneously reciprocate your audience's attention, attending to how they attend, as embodied in their non-verbal behaviors.

Even when quietly observing and listening, people constantly signal via largely automatic behaviors—externalized traces offering clues about the internal mechanics of their attending (e.g. a change of gaze, a raised eyebrow, a postural shift, an inhalation or sigh etc.). These behaviors are often temporally patterned—quasi-periodic, cyclic, oscillatory, or rhythmical—though rarely in a strict sense within complex, nonlinear interpersonal dynamics.

Each performance will be vitally shaped by the individual audience's attentional and behavioral rhythms: you will gradually phase and synchronize (i.e. entrain) an array of periodic (i.e. repeating, cyclic) gestures to each audience's typically unconscious respiratory cycles, kinesics (e.g. limb movement and postural sway), proxemics (e.g. orientation, physical distance from you), as well as changes in their gaze and facial behavior. You may sensitively adapt certain actions to reciprocate each audience's non-verbal communication style. These focused efforts at mutual entrainment (i.e. interdependent temporal coordination) and behavioral mimicry will attempt to facilitate individualized, momentary social connections: subtly aligned, calm, intense co-presence.

This performance-installation may be presented by itself, or concurrently with other pieces for one performer and one audience.

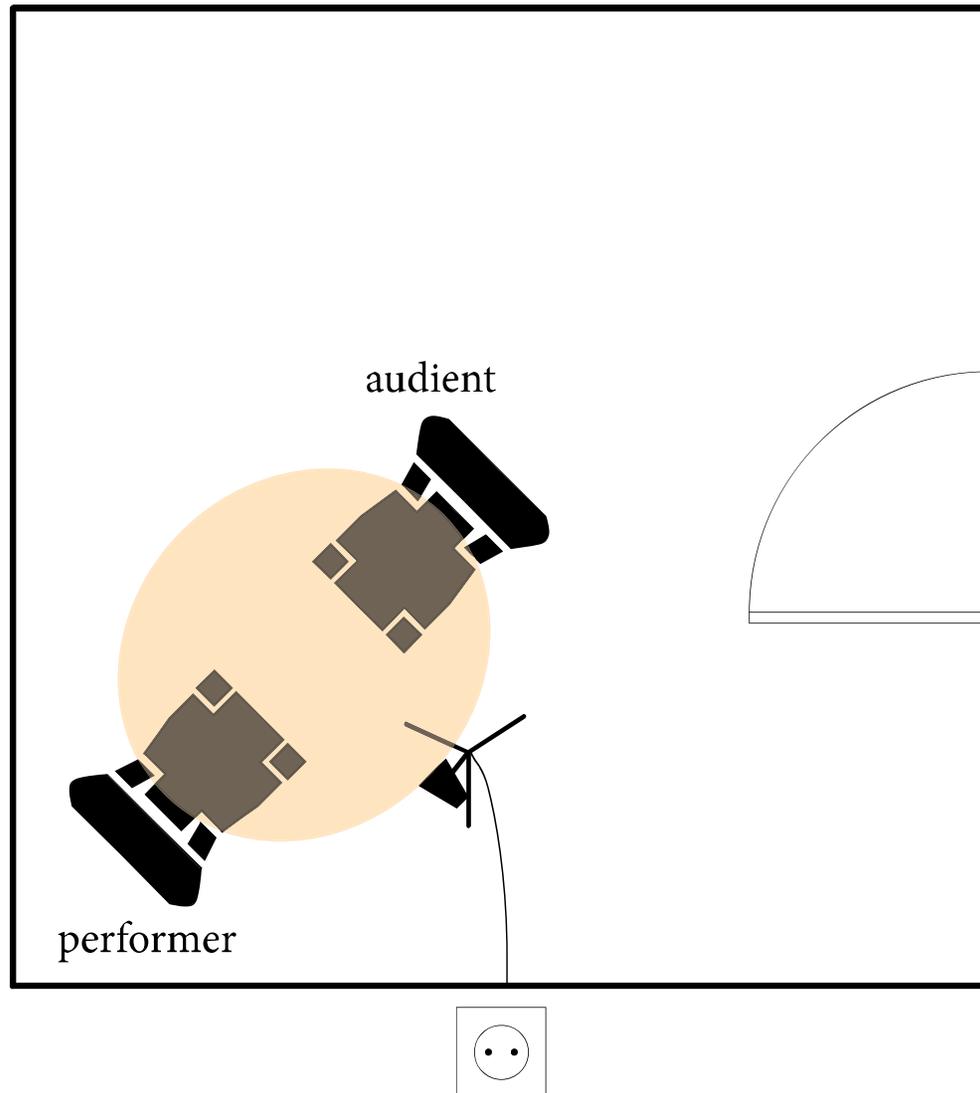
General performance directions

This piece must be performed from memory.

Some prior training in physical performance and breath control techniques is highly recommended.

Please contact me to work together towards a performance (email: c-sdraulig@hotmail.com).

Schematic plan



Setup

Room

- 1 blacked out, dark, very quiet room (minimize visual distractions with black cloth etc.; the audience's primary focus should be you); dimensions $\geq 3 \times 3$ m (10 x 10 feet)
 - Make every effort to reduce sources of ambient sound within or near the room (e.g. dampening via blankets etc.).
 - A gazebo with a black canopy and sidewalls (no windows) may be employed as a temporary standalone room within a larger (gallery/performance) space.
- 2 comfortable chairs or stool, facing one another ca. ≤ 3 feet apart (ca. 90 cm i.e. not much room to stretch out your legs)
- 1 warm, dim, diffuse lamp illuminating you and the audience (e.g. low wattage squirrel cage bulb suspended from the ceiling, or a small clip-on lamp attached to a black microphone stand)
 - Enough light to ensure you can just see one another's smallest movements and gestures.
- 1 black extension cord > 3 m (10 feet) for the lighting

Organization

Each performance should last no longer than ca. 15 minutes. Work out a schedule (e.g. 20-minute slots, with breaks in-between) over a day or multiple days. Offer sign-ups for available slots on a first come first serve basis, or if there are few available slots, ask for expressions of interest beforehand and then conduct a lottery.

Design a quiet waiting area. Have an usher at the door to the room to check whether the performer is ready to receive audience, and ensure external noise levels are low. The usher should ask each audience to remove their coats and shoes before entering, as well as to turn off their phones. Provide a safe storage space for personal items. The usher should inform each audience that:

- The performance space is dimly lit. As they enter, they should allow time for their eyes to adjust before taking the open seat.
- They will sit close to the performer, but their personal space will be respected.
- The door is always open, however the performance proper ends once the performer acknowledges you and gestures toward the door.

Potential audience should know as little as possible about the dynamic, social entrainment aspects of the performance. Promoting the event as a one-to-one intimate performance should suffice.

What to wear

Head, hands, and feet are the focal points. Wear skin-tone stockings or light, thin, breathable socks (no shoes), so that your feet and toe movements are visible. Blacks and/or darker hues for the rest of your clothes.

Goals

Each performance will be a kind of non-verbal exchange individually tailored to the participating audience. You will go into the situation with a communicative intent i.e. goals you would like to achieve, and dynamically shape your performance according to how your partner responds and interacts with you. However, there are limits on how flexible you can be—you don't want to self-sabotage or undermine your underlying goals by contradiction or passivity. Each time, aim to:

- Create a sense of **quietude** (i.e. calm, still, concentrated quiet).
- **Heighten the audience's engagement** (i.e. engrossment) and **positive involvement** with your performance.
- Ultimately, **forge a rapport**, a way of non-verbally relating and adjusting to one another, via the reciprocation and rhythmic **entrainment** of your respective behaviors.

Global modifiers

As you perform your scripted routines, achieve the above goals by:

Projecting a relaxed, calm demeanor.

- Composed, well supported, and confident posture (see 'initial demeanor' in routine 0). At turns, your behaviors will be more **naturalistic** (i.e. plausibly akin to your normative, automatic behaviors) or more **choreographed** (i.e. smoother, slower, controlled and clinical). Typically, the more synchronized your behaviors, the more choreographed they should appear.

*Always monitoring the audience's **non-verbal behaviors**:*

- **Facial and gaze behavior**: expressions and the emotions they convey; gaze direction, frequency and duration (i.e. where are they looking, how often and for how long? Glances? Sustained?); returning or averting gaze (e.g. eye contact); eyebrow and eyelid movement (e.g. blinking frequency)
- **Vocal behavior** (paralanguage): respiratory cycles (inhalation, exhalation; sighs); coughs; clearing throat; swallowing saliva
- **Kinesics** (i.e. body/limb movement): the weight, size, frequency, and speed of movements; head tilts, nods, or shakes; hand gestures; self-adaptors (i.e. self-touch e.g. clasping, grasping, rubbing hands etc.; holding, caressing, scratching, or spot touch on arms, face, legs etc.); posture (alignment of the trunk, arms, and legs—more or less open, or closed i.e. crossed legs and folded arms); trunk orientation (directly at you, away from you); trunk lean and sway; tension or relaxation of shoulders etc.; feet movements; frequency of postural shifts (shuffling, discomfort, settled)
- **Proxemics** (i.e. the perception, use, and framing of space): changes in interpersonal distance (certain limbs or trunk moving closer to you, leaning in, or backing away)
 - (N.B. the above categories represent typical areas of study (Harrigan 2011, 35-68), though there is a lot of overlap between them; this is only an *initial* list of behaviors you might pay attention to...)

Forming expectations about each audient's typical behavioral rhythms and tendencies with this information—their individual baseline in this situation.

- What overall patterns and rhythms characterize their non-verbal behaviors? Which behaviors occur (quasi-)periodically and which are one-off events? How do these behaviors relate to one another in time, do they align in period and are they (anti-)phase-locked? Which behaviors stand out to you as particularly characteristic of this audient?
- **Use your breath lengths as a rough reference grid** to keep track of these rhythms e.g. the audient tends to shift posture after five or six of your breaths; the audient tends to change where they look near the end of your breaths out etc. N.B. These do not need to be highly accurate, just a rough estimate! If you don't need or want to count in this manner, it is fine to intuit these durations. Consider audient behaviors as occurring roughly near the start, middle or end of a given breath; repeating once or a few times; or inactive for one, few or more breaths etc.
- Revise your expectations as necessary, in light of new information.
 - *All of the aforementioned non-verbal behaviors might be performed (quasi-)periodically by the audient (unconsciously, consciously, involuntarily or voluntarily).* However, they will likely occur on different timescales, and may or may not be inter-correlated. Furthermore, a given periodic behavior might only occur briefly during the performance, or persist throughout.
 - Persistent periodic behaviors include respiratory cycles and blinking
 - *It is unlikely that you will hear the breathing of the audient—look at the rising and falling of their shoulders, the expansion and contraction of their upper bodies' silhouette, as well as the rhythmical warping of their clothes.*
 - Episodic periodic behaviors might include scratching one's head, rubbing hands; head tilts, nods or shakes; and postural sway or shifts etc.
 - Scratching and rubbing self-touch will likely oscillate quickly within a relatively short episode; postural shifts will likely occur at long intervals etc.
 - If a scratching or rubbing episode occurs more than once—consider both the scratching or rubbing as a periodic behavior, as well as the length of the episodes themselves, and the duration between them!
 - Do not expect periodic audient behaviors to occur in a strict, fixed pattern—quasi-random variation in physiological rhythms is the norm. As such, when you attempt to entrain to these behaviors, you will rarely achieve perfect 1:1 synchronization, if at all. Rather, aim for a relatively stable dynamic equilibrium—a consistent relationship, varying with *rubato*-like flexibility.
- You will concretely reciprocate all the audient's current and past behavioral rhythms in routines **6** and **7**.

Reciprocating audient behaviors, which align with your goals:

- **Adopt some of the (physical-temporal) character of the audient's non-verbal behaviors in your scripted routines** (i.e. (partial) mimicry). You may be able to *adapt or entrain your choreography immediately or gradually during a compatible routine* (e.g. arrange your hands in a similar way, or congruently alter your posture near the beginning of the performance, as well as adjust and entrain similar periodic behaviors), or perhaps *recall it during a later routine* (e.g. wait to touch your face in the same manner, near the end of your performance). These modifications of your scripted routines are entirely up to you in the moment—test them out, learn how the audient responds, and adapt further.

- Throughout the performance **you should obviously reciprocate some behaviors soon after the audience makes them** (i.e. within a 10 second window) and even draw attention to those action by looking at the audience's relevant body part. These interactions should increasingly signal to the audience that they are in the midst of a live, non-verbal dialogue, without mocking them or diminishing the experience into a reductive game.
- For (quasi-) **periodic audience behaviors**, beyond entraining similar behaviors in your routines, and thereby adopting characteristic aspects of their chronemics (i.e. the way the people structure, use, and perceive time), generally lead audiences to a slower, more relaxed tempo (see the scripted routines).
- Infer that **increasing stillness** (i.e. fewer changes in non-verbal behaviors over time = quietude) and **positive involvement** (i.e. behaviors communicating attention, interest, warmth, and positivity) relative to the audience's individual baseline **indicates heightening engrossment**.
 - **Positive involvement cues** include: closer interpersonal distance (e.g. forward lean); open, composed, relaxed posture and direct body orientation toward you; returning your gaze and eye contact; relaxed respiratory cycle (e.g. regular, slow, deep breathing through their nose; ribcage relaxed); positive facial expressions e.g. smiling etc.
 - Spend more time in scripted routines that draw these responses from the audience, explore further gestural nuances and intricacies, focus on particular parts of that routine and stop all other movements (e.g. just perform hand gestures, or just head tilt etc.).
- The intent of this reciprocation is not to accurately copycat, or ridicule, but to *meet the audience on their own terms—to make them feel at ease, accepted, and accommodated while positively reinforcing behavior aligned with your goals* in this intimate, somewhat odd situation. Of course, you can still be playful and provocative at times (see below)!

Compensating for audience behaviors, which do not align with your goals:

- **If the audience's non-verbal behaviors are incompatible with your scripted routines and goals** (or you sense they are consciously acting in bad faith), **compensate with dissimilar** (i.e. incongruent, contrasting) **behavior**. Infer that **increasing movement**, shuffling, noise etc. (i.e. more changes in non-verbal behaviors over time) and distancing cues (i.e. leaning or looking away, tense postures etc.) relative to the audience's individual baseline **indicates wavering, distracted attention, and low involvement**.
- There are a variety of ways you can respond, according to your judgement alone, depending upon the specific situation that confronts you:
 - **Persist** with your scripted routine, stubbornly without change. Wait and see—perhaps the audience will settle and reengage?
 - Modify your routine, introduce **one-off, large, sudden changes** (e.g. drastically speed up or slow down a particular movement within a periodic behavior, or freeze and hold a pose or state: a fast inhale, a sudden tilt, holding eye contact for too long, holding your breath for as long as possible etc.); or quickly transition to the next scripted routine to reengage the audience.
 - **Break** with your routine, **disengage** or **withdraw** from the interaction: take a pause, close your eyes, rest, and reset before continuing; or look and orient yourself away from the audience, improvise a few movements drawn from the routines—or previous audience's movements—in an aperiodic, asynchronous fashion before continuing; or continue your routine, but keep your eyes closed for a while; you might also pursue these options at any time for your own benefit and self-care.
 - In more extreme circumstances, shake your head or gesture to indicate disapproval; or stand up and gesture for the audience to leave, ending the performance prematurely.

Of course, how you choose to negotiate all these interpersonal dynamics will be highly subjective and personal. With practice, these decisions do not need to be highly consciously or systematically judged. You can draw on all of your interpersonal experiences and intuition to guide you—this situation is a slight, though significant estrangement and intensification of everyday social experiences—as if all the short non-verbal pauses in a dialogue with a friend, or friendly stranger, were stitched together. There are no definitively right or wrong responses here, as long as you interact in good faith, with generosity and respect. Aim to be persuasive, not manipulative. You should not need to judge any audience's actions in terms of value or valence beyond how they align with the experience you aim to share with them. A given audience may provide too few or too many cues. Try your best, and commit to interpretations and courses of action. Do not dwell too much on potentially dubious past inferences—learn and adapt.

In summary:

- **Goals:** heighten quietude, engrossment, positive involvement, and rapport
- **Calmly perform** scripted routines **and monitor** the audience's non-verbal behaviors (faze/gaze; vocal; kinesics; proxemics)
- Form a sense of the **audience's behavioral baseline: patterns and rhythms** (periodic behaviors) within and between non-verbal behaviors, using your breath lengths as a reference grid
- **Reciprocate** behaviors that align with goals, by immediately, gradually, or later adapting routines to mimic audience movements AND entraining rhythms of similar periodic behaviors.
- **Compensate** with dissimilar behaviors when audience actions do not align with goals, e.g. stubborn persistence, extreme modifications to routines, or a break with routine altogether.

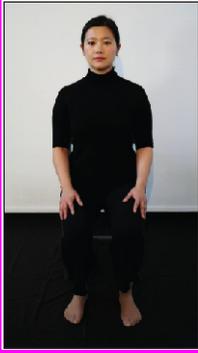


Winnie Huang performing, still from this trailer: <https://youtu.be/9tIZikRLrI>. Camerawork credit: Marco Fusi and Winnie Huang, 2019. Used with permission.

Scripted routines

The following materials present a sequence of oscillatory non-verbal actions, your scripted routines. These can be changed according to the **global modifiers** at *any time during a performance*. These routines are designed to resemble the range of attending attitudes you will likely encounter among audiences. Each routine in this sequence provides: (1) routine number and mnemonic title; (2) a **clickable link** to a **video demonstration**; (3) verbal descriptions and diagrams of behaviors; and (4) outlines of the temporal relations to perform between your actions, and the audience's actions (\approx score-like).

0
greeting

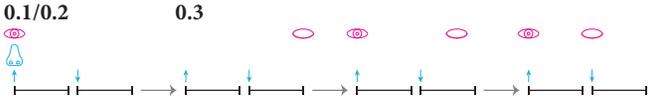


0.1 Before **AUD.** enters, sit upright in a well-supported posture, oriented at the stool opposite; tilt your head a fraction of an inch (a few millimeters) above its typical resting position; direct your gaze \odot straight ahead; breathe in \uparrow and out \downarrow slowly, regularly and deeply through your nose \triangle with your ribcage relaxed; adopt a relaxed, positive-neutral facial expression; rest your hands on the upper right and left sides of your thighs, respectively; rest your feet on the floor, a shoulder width apart, with the back of your heels just behind your knees; overall, convey a calm, concentrated confidence—you are in control; this is your **initial demeanor**.

0.2 As **AUD.** enters, move as necessary to make eye-contact \odot ; with your facial expressions, naturally welcome **AUD.** with warmth and generosity, glancing toward the open stool in front of you if necessary. Do not speak to **AUD.**, this room is a non-verbal domain. If they speak to you, acknowledge them with a silent nod. Stay in character, keeping the piece's **goals** in mind. As they settle on their stool, return to your **initial demeanor**, gazing in the audience's direction; your breathing visible, but inaudible to them.

While **AUD.** enters and settles on their stool, **monitor** their **non-verbal behaviors**, adjusting your gaze as necessary to glean information; start forming **expectations** about their **baseline**, and note characteristic movements and rhythms you might **reciprocate** later (e.g. by adapting your head movements, mimicking hand gestures, as well as reciprocating the patterns and timings between (quasi-)periodic behaviors like blinks and shifts in posture in routine 6 etc.).

0.3 When **AUD.** settles \rightarrow consciously blink at the end of a \downarrow ;
 \rightarrow in each successive \downarrow , close your eyes \ominus a little earlier, keeping them closed until the next \uparrow ;
 \rightarrow when your eyes are closed for a whole \downarrow (this should occur no later than your fifth \downarrow or the start of 0.3), start the next routine.



Each audience's behavior will be unpredictable, though constrained by normative expectations associated with the performance setting, as well as your demeanor and **goals**. As such, the sequence presented here constitutes an overarching intent, skeletal trajectory or guide, but one that is necessarily incomplete. You should always feel free to add to, adapt, telescope, and extend your routines according to the **global modifiers** *ad lib.*, responding to the contingencies of a specific encounter, so long as they do not disrupt the overarching **goals** and general trajectory of the piece. Except in extreme circumstances, include all routines in a given performance, even if only briefly. **The total duration of each routine is largely up to you** (though occasionally a certain number of breaths or actions will be specified). The overall duration of a complete performance should not exceed ca. 15 minutes.

Documentation of a full performance run is available on request.

Video demonstrations

Please note that the **primary purpose** of the **videos** is to **demonstrate basic movements**—*not interactions with an audience*—thereby clarifying the verbal descriptions and diagrams, as well as facilitating your practice. The videos are filmed in portrait under different lighting conditions to a performance situation so that Winnie’s entire body is visible at all times, as well as for ease of viewing on a mobile device. Do not attempt to accurately mirror Winnie’s movements, but rather use them as a first step to guide you towards an interpretation that works and makes sense for your body.

In keeping with the aforementioned focus on movements, most of the video demonstrations have no accompanying sound (é). Of course, many quiet sounds will occur incidentally as you move (e.g. fingers on cloth), and individual audiences may make sounds which you can reciprocate. Occasionally, you will intentionally produce sound— notable events are demonstrated in the videos. Thank you to Marco Fusi for his assistance with the camerawork.

A **playlist of all video demonstrations**: <https://www.youtube.com/playlist?list=PLHIRbPdBeINwblohWWSkbDdOF17gPX4oM>

All video demonstrations collated into one video: <https://youtu.be/tGc73AuUU4c>

Glossary

“**Entrainment** describes a process whereby two rhythmic processes interact with each other in such a way that they adjust towards and eventually ‘lock in’ to a common phase and/or periodicity.” (Clayton, Sager, and Will 2005, 2) In other words, a process of attuning and synchronizing—or at least tending toward a consistent relationship.

In-phase (a.k.a. phase-locked synchrony) refers to synchronization where focal points occur at the same moment (e.g. the onsets and offsets of your breaths and the audience’s breaths occur at the same time, as at the start of routine 5). **Anti-phase** (a.k.a. phase-locked anti-synchrony) refers to synchronization where focal points occur at complementary moments (e.g. the onsets and offsets of your breaths occur half-way through each audience breath, as in routine 8; in other words, if one breath = one period, the difference of phase here = one half period, which = anti-phase)

Self-entrainment describes the situation where “two or more of the body’s oscillatory systems, such as respiration and heart rhythm patterns, become synchronized” (Clayton, Sager and Will 2005, 7). Self-centering, if you will (e.g. routine 2).

Mutual entrainment may describe the situation where two or more oscillators are interdependently adjusting to one another at once. Within the realm of social interaction, one can observe mutual interpersonal entrainment in conversation: for example, empathetic conversationalists will tend toward matching their turn lengths, prosody (i.e. their patterns of intonation and stress), as well as physical gestures (Clayton, Sager and Will 2005, 11-13). See routine 5, for example.

References:

Clayton, M., Sager, R., & Will, U. (2005). In time with the music: The concept of entrainment and its significance for ethnomusicology. *European Meetings in Ethnomusicology*, 11, 2–16. Accessed October 28, 2019. <http://libprints.open.ac.uk/2661/1/InTimeWithTheMusic.pdf>

Harrigan, J. A. (2013). 3 Methodology: coding and studying nonverbal behavior. In M. L. Knapp & J. A. Hall. *Nonverbal Communication* (pp. 35-68). Boston: De Gruyter Mouton.

0

greeting



0.1 Before **AUD.** enters, sit upright in a well-supported posture, oriented at the stool opposite; tilt your head a fraction of an inch (a few millimeters) above its typical resting position; direct your gaze  straight ahead; breathe in  and out  slowly, regularly and deeply through your nose  with your ribcage relaxed; adopt a relaxed, positive-neutral facial expression; rest your hands on the upper right and left sides of your thighs, respectively; rest your feet on the floor, a shoulder width apart, with the back of your heels just behind your knees; overall, convey a calm, concentrated confidence—you are in control; this is your **initial demeanor**.

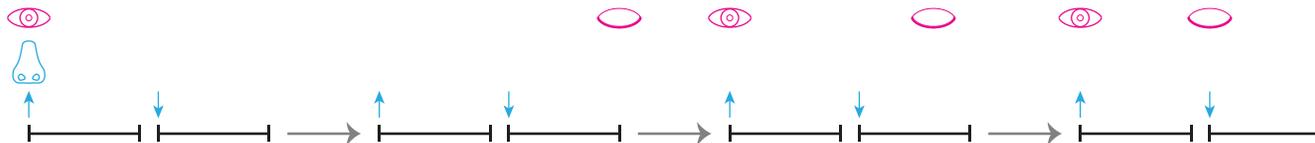
0.2 As **AUD.** enters, move as necessary to make eye-contact ; with your facial expressions, naturally welcome **AUD.** with *warmth and generosity*, glancing toward the open stool in front of you if necessary. Do not speak to **AUD.**, this room is a non-verbal domain. If they speak to you, acknowledge them with a silent nod. Stay in character, keeping the piece's **goals** in mind. As they settle on their stool, return to your **initial demeanor**, gazing in the audient's direction; your breathing visible, but inaudible to them.

While **AUD.** enters and settles on their stool, **monitor** their **non-verbal behaviors**, adjusting your gaze as necessary to glean information; start forming **expectations** about their **baseline**, and note characteristic movements and rhythms you might **reciprocate** later (e.g. by adapting your head movements, mimicking hand gestures, as well as reciprocating the patterns and timings between (quasi-)periodic behaviors like blinks and shifts in posture in routine **6** etc.).

0.3 When **AUD.** settles → consciously blink at the end of a ;
→ in each successive , close your eyes  a little earlier, keeping them closed until the next ;
→ when your eyes are closed for a whole  (this should occur no later than your fifth  after the start of **0.3**), start the next **routine**.

0.1/0.2

0.3



1

breathing heart

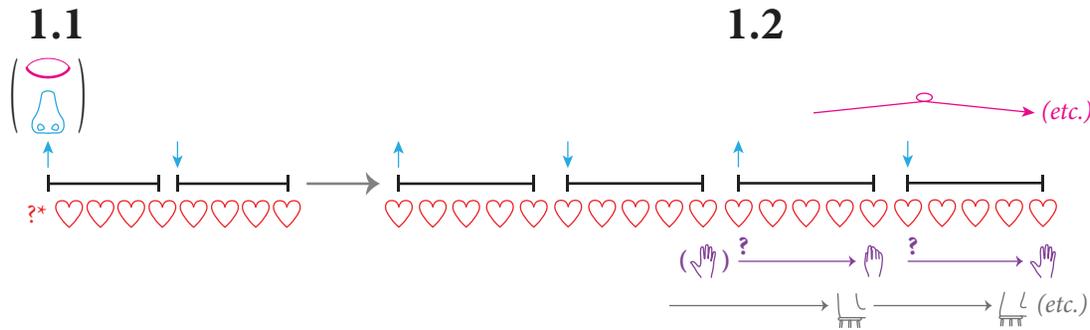


1.1 Keep , your eyes as still as possible; ensure your  and  are the same length; then begin **counting your heartbeats** i.e. cardiac cycles ; you might sense your  via contact between your wrists and thighs, or sense them by keeping your body still and focusing internally—avoid synchronizing them with your breaths just yet; ask yourself *how many (N)  does each  and  roughly last?*
→ gradually lengthen your  , phase and **synchronize** them with $N + 1$ ; maintain this new relationship.

Track and **reciprocate** (now, soon, or later) any audible sounds (e.g. shuffles) **AUD.** makes.

1.2 Then, simultaneously start the behaviors given below; all movements **naturalistic**, slow, and **as small as possible**; initially, your *range of motion* for these movements should be ≤ 1 inch ($\leq 2-3$ cm):

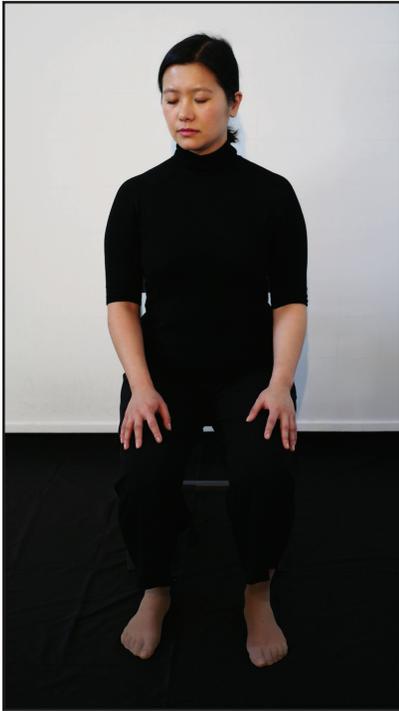
- **Hand movements** (see detail 1.2.1 in video for examples);
perform contracting motions , and/or *motions towards you, and/or upwards with* ;
perform expanding motions , and/or *motions away from you, and/or downwards with* ;
 Given these constraints, **irregularly vary**, singly and in combination, with one or more fingers, in one or both hands:
 - *points of contact*—fingertips, fingernails, palms etc.;
 - *touch pressure*—hovering above your thighs, unintentional/incidental taps/spot touch; caressing; rubbing; scratching; pushing down into your thighs (fingers on cloth sounds may result) etc.;
 - *contracting and expanding motions*—curling, grasping and their opposites etc.;
 - *self-touch* (in addition to thighs)—crossing fingers; rubbing thumb along fingertip etc.;
- Do not synchronize these movements with any other behavior, beyond the aforementioned constraints;
- A **backward (trunk) lean** , beginning just before the end of a , and a similar **forward lean** , beginning just before the end of a ; each lean = roughly the same length as a  or ; (as if these leans are now 'leading' your breath; diagrams show a side on view, seated on stool);
- **Head movements**  *smoothly* tracing the following trajectory back and forth with your chin ; do not synchronize these movements with any other behavior.



*All heartbeats shown in all diagrams are speculative examples.

→ **2**

expanding self-sync



2.1 → gradually **increase** the size of your **head** and **hand** movements, while **synchronizing all** of your behaviors; increasingly **choreographed** and smooth movements to clearly demonstrate this process to **AUD.**

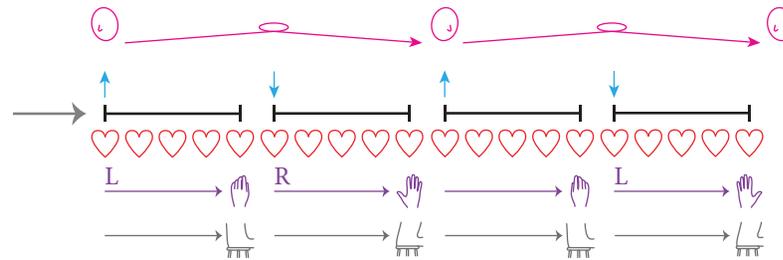
- Gradually **expand** the trajectory  you trace with your chin, **tilting** your head in support; (At the center of the trajectory, remember to tilt upwards, continuing to project calm confidence) the maximum *range of lateral motion* for these head movements will be ca. 5 inches (13 cm);
 - With these larger head movements, introduce synchronized (phase-locked) **left** and **right leans** (sway), slightly drop the appropriate shoulder and twist your trunk as necessary; the maximum *range of motion* for these movements should be ≤ 1 inch ($\leq 2-3$ cm);
 - Do not increase the size of your forward  or backward  leans;
- Gradually **expand** the area covered by your hand movements (x-y-z; pitch, roll, yaw), while also **decreasing irregular variations** and **restricting movements to one hand at a time**—the side your head is tilting toward; the maximum *range of motion* for these hand movements will be ca. 2 inches (5 cm).

You may **compensate** (now, soon, or later) **AUD.** behaviors by freezing and holding some or all behaviors/poses, or by large, sudden one-off variations in speed.

2.2 By the end of this section **all of your movements should be synchronized**; spend some time in this state, emphasizing to **AUD.** that you are in sync, before moving on to the next **routine**;

- At the start of each \uparrow your **head** should appear nearly in profile from **AUD.**'s perspective i.e.  or ;
- Your **hand** movements should be **simplified** until they are generally hovering just above your thighs, with all fingers smoothly contracting to  by the end of each \uparrow and expanding to  by the end of each \downarrow .

2.1 2.2



3

eyes building



- 3.1** Open your eyes at the start of each \uparrow —only briefly at first; avoid eye-contact with **AUD.**; direct glances and smooth eye movements away from **AUD.** *ad lib.*; peripherally monitor **AUD.**'s **non-verbal behaviors** for reciprocation now, soon, or later;
- With each successive \uparrow gradually **lengthen** the time you keep your eyes open , but never exceed *ca.* half a \uparrow length;
 - Gradually **decrease** size, as well as any supporting head **tilts**, **trunk leans** and **sways**;
 - Vary rarely, when , consciously **synchronize** your **blinking** with a few in a row;
 - **Hand** movements as before.

extremely **slowly**, incrementally move your **dominant foot backwards** toward the stool on \uparrow , freeze this foot in place on \downarrow .

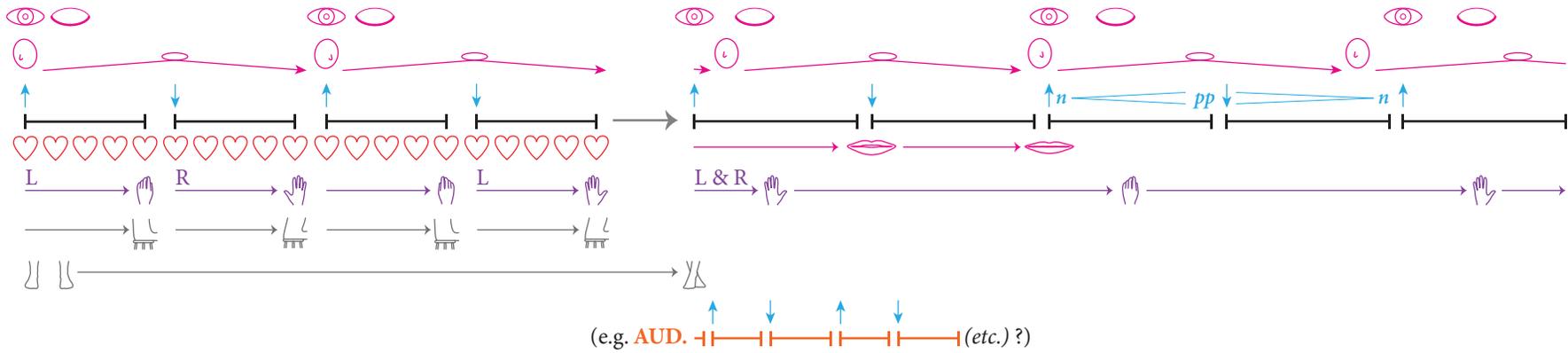
- 3.2** → Continue all previous behavioral tendencies with increasingly **naturalistic** movements, and simultaneously:
- **Phase** your gradually decreasing in and **out of alignment** with your $\uparrow\downarrow$ (e.g. lag, lead);
 - Gradually **lengthen** your $\uparrow\downarrow$, ignoring your and *instead* attending to **AUD.**'s $\uparrow\downarrow$ (aiming for a 1:3 relation);
 - Gradually **lengthen** the time your **hands** take to contract to and expand to (superseding prior constraints), while slowly moving your hands sideways toward the center of your lap
→ as your hands approach the center, they should both increasingly move together;
 - Occasionally, explore subtle positive, warm facial expressions *ad lib.* (range of motion ≤ 0.1 inches (≤ 3 mm)).

3.3 → When your **dominant foot** is underneath the stool, at the next \uparrow **quickly and calmly cross your ankles** — your non-dominant foot in front; the sound your clothes make as you move should be similar to an audible \uparrow .

- Slowing down, taking your time, continue all previous behavioral tendencies, and:
- Rarely, **barely audibly** $\uparrow\downarrow$; or open and close your mouth with soft **clicks** (i.e. touching your palate with different parts of your tongue) and small **saliva sounds** (e.g. swallows and gulps) while $\uparrow\downarrow$ inaudible (see detail 3.3.1 in video);
 - When your **hands** arrive at the center of your **lap**, put **one on top of the other** and bring them up in line with your belly; very slowly explore **small irregular variations** as before, **x-y-z** movement, **self-touch** (hands and fingers), and vary which hand is on top (see detail 3.3.2 in video); your hand movements should be *ca.* half the speed they were in 2.1, anti-phase with your $\uparrow\downarrow$.

3.1

3.2 3.3



→ 4

one to three



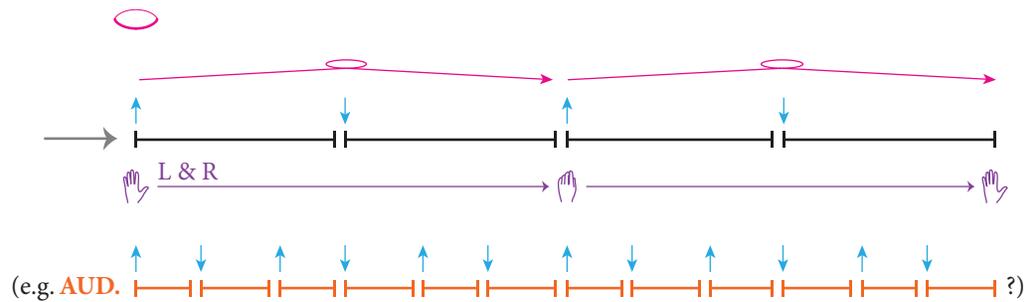
4.1 → **Synchronize all of your behaviors** (see temporal relations); spend some time in this state, emphasizing to **AUD.** that you are in sync;

- Close  once you achieve synchronization, and keep them closed for the rest of this routine;
- Your  should be barely present;
- No conscious trunk leans and sways;
- Continue your **hand** movements as before, but with increasingly **choreographed** and smooth movements.

Synchronize your  in a **1:3 relation** with **AUD.**'s  (unless you hear otherwise, assume the length of **AUD.**'s  have remained consistent since you closed your eyes ); wait for some perturbation or **change** in **AUD.**'s behavior, or in the ambient environment

→ smile slightly and start the next **routine**.

4.1



5

contact



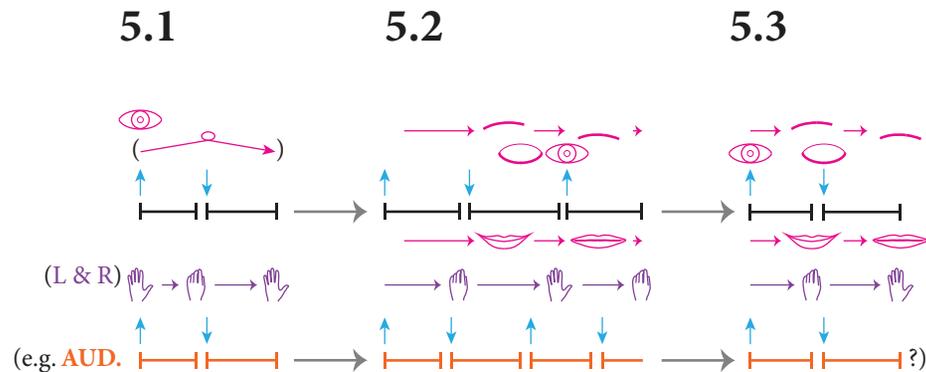
- 5.1** Calmly open your eyes ; make and hold eye contact with AUD.; synchronize your $\uparrow\downarrow$ in a 1:1 relation with AUD.'s $\uparrow\downarrow$;
- Your goal here is to acknowledge your connection, with **naturalistic** behaviors, not to provoke or make AUD. uncomfortable (unless you are **compensating**); as such, direct glances and smooth eye movements away from AUD. *ad lib.*, tending upwards on \uparrow and downwards on \downarrow ;
 - Continue your **hand** movements as before, but with a smaller range of finger motion ≤ 1 inches (≤ 2.5 cm);
 - No conscious vocal behavior.

By now, you should have some **expectations** about AUD.'s typical **behavioral rhythms** and tendencies i.e. how their (quasi-)periodic **non-verbal behaviors relate to one another, using your $\uparrow\downarrow$ as a reference grid**. For example, tend to consider AUD. behaviors as occurring roughly near the start, middle or end of a given breath; repeating once or a few times; or inactive for one, few or more breaths etc.

- 5.2** \rightarrow Gradually **lengthen** your $\uparrow\downarrow$, and introduce subtle, positive-neutral **facial expressions out of alignment** with your $\uparrow\downarrow$ (range of motion ≤ 0.2 inches (≤ 5 mm)); increasingly **choreographed**, clinical and smooth movements:
- During ca. \uparrow slightly raise your eyebrows and almost smile ;
 - During ca. \downarrow relax into a neutral expression;
 - Increasingly **reciprocate AUD.'s gaze behavior** (e.g. look where they look, glance away when they do etc.).

As in the 'greeting', consciously blink at the end of a \downarrow ; in each successive \downarrow , close your eyes a little earlier, keeping them closed until the next \uparrow .

- 5.3** \rightarrow **Synchronize all of your behaviors**, and return to a 1:1 relation with AUD.'s $\uparrow\downarrow$; your eyes should now be on \uparrow and on \downarrow .



→ **6**

familiar rhythms



6.1 → Increasingly **reciprocate the timing and character of AUD.**'s typical **behavioral rhythms** (i.e. **current and past chronemics**)—including persistent and episodic behaviors—while **maintaining** your $\uparrow\downarrow$ in a **1:1 relation** with **AUD.**'s $\uparrow\downarrow$; achieve this by:

- **Adjusting the timing** of your **prior behaviors** (e.g. facial expression changes and hand movements may become discrete events occurring once toward the end of each \uparrow , keeping your eyes closed \bigcirc on \downarrow may become a few blinks per \downarrow etc.); and,
- **Adding new behaviors** or **recalling** elements of your **past routines** which are similar to, or congruent with **AUD.**'s non-verbal communication style.

Quickly build up your reciprocation **step-by-step** with **naturalistic** movements (cf. listed non-verbal behaviors in performance directions), taking care to attend to how all these behaviors interrelate in time:

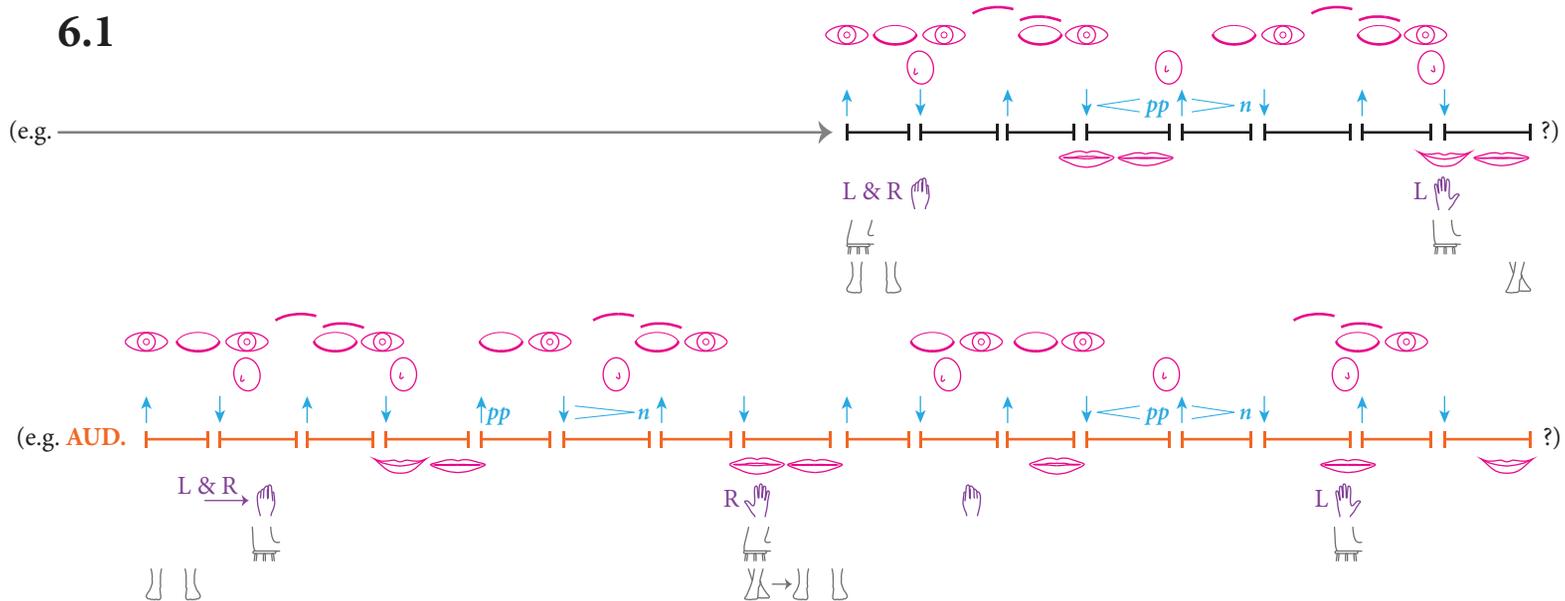
- First, continue reciprocating **AUD.**'s current and past gaze behavior (i.e. blinking frequency, glance frequency and direction etc.);
- Second, add vocal behavior (if applicable e.g. perhaps **AUD.** sniffs, and/or audibly breathes every once and a while etc.);
- Third, kinesics (body/limb movement, *especially* hand movements and posture changes);
- Forth, proxemics (leans, varying interpersonal distance).

Initially focus on one to two characteristic elements within each category as you additively construct your reciprocation.

Then, increasingly freely mix and cross fade between behaviors (i.e. play). It is likely that periods of inactivity, punctuated by relatively fast shifts or discrete changes in these behaviors will predominate over the slow continuous changes prioritized in previous routines.

Remember that your aim here is not highly accurate mimicry, but rather an **intuitively structured translation or abstraction** of the patterns you perceive—meeting **AUD.** on their own terms, making them feel at ease, accepted, and accommodated while positively reinforcing behavior aligned with your goals. If **AUD.** becomes very tense and nervous during this routine, **compensate** by closing your eyes \bigcirc and gradually slowing down all the other movements included in your translation thus far.

*The temporal relations in this and the next routine show highly speculative examples for illustrative purposes only! The same caveat applies in the quasi-improvised videos. In performance these relations and behaviors will be different, more diverse, and particular to each individual **AUD.***



→ **7**
eliding



7.1 → **Continue** your abstraction of **AUD.**'s typical **behavioral rhythms**, but introduce **smooth transitions** between discrete events (i.e. eliding, or 'joining the dots') and slightly **lengthen** your ↑ ↓; your movements should appear increasingly **choreographed**.

In addition:

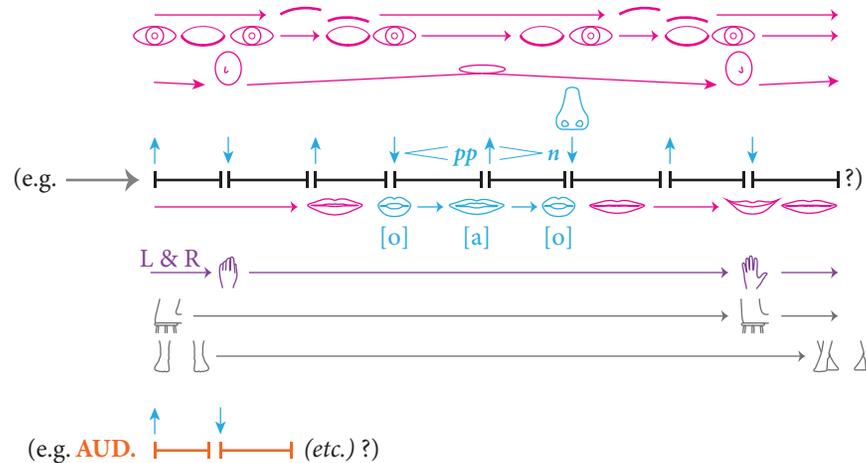
- Slowly and **gradually** move your **dominant hand** onto your non-dominant **forearm**, past your elbow, and up your upper arm—ensuring your dominant hand reaches your non-dominant **shoulder** by the end of this **routine**;
- Very **rarely**, during an audible ↑ ↓ breathe through your mouth , subtly introducing **voiceless vowel colorations**—just **naturalistic** hints, as if confiding, not well enunciated (see detail 7.1.1 in video);
 - On ↑ transition between [o] and [a] (i.e. gradually brightening timbre);
 - On ↓ transition between [a] and [o] (i.e. gradually darkening timbre);
 - You may also achieve a similar effect while keeping your mouth closed, by gradually moving your tongue back toward your throat as you aspirate on ↑, or gradually moving your tongue forward toward your teeth as you aspirate on ↓.

End this routine by **quickly and calmly** performing the following movements **simultaneously**:

- Shift your feet and **cross your in ankles** —your dominant foot in front, with both feet in line with your knees, closer to **AUD.**;
- Move your **dominant hand** to the center of your **upper chest** and stay there, ca. 1 inch (2-3 cm) below your collarbone;
- Move your **non-dominant hand** back to your non-dominant thigh (let it rest there, as in your **initial demeanor**).

The sound your clothes make as you move should be similar to an audible ↑.

7.1



8

anti-phase beats



8.1 Suddenly adopt all the behaviors given below, with **naturalistic** movements; **synchronize** your $\uparrow\downarrow$ in an **anti-phase 1:1 relation** with **AUD.**'s $\uparrow\downarrow$ (see temporal relations below):

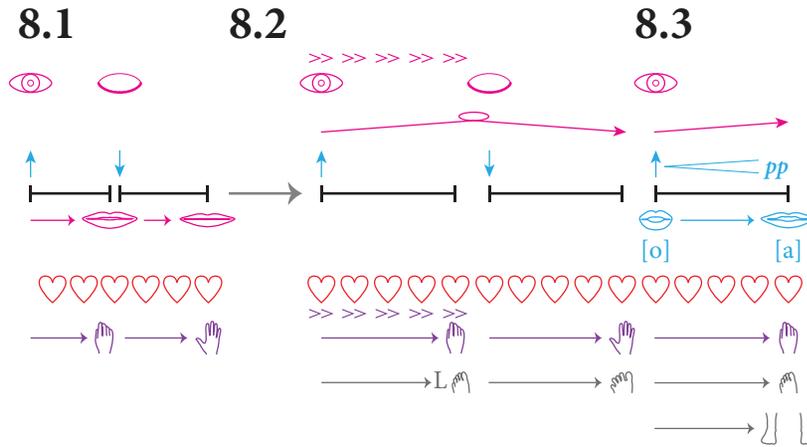
- **Eyes** \odot on \uparrow and \ominus on \downarrow ; reciprocate **AUD.**'s gaze behavior, but without conscious blinking or head movement; subtle positive facial expressions *ad lib.* (range of motion ≤ 0.2 inches (≤ 5 mm));
- $\uparrow\downarrow$ inaudible; but open ☺ and close your mouth ☹ with soft **clicks** and small **saliva sounds**; (range of motion ≤ 0.1 inches (≤ 3 mm));
- Contract your dominant hand on \uparrow ; expand your dominant hand on \downarrow (range of motion ≤ 0.2 inches (≤ 5 mm));
- Sense your \heartsuit , but avoid synchronizing with them just yet; ask yourself *how many (N) \heartsuit does each \uparrow and \downarrow roughly last?*

8.2 → Gradually lengthen your $\uparrow\downarrow$, phase and **synchronize** them with $N + 2 \heartsuit$; maintain this new relationship; simultaneously:

- Sometimes, just after you open your eyes \odot , consciously **synchronize** your **blinking** with a few \heartsuit in a row;
- Gradually reintroduce some ↔ , **tilting** your **head** and **leaning** (swaying) left and right in support; the maximum range of motion for all these movements should be ≤ 1 inch ($\leq 2\text{-}3$ cm);
- Perform contracting, curling motions with your toes ☞ on \uparrow , and expanding motions ☞ on \downarrow ; **restrict movements to one foot at a time**—the side your head is tilting toward (range of motion ≤ 0.2 inches (≤ 5 mm)).

Later, for a whole \uparrow , synchronize your **blinking** with every \heartsuit and **lightly press** (no lifting) your index and middle fingers >> into your upper chest at the same time (range of motion ≤ 0.1 inches (≤ 3 mm)).

8.3 → Then, **end this routine** with an audible \uparrow through your ☺ while calmly moving your dominant hand up to just in front your mouth and uncrossing your ankles—each foot underneath its respective knee $\text{⌋} \text{⌋}$.



(e.g. **AUD.** —|—|—| (etc.)?)

9

ambient face wash



9.1 Continue **lengthening** your $\uparrow\downarrow$, ignoring your \heartsuit and *instead* attending to **AUD.**'s $\uparrow\downarrow$ (aiming for a 1:4 relation eventually); perform with increasingly **choreographed** movements:

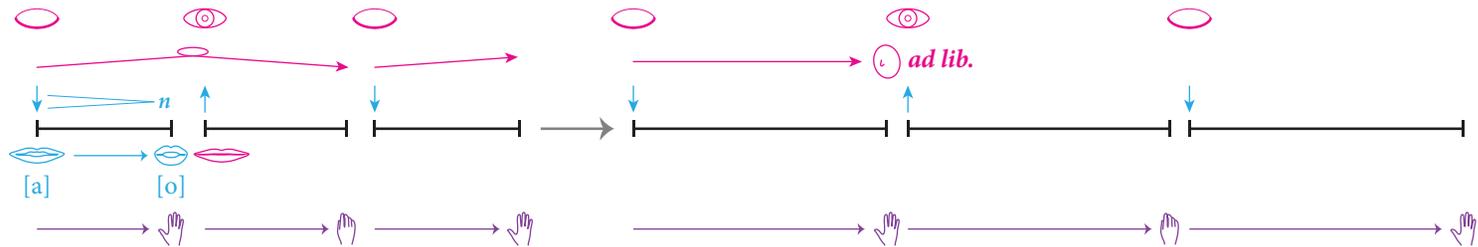
- **Eyes** \odot on \uparrow and \ominus on \downarrow ; reciprocate **AUD.**'s gaze behavior; minimal blinking; subtle tilts and leans (sways) as before; subtle positive facial expressions *ad lib.* (range of motion ≤ 0.2 inches (≤ 5 mm));
- One audible \downarrow through your lip at first, then $\uparrow\downarrow$ inaudible thereafter, mouth closed lip ;
- Over a few \uparrow , incrementally move your relaxed, slightly cupped **dominant hand up until it covers the dominant side** of your **face**; your hand should never consciously touch your face, but hover ca. 0.2 inches (5 mm) away from your skin;
 - Continue contracting your dominant hand on \uparrow ; and expanding your dominant hand on \downarrow (range of motion ≤ 0.2 inches (≤ 5 mm));
- No toe or foot movements.

9.2 → Continue all previous behavioral tendencies, and:

- Over a few \uparrow , incrementally move your **dominant hand backward** (over your face, then hovering over your hair) until it is cupped behind your dominant ear;
- Over a few \downarrow , incrementally **tilt your head to the side** (with your chin leading this tilt), away from your dominant hand, so that your dominant hand and ear are clearly visible to **AUD.**;
 - Introduce tiny **irregular variations** in your dominant **hand** movements (range of motion ≤ 0.1 inch (≤ 3 mm));
 - Maintain some micro-head tilts head (range of motion ≤ 0.1 inches (≤ 3 mm)), aligned with $\uparrow\downarrow$ as before, nested within the larger head movement trajectory above;
- Once this process is complete, keep your dominant hand cupped behind your dominant ear, expanding and contracting with irregular variations; when an **ambient sound** occurs slowly tilt your head, lean, and direct your gaze in the general direction of the sound, as if **locating its origin *ad lib.*** (maximum range of motion for all these movements ca. 1 inch (2-3 cm)).

9.1

9.2



(e.g. **AUD.** \uparrow \downarrow (etc.) ?)

→ **10**

seamless gliss.



10.1 → No longer respond to ambient sound, but continue all previous behavioral tendencies and **synchronize** your $\uparrow\downarrow$ in a **1:4 relation** with **AUD.**'s $\uparrow\downarrow$; then, with extremely slow, relaxed, **choreographed** movements reverse the process in routine **9.2**:

- Over a few \uparrow , incrementally **tilt your head back toward the center** of your body, until it is directly oriented at **AUD.**;
- Over a few \downarrow , incrementally move your **dominant hand forward** (hovering over your hair, then over your face) until it covers the dominant side of your face;
 - Simultaneously, incrementally **lean forward** $\frac{L}{\text{TTT}}$, move your **non-dominant hand forward** along your thigh toward your knee, and move your **dominant foot forward** toward **AUD.** (for each \downarrow , the range of motion for these movements should be ca. 0.8 inches (ca. 2 cm)).

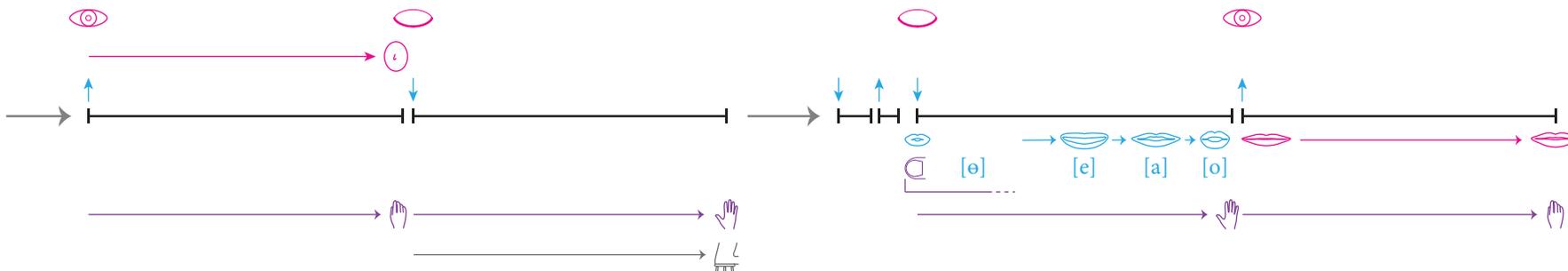
10.2 → Continue your previous eye and dominant hand behaviors (as well as micro-head tilts), but: over a few \downarrow , incrementally move your **dominant hand down** until it is just **in front of your mouth**, and bring your dominant hand thumb ca. 0.1 inches (≤ 3 mm) in front of the center of your lips; then take a quick, silent $\downarrow\uparrow$, without any other accompanying movements.

10.3 On the very next \downarrow , while expanding your dominant hand, gently **blow** directly on the **tip of your thumbnail** C with tight, pursed lips, allowing the tip of your nail to split (bifurcate) the air stream and create a soft whistle sound (your thumbnail should be approximately perpendicular to your mouth); introduce a **[e]** (e.g. 'th' in 'thistle'; a voiceless interdental fricative) with matching frequency content, then fade out the thumb whistle, and gradually move your tongue (almost touching your palate) back toward your throat to create a breathy, descending whistle glissando; smoothly continue this **glissando** down **timbrally** with voiceless vowel colorations via **[e]** and **[a]**, before ending your \downarrow on **[o]**; **seamlessly transition between all of these sounds in a single gesture** (see detail **10.3.1** in video).

On the following \uparrow , while contracting your dominant hand, audibly breathe through your O , opening your L with soft clicks, and **naturalistically** make eye contact with **AUD.**; then, start the next **routine**.

10.1

10.2 10.3



(e.g. **AUD.** $\uparrow\downarrow\uparrow\downarrow\uparrow\downarrow\uparrow\downarrow\uparrow\downarrow$ (etc.)?)

11

farewell



11.1 On the following ↓ —while expanding your dominant hand into a relaxed, quasi-‘shh’ gesture—gently, and barely audibly, **blow** on your **index** finger; perform several tiny micro-head tilts  in a row, as if shaking your head (range of motion ≤ 0.2 inches (≤ 5 mm)); as you reach the end of your ↓, introduce a slight **descending timbral glissando**, darkening to an [o]; Then, your lungs empty, let your dominant hand deliberately, but **naturalistically** fall to rest on the inner, upper side of your dominant thigh, just behind your knee; close your mouth .

11.2 Settle into a relaxed, inaudible ↑↓, in a **1:1** (or **1:2** *ad lib.*) **relation** with **AUD.**'s ↑↓; **naturalistically** make eye contact with **AUD.**, supported by other positive involvement cues (forward lean, relaxed posture, direct, open orientation toward **AUD.**, positive facial expression etc.—you should already have adopted many of these cues as a consequence of the previous routines).

Then, consciously close your eyes  a little before the end of a ↑ (recalling the very beginning of the performance);

→ in each successive ↑, close your eyes a little earlier, keeping them closed until the start of the next ↑;

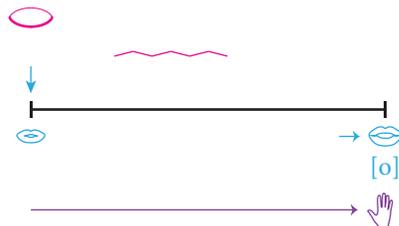
- Simultaneously, incrementally return to your **initial demeanor**;

→ after a few ↑, your eyes should remain closed (and the rest of your body should have returned to your **initial demeanor**);

→ after a few ↑↓, open your eyes  and **naturalistically end the performance**;

(if necessary, gesture to **AUD.**, indicating they may leave).

11.1



11.2

