Kate Walker

Professor Susie Thiel

TAD 492

3 December 2023

An Exploration of Creative Movement Practice for People with Parkinson's Disease

As everyday humans we often hear the tremendous value exercise and movement can have on our physical, mental, and emotional health. For some, this recommendation causes less than urgent action. Those who are able bodied, generally healthy and well, might not feel that movement is such an invaluable part of their life beyond necessary everyday movement. As a result, one might function fine without tremendous thought to how and why they move. However, this is an experience unknown to many living with movement disorders. The human capacity to move is distinctly innate and therefore can make a distinct impact on one's life when faced with challenges. For people with Parkinson's disease (PD), movement becomes an inevitable challenge. As the movement disorder progresses, mind-body connection dwindles and moving in one's body becomes a harder task. The paradox of PD is that the thing that best aids in slowing the progression of Parkinson's disease is the same thing that PD most cruelly impacts; movement.

Parkinson's disease is the second most common neurodegenerative disease with approximately one million people in the United States diagnosed (Parkinson's Foundation). Currently, there is no cure available to treat PD and management with medications can be inconsistent. For most who are diagnosed, they will likely be met with a surprising suggestion to slow the progression of their disease. Ironically, this suggestion is within the power of exercise and movement therapy. For many, ‘movement medicine’ will become the most valuable and effective form of care for their PD. Not only is this observed by those with PD but is also backed by research. “The only thing that has shown in clinical trials to slow the progression of Parkinson’s is physical activity” (Five exercises that may help slow the progression of Parkinson’s disease, 2022) Fostering a movement practice as a part of a PD patient’s regimen can have a greater noticeable impact than that of any medication. For dance artists, this presence of movement for the body with PD speaks to an undeniable power and potential for exploration in practice and pedagogy.

My journey looking through this lens began early on in my life. I grew up surrounded by the influences of my mom being a teacher and two of my best friends having neurological movement disorders. For a long time, I wanted to be a special education teacher, but I quickly came to dislike the potential limits that are placed upon creativity within the school curricula. In being a teacher, I wanted to combine and connect with these inspirations but quickly found I was missing an element. Along with an interest in teaching, my identity was very much rooted in being a dancer. Beginning the art at age four, the presence of creativity was instrumental to my learning, growth, and how I came to process the world. Therefore, situating creative expression became central to how I considered my contributions as a teacher and advocate. It became clear that the missing link between my career choice and identity was movement. While goals of creativity can and should remain practiced in schools, I learned I was seeking a connection that allowed for more creative exploration through the means of the human body’s capacity for movement.

With a new perspective and career direction, I was in search of further purpose to ground my work. It wasn't long after this realization that my grandfather was diagnosed with Parkinson's disease. With this, I was no longer separated from the realities of what it is like living with a movement disorder. I became an advocate, caregiver, and educated family member. This experience, backed by my previous career considerations, allowed me to see the possibilities dance creates for combining creativity and movement for populations with Parkinson's disease. Since then, I have been focused on a career in dance that allows me to advocate and support those with disabilities and movement disorders. But how might this task be accomplished through dance?

Next steps in establishing rational for my career direction began when I attended the University of Kentucky as a dance major. Improvisation and choreography classes helped in guiding me to understand methods of dance creation and pedagogy. It is in these courses that I began to place language around my goals and inspirations. In improvisation courses, I was fascinated by the power of stripping music and narrative from prompts. By doing so, the movement itself was able to shine through and an audience's appeal to kinesthetic empathy could be at play. This became especially apparent when viewer feedback would imply an observation of narrative that was not directly set forth by the artist. In other cases, a dancer might create a piece highly representative of an experience or story. As a result, this form is translated by the viewers, and can hold significant meaning and potential for human connection. The common theme among these examples is within the ability of movement to tell stories. This can apply directly to how we use our bodies daily outside of dance. I came to realize the ability of movement to be a vehicle for storytelling, specifically in a way absent from the use of words. In a college dance program and in life, often the most effective stories can be told through use of relatively simple gestures. This inspired me to consider how these ideas might be applied to help those in need of movement, who find movement challenging, or are without other means of communication.

In response to these findings, I began to seek examples where movement has been established as a method of storytelling for those with district experiences who are untrained dancers. This viewpoint is applicable to supporting those with Parkinson's disease as expression and communication through one's voice can be challenging with PD. Through conversations, observation, and spending time with people with Parkinson's disease, I learned that there is a need for giving a voice to those that might be less often heard or otherwise have difficulty expressing themselves. I sought to find a way for movement to be a catalyst for conversations around advocacy and support through storytelling.

One piece of exemplary research that supports these ideas is the documentary *Still/ Here* featuring the work of choreographer Bill T. Jones. Jones' work mimics many of the goals I previously discussed. His target population was mainly those living with HIV/AIDS, cancer, and chronic illness. He provides the participants with a series of prompts to guide their thinking. He asks them, "what are you feeling right now?" (Bill T. Jones: Still /Here with Bill Moyers) Then Jones asks them to tell him about their life in one simple gesture. One woman scrapes her head with the sides of her bladed hand. Her face is anxious, confused, and aching. Through her movement she tells her story, the story of someone fighting her disease, the face of someone wanting to help others when she doesn't know enough to help herself. Through this preliminary, exercise Bill T. Jones helped the group succeed at bringing awareness to how they understand themselves in the world. In a second exercise, Jones asks the participants to draw and walk their life stories visually. This not only created distinctly eccentric and exciting movement patterns, but it also brought the participants closer to a narrative that was already theirs, the story of their life. Holistically, Bill T. Jones explained the movement groups as being an activity in demonstrating the power of movement. He speaks to the fact that movement begins to negotiate the distance between the brain and body (Bill T. Jones: Still /Here with Bill Moyers). The output of these activates were heartfelt and revealing. Many of the felt experiences shared by Jones' participants, and their resulting expression through movement, feels transferable to all those experiencing challenges of their own kind.

As exemplified by the work of Bill T. Jones, the ability to tell stories through movement has the potential to impact the lives of those sharing and experiencing. These ideas feel tangibly relevant to opportunities to support those living with Parkinson's disease. Jones' work guided me to realize the impact creativity can have on the lives of those living a life that feels clouded by suffering and denial. For people with PD, exercises like those presented in *Still/ Here* are more than movement, they are a form of medicine. As a dance artist and researcher, I came to question how to contribute an experience of this kind for people with Parkinson's disease. First, I question, "what sets this approach apart from traditional therapies?" What is often missing in most medical interventions is an element of fostering creativity. Creativity was cornerstone to Jones' work and effective through story telling specifically through movement of the body, not just verbal or written narrative.

So, why might creativity be such an important element to incorporate into movement experiences for those with PD? Why dance and not traditional medical interventions alone? The answer can be found not only in the faces of the participants but in science as well. A key distinguisher that characterizes a person with Parkinson's disease is having extremely low dopamine levels. Dopamine is a neurotransmitter and hormone that plays key roles in movement of the body, memory, and is associated with feelings of pleasure and happiness, as well as, you guessed it, creativity (Cleveland Clinic). Dopamine's role in the human body is directly associated with our body's ability to have creative impulses (Holland). Activities that engage a human's creative ability; drawing, listening to music, dancing, and telling stories, can have a role in raising dopamine levels. This may result in improved symptoms present due to PD (Kaufman and Gregoire). As a result, creative movement workshops and therapies with implemented creativity have the potential to be more effective. This argument identifies a gap in approaches to therapies and interventions for Parkinson's disease and proposes opportunities for growth.

After watching *Still/ Here,* I was able to imagine methods that can be used to create storytelling through movement, and how this may be executed in the context of working with those with Parkinson's disease. I began to formulate a class titled, Creative Movement Workshop for Parkinson's Disease, informed by research, and rooted in creativity through storytelling with the body's movement alone. I would use inspiration from Bill T. Jones' methods, the implementation of exercise science research on Parkinson's disease, and my training as a dancer and certified yoga instructor. This class would then be brought to communities with Parkinson's disease in the Lexington, Kentucky area. These communities would not already have dance classes accessible as part of their typical programming. I would conduct informal feedback at the end of each program to ask participants their response to the class.

My first step in executing my creative movement event was to share my research and goals with organizations in Lexington, Kentucky. I worked to connect with groups that share in the mission of supporting those with Parkinson's disease and providing diverse programming. I was fortunate that through advocacy for my grandfather and my previous participation in prior held events, I had contacts with various organizations. The first organization I reached out to was

Highgrove Senior Living. This community is one of the largest senior living communities in the area. They are unique in that they have a monthly support group meeting for those with Parkinson's disease. This group is public and includes people with all stages of PD, ages, and backgrounds. My contact there is Dr. Carol Ann Bruin, the community's head physical therapist. Upon following up with Dr. Bruin, she was excited to make my event part of their monthly gathering in October. For this class, I was provided thirty minutes to teach. The second organization I partnered with is the Bluegrass Parkinson's Alliance. This is the primary advocacy group within the region for Parkinson's disease. I messaged their executive director, Laura Soldato, to inquire about establishing a time to place my event on their monthly calendar. I was provided one hour to lead this class. Before too long, both of my events were scheduled to happen the same week in October 2023. I would teach the Highgrove support group for PD on October 18th and the Bluegrass Parkinson's Alliance on October 20th.

The main opportunity for building success into this event is within the lesson plan. It was important for me to ground the class in research. My first priority was to clarify the potential needs of the community. I decided to ask the questions: What might people with Parkinson's disease want to say through movement? What do these people need to share or what stories can they tell? It was most helpful for me to speak to my grandfather and his peers and imagine what topics they might have less opportunities to share. Many people seemed limited in their opportunities to discuss details about their past experiences. For many, their career and relationships are cornerstone to how they identify. It is also likely that these people have not been able to pursue their careers and passions for some time. Likewise, many past relationships may no longer be present in their lives. Recalling these topics, especially given the potential presence of Parkinson's dementia, can lead to meaningful conversations. Through these processes I was able to pinpoint themes surrounding family, love, careers, relationships, and individual life histories.

After creating distinct goals, I began brainstorming ways to facilitate these conversations through creativity, storytelling, and movement. Along with incorporating creativity, I also wanted my class to create movement that was appropriate and purposeful for bodies with PD. Numerous nationally recognized organizations have recommendations for appropriate and safe exercise for people with PD. The Parkinson's Foundation suggests a combination of aerobic activity, strength training, stretching, balance and coordination work to be performed each week (Parkinson's Exercise Recommendations). Primary movement challenges for people with Parkinson's disease include but are not limited to; troubled balance, tremors in the hands and body, difficulty sitting still, impaired memory and cognition, challenged gait/ freezing when walking, festination, and stiff muscles. Due to Parkinson's disease being a movement disorder of the nervous system, impacts of the disease are seen in the body through impaired movement, but are a product of the brain.

While traditional exercise inevitably activates your brain along with your body, classes that make you 'think' are successful in targeting the areas in the brain people with PD need to support, specifically the coordination of both the right and left sides of the brain. "The brain's left half is primarily responsible for speech and abstract thinking. It also controls the right side of the body. The right side of the brain is responsible for image processing, spatial thinking, and movement in the left side of the body. The left and right sides of the brain connect with nerve fibers" (Rush and Burgess et al.) This information came to directly inform how I chose which movements would be a part of the class plan.

One example of an intentional exercise informed by right and left brain activation is asking participants to sing or count along while also copying movements. In this case, the right half of the brain is being utilized to process images to mimic in their movement, while the left brain is being used to develop speech. In much of my class, music was intentionally programmed along with movement for guidance purposes and inspiration of mood. In one activity I used the song *L-O-V-E* by Nat King Cole to guide the group in forming letters with their arms. This series of movements required special thinking and processes of matching and mimicking shapes, while also being performed on both sides of the body. This way of moving allowed for each individual's creativity to shine through as they grooved with the music and targeted bodily coordination at the same time.

Another component to this class was working in discussion breaks to not only give the body a break from moving, but to help participants articulate their movement experiences through pair-share and storytelling. I wanted to create a space that was safe, positive, and open for people to learn about and support one another. The philosophy behind these discussions was also rooted in left-brain activation through abstract thinking, creativity, and speech. The participants were asked to turn to their neighbor and answer the following three prompts:

1. In three words, how would describe your life?
2. How has love been a part of your life?
3. Create a simple gesture that represents an element of who you are/ your life.
    - Could represent your career like showing yourself writing, typing, shaking hands, or driving…
    - Hold your hands at your heart if your family is very important to you
    - Prayer hands if your faith is especially important to you

- Pretending to give a hug if love is important to you
- A wave if you like to socialize and make new friends

These prompts sought to foster individual expression in the hopes that the discussions facilitated connection among participants. The act of recalling and articulating memories can sometimes be challenging for those experiencing Parkinson’s dementia symptoms. These types of conversations fire the left half of the brain, which can be helpful in recall and development of emotions and empathy. While the goal of many programs is to hopefully have participants see noticeable differences in physical symptoms as a result of PD, my class plan added a second layer, creativity through storytelling. I sought to explore the development of human connection through the sharing of personal histories. Often people feel consumed by their diagnosis, and classes of this kind can help people remember they are not defined by having Parkinson’s disease.

One element of marketing my event that required some fine tuning, was creating language that helped categorize the class. It was important to me to communicate that this was a community-based class serving a population for non-clinical purposes. My class can be described as a creative movement class for Parkinson’s disease. I described my class by sharing current research on exercise guidelines for Parkinson’s disease, and goals based on my training as a dancer and yoga instructor. It was through this communication and partnership with community leaders where I learned that what made my class ‘different’ is what made it special. People with Parkinson’s disease are very blessed if they have the resources to do occupational therapy, physical therapy, and take exercises classes. These classes, however, are typically under the umbrellas of exercises and/or a medical practice. The reality of these programs is that they come with their own challenges. For example, physical therapy visits can be limited to a certain number based on insurance. Also, lack of accessibility as result of high-quality care being financially draining and potentially hard to reach based on location, are real issues.

My class is not *therapeutic* in the medical umbrella sense but provides people with many if not all of the same benefits and more. Creative movement classes help people with Parkinson's see and feel how their movement has power and identity. This way of existing in a class is unique, and helps people express their souls beyond just the fact that they have Parkinson's disease. During my class, the activity that typically gives them grief, challenge, or pain, like moving, can be a source of freedom and expression. The outcome here can be a shifted relationship between the human and their body, and this experience can be transformational to life.

The community response for my event was extremely supportive and encouraging. I was genuinely inspired by the amount of support and care the community partners and participants alike had for my ideas and class approach. Both community partner contacts shared with me that dance is not often an activity they offer. They were extremely open from the start to learn about creative movement and its applications for Parkinson's disease. Laura Soldato, the executive director of the Bluegrass Parkinson's Alliance sat in on part of the class as I was teaching. Prior to class beginning, she inquired about research about dance for PD and how these informed my lesson plan. After sharing more of my influences and goals she was interested is finding ways to incorporate more dance into their programing, so much so that she invited me back for future classes in the spring months. What I learned from her is how important it is to make a safe space for community members with Parkinson's disease. Many of the participants are all too familiar with the dreaded realities of their diagnosis. While having providers that aid in these challenges is imperative, Laura acknowledges the power and need for programs rooted in creativity, laughter, joy, and dance.

After teaching the creative movement classes, my heart was overflowing with gratitude and joy. What made the entire project worth completing was seeing the smiles on the participant's faces. I could tell from the start of each class that some of the participants were slightly nervous about the use of dance. As we began our warmup, the entire group was engaged and full of happy energy. A big component of connecting with the group was through the use of music. I selected music from the past and present and mostly upbeat. I loved to see how people of different comfort and movement levels were able to get their own unique outcome from the class. For some that looked like moving their fingers and bopping their head to the beat, while others were committed to getting all the movements as perfectly as they could. I would describe the energy of the room at the end of the events as; buzzing, awake, joyful, and expressive.

Perhaps one of the most special moments from each event was the final gesture circle. In this activity, I asked participants to make and show a gesture they feel represented their life or who they are. As we went around the circle, it was evident the sheer amount of pride the participants had in sharing about their careers, families, and hobbies. One woman acted out a gesture of meticulous finger movement and the whole room sat in interest wondering what this represented. I asked her and she shared that she was a dental hygienist. The whole room gasped in response. They experienced a moment that seemed to transcend time (watching her closely) and a relief and joy of having been part of learning about her life's journey. This moment, among many others, perfectly demonstrated the power of the simplest movement and the potential this has for human connection through an expression of creativity.

During the creative movement classes I was able to observe a number of unanticipated discoveries. Given that my main perspective for this work was based of the work of Bill T. Jones, I expected for more conversations and movements to be inspired by suffering, grief, and challenge. This being said, I purposely structured my class with different goals in mind. It was not comparable in that the emphasis was not on how one was feeling about Parkinson's disease. In this way, I feel like this class provided an outlet to remember the good and, for just a moment, allows people to feel creative energy flow through their body. Following each class, I had a number of participants share their responses and feedback with me. Each person had their own story and reason for enjoying the class. One woman told me how grateful she was that the entire class took place seated in a chair. She shared how she often experiences fear of falling and lack of balance in classes that require standing. This alluded to the fact that this choice, while it might seem restricting, granted her a level of freedom to explore what movement felt like in her body.

One of the most impactful pieces of feedback was from a caregiver. She arrived with her mom who has Parkinson's disease and is completely wheelchair dependent. She came up to me after class and shared with me how much fun the two of them had in the class. What stood out to me was that this class was not only supportive to her mom but to her as well. She discussed how taking her mom to occupational therapy and physical therapy are vital, but that these environments often remind them both of what they are losing instead of maintaining in their lives. She seemed simply dumbfounded in the best way to realize the presence of a class that focused on joy but was still rooted in the power of movement. Her expressed gratitude for the class was seeded in the ongoing potential for classes that improve the quality of life physically, creatively, and emotionally. This class, and others of their kind, are more than about the science of dopamine and creativity, they are real time examples of the power of human stories and connection through joy. In the words of Bill T. Jones, “movement is liberating, I think movement is good for you” (Bill T. Jones: Still /Here with Bill Moyers).

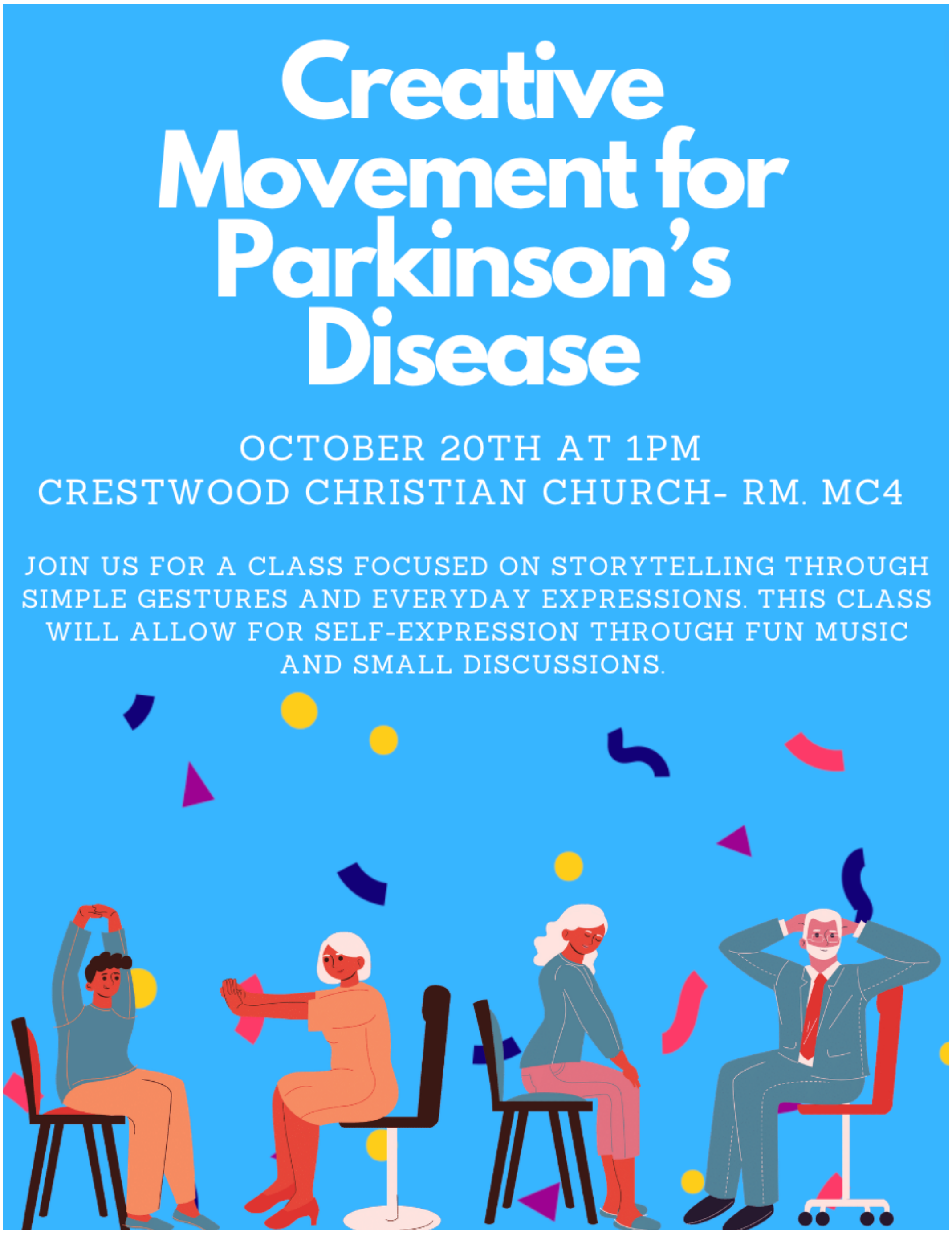
I was fortunate to not experience any significant obstacles in planning my community engagement events. I worked to maintain a clear timeline for the research, planning, and execution phases. There was much to be learned from the creation of this event. I established an understanding that a class designed with an emphasis on fostering joy through music, imagination, and dance is well received. I now better understand examples of expression as they were created from the prompts and see these as inspiring. I learned that combining movement with counting, storytelling, directions, tempo changes, and use of voice is impactful. This not only helps engage participants but also makes the experience more fun while representing how the class was based in research. The goal to improve a variety of challenges associated with Parkinson’s disease was always central to the class goals. One teaching strategy that was successful was providing movement variations. For example, I would cue marches by informing the group that they can march with just their legs, arms, or both. I noticed that this empowered the participants with freedom to choose and explore creatively. Structuring the class as completely seated, makes it accessible, and limits fall risk given that this is a common concern among the PD community.

This community creative movement workshop proposes many ideas within the humanities and sciences that may be further explored. This class was unique in that it used storytelling through movement as a means of expression and creativity. This approach has the potential to present a multitude of impacts. Future research could examine changes in dopamine production in individuals taking part in creative movement classes compared to traditional exercise therapy. I also think it would be interesting to see if creative movement is more/ or can become more accessible to groups with Parkinson's disease compared to medical interventions. This project represents many of the ideas I seek to pursue in my future career in dance. Creating this event felt the truest to what I want to do in the future compared to anything else I've done. This project heightened my desire to advocate for dance programs that help people going through challenges, express their feelings creatively. I want to be a part of reiterating the need for therapeutic programs in non-clinical settings.

Parkinson's disease is a neurological movement disorder with potentially debilitating impacts on the human body. PD involves both physical and cognitive components and the disease has no known cure. This being said, the programs that prove to best aid in slowing the progression of PD are based in movement. This paper sought to bring awareness to the gaps present in current research and teaching practices in clinical based settings. I argue here that many programs would be improved by the implementation of creativity. Discussing the role of dopamine in this area of study presents many examples of support and opportunities for further exploration. The positive feedback, enthusiasm, and participation I received from my event, speaks to the role creativity has in encouraging those with PD to take part in a movement practice that is also impactful on their disease. The completion of this project has influenced aspirations and goals I have for the future. I am interested in gaining further training in dance for Parkinson's disease. Mark Morris Dance in New York City has a program called Dance for PD in collaboration with the Dance for Parkinson's program (Dance for PD). These organizations are the leaders in training/teaching systems specifically for dance for PD. They have an impressive training program that certifies teachers to teach classes of the kind I have explored in this project. I am very interested in how a certification of this kind could shape my career. The building of this event has been supportive to all facets of my journey as a dance artist, researcher, and advocate for my grandfather. The personal connection I have to this project and its role in my future is paramount. The prospect that my future research and practice can have a direct impact on improving the lives of those suffering with PD is empowering and lends purpose to my life.

Supplementary Materials:

Event poster



Creative Movement for Parkinson's Disease

OCTOBER 20TH AT 1PM
CRESTWOOD CHRISTIAN CHURCH- RM. MC4

JOIN US FOR A CLASS FOCUSED ON STORYTELLING THROUGH SIMPLE GESTURES AND EVERYDAY EXPRESSIONS. THIS CLASS WILL ALLOW FOR SELF-EXPRESSION THROUGH FUN MUSIC AND SMALL DISCUSSIONS.

Event calendar

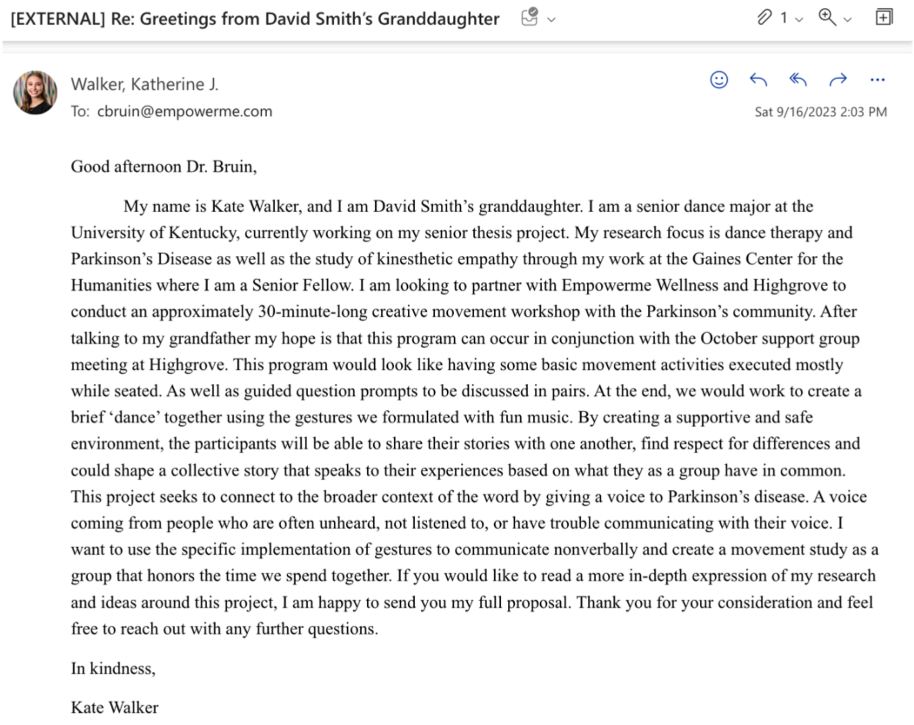
BLUEGRASS PARKINSON'S ALLIANCE

OCTOBER 2023 CALENDAR

SUN	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT
1	2 **NO POWER FOR PD!**	3 Loud Crowd @ 11am Drums Alive @ 2pm and 3 pm, Saint Luke's	4 Aquatics Class at Cardinal Hill @ 2 pm **Evening Discussion Group at 6 pm @ Crestwood Christian**	5 Sentimental Journey @2 pm; Harmonica Basics @3 pm at Saint Luke's PEP @ 6 pm at Cardinal Hill	6 Tai Chi @ 1 pm at Crestwood	7
8	9 Power for PD Crestwood @1 pm	10 Loud Crowd @ 11am Drums Alive @ 2pm and 3 pm, Saint Luke's	11 Aquatics Class at Cardinal Hill @ 2 pm	12 Sentimental Journey @2 pm; Harmonica Basics @3 pm at Saint Luke's PEP @ 6 pm at Cardinal Hill	13	14
15	16 Power for PD Crestwood @1 pm	17 Loud Crowd @ 11am Drums Alive @ 2pm and 3 pm, Saint Luke's	18 Aquatics Class at Cardinal Hill @ 2 pm	19 Sentimental Journey @2 pm; Harmonica Basics @3 pm at Saint Luke's PEP @ 6 pm at Cardinal Hill	20 Creative Movement for PD @ 1 pm at Crestwood	21
22	23 Power for PD Crestwood @1 pm **Daytime Discussion Group at 11:30 am @Crestwood**	24 **Adina Cook Presentation "How to Live Life to the Fullest as PD Progresses" at 10:30 am @Crestwood** Loud Crowd @ 11am Drums Alive @ 2pm and 3 pm, Saint Luke's	25 Aquatics Class at Cardinal Hill @ 2 pm	26 Sentimental Journey @2 pm; Harmonica Basics @3 pm at Saint Luke's PEP @ 6 pm at Cardinal Hill	27 Tai Chi @ 1 pm at Crestwood	28
29	30 **October Speaker Meeting Dr. Van Horne at 12:30 pm @Crestwood** Power for PD Crestwood @1 pm	31 Loud Crowd @ 11am Drums Alive @ 2pm and 3 pm, Saint Luke's				

Letters/ Correspondence with community organizations

Highgrove Senior Living- Dr. Carol Ann Bruin



[EXTERNAL] Re: Greetings from David Smith’s Granddaughter

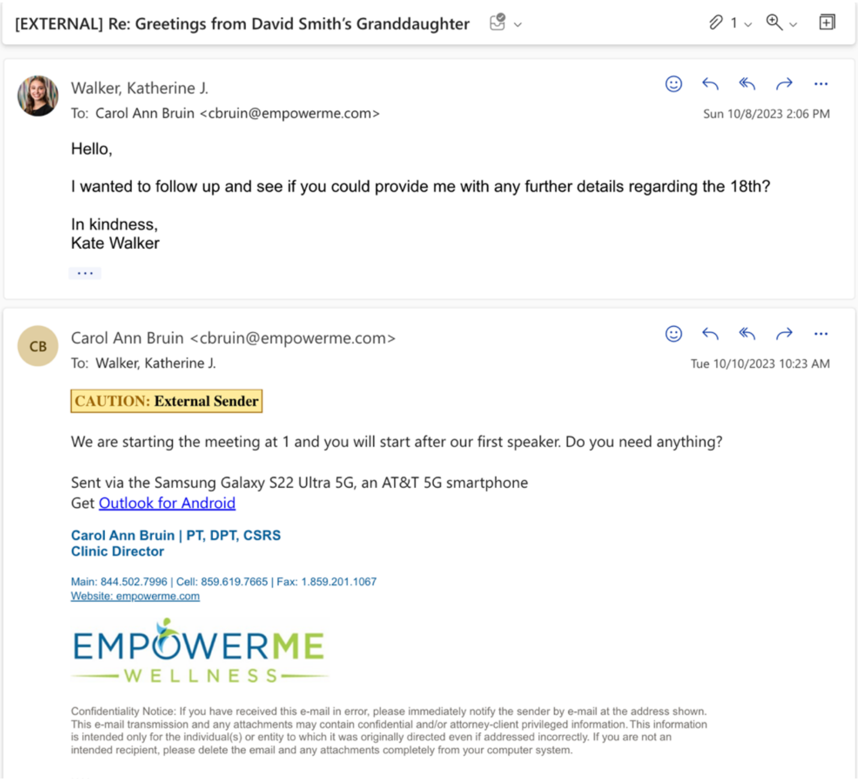
Walker, Katherine J.
To: cbruin@empowerme.com
Sat 9/16/2023 2:03 PM

Good afternoon Dr. Bruin,

My name is Kate Walker, and I am David Smith’s granddaughter. I am a senior dance major at the University of Kentucky, currently working on my senior thesis project. My research focus is dance therapy and Parkinson’s Disease as well as the study of kinesthetic empathy through my work at the Gaines Center for the Humanities where I am a Senior Fellow. I am looking to partner with Empowerme Wellness and Highgrove to conduct an approximately 30-minute-long creative movement workshop with the Parkinson’s community. After talking to my grandfather my hope is that this program can occur in conjunction with the October support group meeting at Highgrove. This program would look like having some basic movement activities executed mostly while seated. As well as guided question prompts to be discussed in pairs. At the end, we would work to create a brief ‘dance’ together using the gestures we formulated with fun music. By creating a supportive and safe environment, the participants will be able to share their stories with one another, find respect for differences and could shape a collective story that speaks to their experiences based on what they as a group have in common. This project seeks to connect to the broader context of the word by giving a voice to Parkinson’s disease. A voice coming from people who are often unheard, not listened to, or have trouble communicating with their voice. I want to use the specific implementation of gestures to communicate nonverbally and create a movement study as a group that honors the time we spend together. If you would like to read a more in-depth expression of my research and ideas around this project, I am happy to send you my full proposal. Thank you for your consideration and feel free to reach out with any further questions.

In kindness,

Kate Walker



[EXTERNAL] Re: Greetings from David Smith’s Granddaughter

Walker, Katherine J.
To: Carol Ann Bruin <cbruin@empowerme.com>
Sun 10/8/2023 2:06 PM

Hello,

I wanted to follow up and see if you could provide me with any further details regarding the 18th?

In kindness,
Kate Walker

Carol Ann Bruin <cbruin@empowerme.com>
To: Walker, Katherine J.
Tue 10/10/2023 10:23 AM

CAUTION: External Sender

We are starting the meeting at 1 and you will start after our first speaker. Do you need anything?

Sent via the Samsung Galaxy S22 Ultra 5G, an AT&T 5G smartphone
Get Outlook for Android

Carol Ann Bruin | PT, DPT, CSRS
Clinic Director

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EMPOWERME WELLNESS

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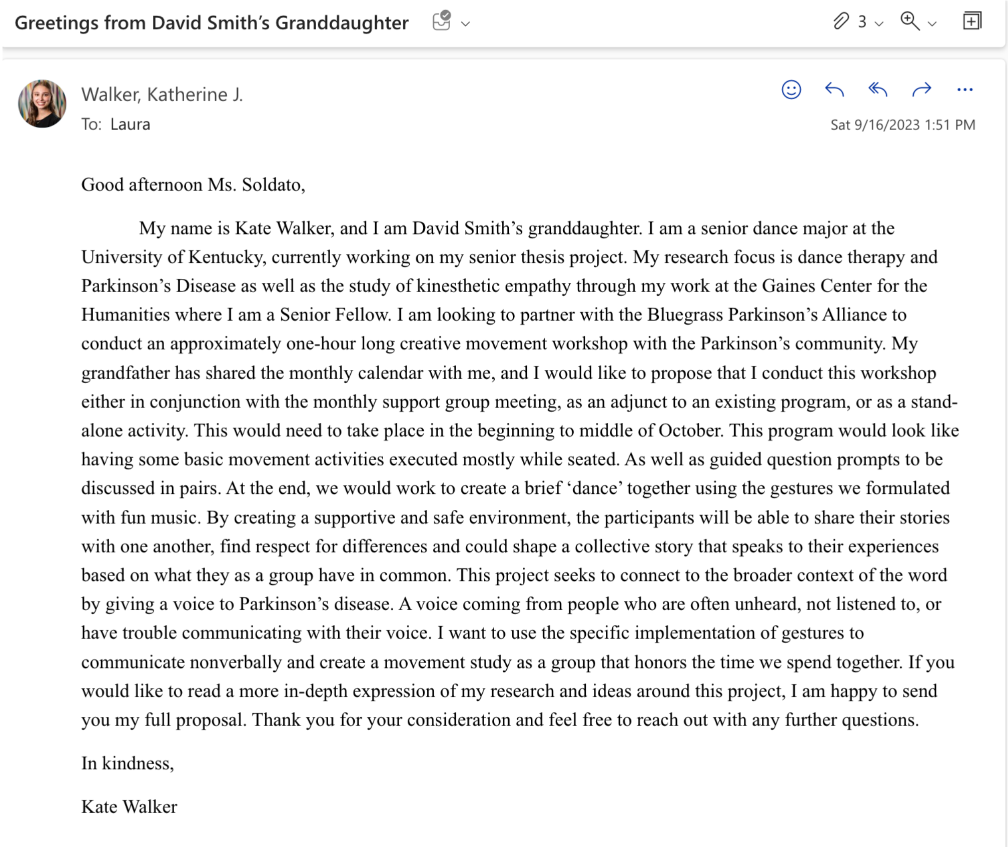
Bluegrass Parkinson's Alliance- Laura Soldato



Greetings from David Smith's Granddaughter

Walker, Katherine J.
To: Laura

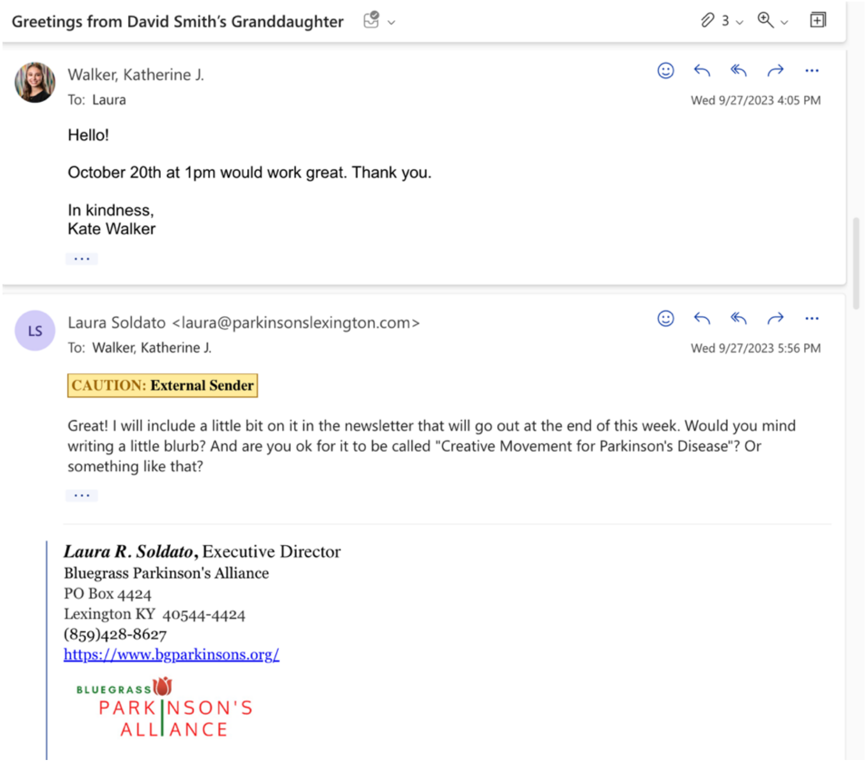
Sat 9/16/2023 1:51 PM

Good afternoon Ms. Soldato,

My name is Kate Walker, and I am David Smith's granddaughter. I am a senior dance major at the University of Kentucky, currently working on my senior thesis project. My research focus is dance therapy and Parkinson's Disease as well as the study of kinesthetic empathy through my work at the Gaines Center for the Humanities where I am a Senior Fellow. I am looking to partner with the Bluegrass Parkinson's Alliance to conduct an approximately one-hour long creative movement workshop with the Parkinson's community. My grandfather has shared the monthly calendar with me, and I would like to propose that I conduct this workshop either in conjunction with the monthly support group meeting, as an adjunct to an existing program, or as a stand-alone activity. This would need to take place in the beginning to middle of October. This program would look like having some basic movement activities executed mostly while seated. As well as guided question prompts to be discussed in pairs. At the end, we would work to create a brief 'dance' together using the gestures we formulated with fun music. By creating a supportive and safe environment, the participants will be able to share their stories with one another, find respect for differences and could shape a collective story that speaks to their experiences based on what they as a group have in common. This project seeks to connect to the broader context of the word by giving a voice to Parkinson's disease. A voice coming from people who are often unheard, not listened to, or have trouble communicating with their voice. I want to use the specific implementation of gestures to communicate nonverbally and create a movement study as a group that honors the time we spend together. If you would like to read a more in-depth expression of my research and ideas around this project, I am happy to send you my full proposal. Thank you for your consideration and feel free to reach out with any further questions.

In kindness,

Kate Walker



Greetings from David Smith's Granddaughter

Walker, Katherine J.
To: Laura

Wed 9/27/2023 4:05 PM

Hello!

October 20th at 1pm would work great. Thank you.

In kindness,
Kate Walker

Laura Soldato <laura@parkinsonslexington.com>
To: Walker, Katherine J.

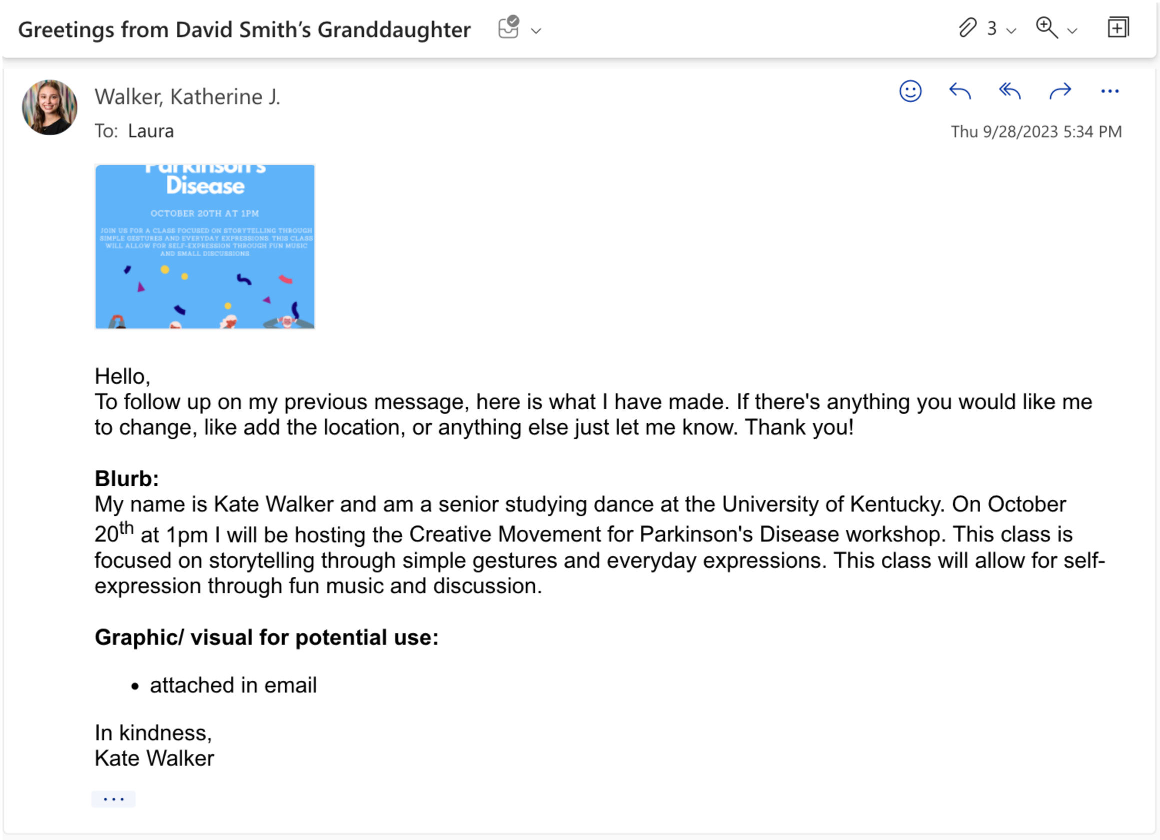
Wed 9/27/2023 5:56 PM

CAUTION: External Sender

Great! I will include a little bit on it in the newsletter that will go out at the end of this week. Would you mind writing a little blurb? And are you ok for it to be called "Creative Movement for Parkinson's Disease"? Or something like that?

Laura R. Soldato**,** Executive Director
Bluegrass Parkinson's Alliance
PO Box 4424
Lexington KY 40544-4424
(859)428-8627
https://www.bgparkinsons.org/

BLUEGRASS PARKINSON'S ALLIANCE



Greetings from David Smith's Granddaughter

Walker, Katherine J.
To: Laura

Thu 9/28/2023 5:34 PM

Hello,
To follow up on my previous message, here is what I have made. If there's anything you would like me to change, like add the location, or anything else just let me know. Thank you!

Blurb:
My name is Kate Walker and am a senior studying dance at the University of Kentucky. On October 20th at 1pm I will be hosting the Creative Movement for Parkinson's Disease workshop. This class is focused on storytelling through simple gestures and everyday expressions. This class will allow for self-expression through fun music and discussion.

Graphic/ visual for potential use:

- attached in email

In kindness,
Kate Walker

Link to photos/ videos

https://drive.google.com/drive/folders/1ayGtKsiRadNsij8sUzcbVRjKA2s9ye0_?usp=share_link

Sessions Outlines

Creative Movement for PD Lesson Plan.docx

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