

We, the student of the department of Performing Arts of Presidency University, had a two-day workshop with Rosalie Purvis on the 17th and 18th August, 2022. Rosalie Purvis is a Dutch-American theatre director and choreographer. She earned her Bachelor of Arts in literature and dance from Bard College, followed by a Master of Fine Arts in directing from Brooklyn College, and is studying toward a Doctor of Philosophy in performing and media arts at Cornell University.

The workshop was on acting technique and staging. It was a very interactive session and we evolved a sense of intense coordination with our participants through various activities throughout our session.

We started the workshop with an ice breaking session. We were divided into groups and were asked to inquire ma'am with any questions we wanted to. Following our set of questions, ma'am, in turn, asked us about our aims and ambitions of our lives.

After the round of queries, we indulged in an exercise of inhaling and exhaling. While inhaling, we suppressed our voices, and while exhaling, we were asked to emit our voices out loud from our nasal.

Following the emission of voice exercises, we were asked to work out with our facial expressions. We were asked to stretch out our faces, inculcating various expressions with a sense of freedom of our own sensibilities using our limbs, complementing our activity.

After exploring with our voices, we all accumulated together, forming a circle. ma'am incurred an expression which was passed on to us, and we imitated the expression with our own set of energy.

After the imitation game, we had an improvised round of the same exercise. We were asked to respond to the expression casted by our adjacent friend, and make a meaningful reaction out of it, keeping the encircled chain running.

With a lot of interactive exercises, we were then involved in a very playful water gun game. The game had a person sitting on a chair with his/her eyes blindfolded, carrying a water gun. The opponent had to procure an expensive commodity that the water gun person was protecting. The commodity was a common essential element which was being treasured by both the sides. The opponent had to move with sheer silence and collect the item. If the blindfolded person heard the footsteps of the procurer, he/she splashed water out of the gun. If the water hit the opponent, he/she got out of the game. During the course of the game, we brought in modifications with our own regulations.

After that we were divided into two groups. One of the groups was instructed to make postures by the wall, while the other group gave instructions to change the postures according to their own will.

On the second day of the workshop, we repeated the warm up exercise explored on the previous day.

Then we were divided into groups of two people. One of them acted as the wind and the other, a leaf. The wind had full autonomy of the leaf and was controlling its fluttering movements.

The next game also included groups of two. We were instructed to choreograph a fighting sequence in slow motion, followed by a mirror exercise.

Ma'am played music, following the mirror exercise, and we had to move our bodies according to the theme of the music.

Then we were instructed to use a prop attached to our daily life and enact a skit with it.

The next exercise was a very intense emotive activity. We were made to sit, making eye to eye contact with our partner, and share an extreme sensuous connection through a silent interaction.

Another very interactive session included a group performance. the group performed a choreographed act, the spectator had to break through the act by tapping on a performer and resume the performance, changing its thematic approach.

Through this workshop, we have instilled a sense of freedom in our movements, without the fear of judgement. We have learnt to use our body with our full autonomy of physical and emotional sensibility. We have learnt the importance of creating intense coordination with our co partners. compatibility and solidarity is an essential contributing factor to bring out a concrete performance. subjective improvisations and creativity is a necessary component to create art. Utilisation of space and bringing in contemporary ideas with our coordinative sensibility is an important factor which we have incorporated throughout the workshop.