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***BHARATHA - TO -
BARTENIEFF***

DANCE AND MOVEMENT STUDIES
DIPLOMA PROGRAMME

with

Dr. Rajyashree Ramesh

For Dancers &

Movement Professionals

Photo: Marlon Borries

ABOUT THE PROGRAMME

Bharatha-to-Bartenieff is a unique research based trans-cultural and trans-disciplinary movement studies programme developed over a period of a decade and a half by Dr. Rajyashree Ramesh. Being offered under the Global Dance Professional Programme of Global Music Academy (GMA), this programme emerged from insights and experiences she gained through an organic integration of two major movement systems – the vocabulary and aesthetics in Indian practised traditions such as performing arts (natya) and yoga, and Laban Movement Analysis in conjunction with Bartenieff Fundamentals, in short LMA/BF, that has its roots in Germany, developed and practised the world over by various professionals.

Supported by academic research, this ground-breaking programme further encompasses insights from several fields ranging from Linguistic Gesture Studies to Brain Research on Emotions, from Movement Studies to current Fascia Research, thus making it a one of its kind programme in the world of corporeal disciplines and traditions.

The purpose of this unique movement studies programme is to provide aspiring practitioners from any movement genre – be it dance, theatre, sports, yoga, martial arts, dance therapy or other - with trans-cultural and trans-disciplinary methodologies for using dance and movement in their progressional pursuits. The programme is a highly experiential one and provides in-depth, rich, practical and analytic tools to enable different applications in today's global set-ups. In particular, the approach looks beyond restrictive discourses concerning traditional dance practises.

It is designed in such a way that, on the one hand, professionals of Indian disciplines gain explicit methodological tools to use their knowledge in comprehensive ways hitherto not looked into, whilst on the other hand, movement professionals from other disciplines gain trans-cultural perspectives.

The central tenet underlying the programme is the understanding that there is something fundamental and experientially profound in how we walk, sit, stand, jump or express ourselves, take a stance or move in specific movement disciplines.

By analysing and experiencing the fundamental role of movement, dance and other professionals will learn to understand and effectively use insights from Indian traditional practices as trans-cultural approaches in their work.

PROGRAMME HIGHLIGHTS



Ground-breaking and unprecedented programme approach



Integration of various fields into a tangible working concept



Open methodology irrespective of one's trained discipline



Highly experiential, understanding individual needs and capacities



Factual, evidence-based and pragmatic approach to the coursework



International Adaptable Diploma Programme

WHO IS IT FOR?

- Dancers
- Dance Teachers
- Choreographers
- Dance / Movement Therapists
- Movement Professionals
- Theatre Artists
- Yoga Practitioners



Rajyashree Ramesh

Programme Director

Dr. Rajyashree Ramesh is a dancer-choreographer, master teacher, Certified Laban Movement Analyst (CLMA), and movement researcher. Born in Pune, raised in Mumbai and Bangalore, India, and living in Berlin, Germany since 1977, she has over five decades of collective experience in performing, research, teaching, and lecturing, across the globe. She was trained from early childhood in the Indian dance forms of Bharatanatyam and Kuchipudi, and classical Carnatic music.

Her further studies in the West included Yoga, Breathing Therapy (Middendorf), a certification in Laban/Bartenieff Movement Analysis, a certification in holistic Fascia Training, and finally academic, wherein she related movement, embodiment, cognition, and emotions (Masters and Ph.D. at the Europa University Viadrina in Frankfurt/Oder, Germany). Through this collective, trans-cultural, interdisciplinary and international expertise, she has created this unique programme that can transform the way an individual learns and experiences dance and movement.

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The programme emerged from several years of trans-disciplinary research and practice.

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COURSE STRUCTURE

The modular programme is being offered under the Global Dance Professional Programme of Global Music Academy (GMA) and is structured into 3 modules.

The programme enables students to build a deeper understanding of the movement systems in focus, eventually enabling them to apply these principles in their respective performing arts/movement disciplines.

PLEASE NOTE:

- The two-year modular programme is for professionals with advanced level knowledge in any Indian classical dance form
- Movement professionals without prior knowledge will have to attend an introductory year
- Modules 1 and 2 are not hierarchical and can be completed as stand-alones.
- The final Specialisation Module can be taken only after the successful completion of Module 1 and 2
- In order to obtain the Diploma, all three modules must be completed successfully with respective module end exams



MODULE 1: FasciaNatya Methodology

This highly experiential module with a series of courses presents a holistic understanding of the body and its movement principles from both movement analytic and fascial perspectives. Methodological tools in theory and practice to apply primary movement principles from a functional and structural perspective to Indian dance vocabulary will be studied. Specifically, experientially (through self-awareness) and practically (by exploring), you will delve deeper into these principles based on two major fields for movement studies Laban/Bartenieff Movement in relation to latest Fascia Research, the uniqueness of this methodology.

MODULE 2: CoreConcepts - Sensing & Shaping

The groundbreaking approach in the CoreConcepts methodology developed by Rajyashree Ramesh during her doctoral research is the notion of emotive expressivity as emergent from the micro-levels of the body where emotions are located as movement. In this Module, movement qualities of such primary emergent movement in emotive-kinetic processes are explored in relation to gestures in Natya in theory and practice. Participants will develop narratives with emotive meaning as the outcome of an Inner to Outer Sensing & Shaping considering implications for performance, teaching/pedagogy and therapy.

MODULE 3: Specialisation

Students will be honing into practical skills such as movement observation, analysis and facilitation, developing a Practical Application Project in a chosen primary area of specialisation from Teaching /Pedagogy, Performance/ Choreography or Dance/Movement Therapy.





SPECIAL BENEFITS

Analytical tools and experiential learning of movement that enhances observation skills, enabling movement facilitation in any given technique for dance and movement-inspired education and therapy.

Increased awareness of movement that emerges from experiential self-observation, gaining the ability to take corrective measures that make movement healthy, effective, alive, fluid, expressive and dynamic for broad-based application of dance, particularly in performance/ stage presence.

A new experience from a dance perspective. Especially beneficial for non-dance and other movement professionals, the program helps in looking into the integration of creative exploration of ideas through movement.



KEY LEARNINGS

Develop tools and methodologies for a holistic and in-depth understanding of the body and its movement for trans-cultural and trans-disciplinary applications.

Identify the most effective manner to execute dynamic and expressive movements by developing a deeper experiential understanding of the bodily mechanisms of movement at the neuromuscular and fasciae (deep tissue) level

Develop methodologies for injury prevention and overcoming dance-related injuries, through an understanding of the do's and don'ts in movement execution by also exploring daily movement routines.

Understand universals in movement that would particularly open the potential of Indian dance traditions to areas such as teaching/pedagogy, performance/choreography as well as dance/movement therapy.

Applying the learnings to body language and communication beyond languages and cultural borders. This programme offers a template to use any global dance tradition similarly.

TESTIMONIALS

I tore my ACL a few years ago and underwent a complete reconstruction surgery. Although the surgery and recovery were very successful, the nerve synapses had severed post surgery and any auto suggestion to the knee from the brain refused to work. Dr. Rajyashree Ramesh, a movement analyst and bharatanatyam teacher introduced me to her well researched FasciaNatya methodology and worked with me to integrate anatomy and movement. I gained insight and understanding into the existence of fascia and that this connective band throughout the body can enhance and support all our movement if done with the right awareness.

This dramatically changed the way and ease with which my body could move and hold postures. I have come to realise that this is the right way to do any movement-without abusing the body, using it efficiently and being injury free.

BHOOMIJA

This course has been helpful in understanding the body better beyond the boundaries of dance.

Being a dancer who got back to dance after a long break, I came back to dancing thinking my muscle memory will help me through but I was surely mistaken. This course has been helpful in understanding the body better beyond the boundaries of dance. I definitely recommend this course for all dancers, teachers and movement analysts. The assignments were so well thought out and useful as well. The course did not favour any single style of dance . No matter which style one is from, it helped to adapt and hence learn to improve style and movement.

RAMYA

With a European body working on Bharatanatyam an Indian art-form, the biggest myth this course broke for me was movements have nothing to do with the region, it is pure fascial. Learning spatial orientation helped reorient the body even though I had an eye issue. Learning how to use my weight and using the upper and lower body intelligently freed me of my persistent knee pain. Helped learn how to use total body connectivity to redistribute weight. I learned to detach myself by staying fluid inside and strong outside. This helped a lot in life and dance.

EVA