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CoreConcepts Emotive-Kinetic

Advanced Professional Programme

with

Dr. Rajyashree Ramesh

*For Performing Arts
Professionals*



Photo: Daniela Incoronato

RAJYASHREE RAMESH

Research, Development & Design

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 her collective expertise as an Indian classical dancer, Laban/Bartenieff Movement Analyst, a transcultural teacher, and a research scholar, she has created this unique program 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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ABOUT THE PROGRAMME

CoreConcepts approach is a first-of-its-kind programme that addresses the emotive expressivity that is central to the *Abhinaya* aspect of Indian performing arts traditions, (*Nāṭya*), for an enhanced application of the same.

In this CoreConcepts module being offered under the Global Dance Professional Programme of Global Music Academy (GMA), participants will gain unique insights in theory and practice, into emotions, their classification and physical manifestations from totally new path-breaking perspectives that include brain research of emotions, finally relating these to insights on *bhāvā* and *rāsā* in the Indian performing arts context.

The programme, developed and designed by Dr. Rajyashree Ramesh, emerged from several years of transdisciplinary research and cross-cultural practice. Specifically from the central result of her doctoral research, the notion of a “Sensing and Shaping” as intrinsically concurrent aspects of primary emergent movement in emotive-kinetic body brain processes.

PROGRAMME HIGHLIGHTS



Groundbreaking and unprecedented programme approach



Integration of various fields into a tangible working concept



Open methodology applicable to one's trained discipline



Highly experiential, enabling and understanding individual needs and capacities of self and others



Factual, evidence-based and pragmatic approach to the coursework



International Adaptable Certification Programme

PROGRAMME APPLICATION

In terms of practical application, participants will learn tangible methodologies for an enhanced use of *Natya's* subtle emotive gestures by exploring their deep emergent qualities at subtle microlevels of the body. This course also integrates the traditional meaningful use of hand gestures, unveiling the specific cognitive conceptual processes implicit therein.

The outcome of the module is to create a narrative from the embodied experiences that stem from such a usage of refined gestures of various body parts. In doing so, participants will explore the potential of emotive-kinetic-cognitive processes as an inroad, for innovative and creative work across performance and choreography, teaching/pedagogy and dance/ movement-based therapy.



WHO IS IT FOR?

- Dancers
- Dance Teachers
- Choreographers
- Dance Movement Therapists
- Theatre Artists
- Movement Professionals in general, interested in using a very specialised insight from Indian traditions in their dance/movement work



Photo: Andreas Feldtkeller

KEY LEARNINGS

Understand the theory of emotions and their physical manifestations from scientific (brain research) and Indian performing arts perspectives

Learn about movement qualities in relation to emotive gestures, and their emergent Sensing and Shaping in emotive-kinetic processes.

Develop a deeper experiential understanding of the bodily mechanisms of emotive movement at the neuromuscular and fasciae (deep tissue) level.

CoreConcepts as a methodological tool to explore narratives with emotive meaning and their relevance to new perspectives in teaching/pedagogy, performance/choreography as well as dance/movement therapy.

**This is an Advanced Professional Programme
for 9 CREDITS offered at the
Global Music Academy, Berlin**

TESTIMONIALS

I am surprised how convinced and stark I look. But in fact, if I think about it, I really felt this power emerging while doing it. I think you are wonderfully bringing us there...you take us from where we are to the point we fully embody the specific state (in guiding all our body parts so they can convey our inner emotion). *Abhinaya* is really demanding because they ask you not only to be completely there (mentally and physically), but also to be stark enough to convey your mental state to the viewer so they can also feel it. After this workshop I feel exhausted and happy :)

MARIE-HÉLÈNE HOTTE

"Expressing emotions through the body is a challenge unless it is done spontaneously or as a medium for telling a story, like dance can be"

TESTIMONIALS

From international participants of an experimental workshop series titled "Locating emotions in the body"

The human beings feel the same in their bodies and minds regardless of culture. It made me conscious to listen more carefully to what my body is expressing and feeling before it even gets to the mind.

I noticed that when I take on a specific body posture, the feeling related to it emerges.

I felt some reliance with imitating the love of the mother for the child, and sadness also. In general I felt myself more vital and joyful after each workshop. I felt that I was free to express emotions. I was happy feeling my capacity to express emotions.

It effected me deeply to know there is a connection between sorrow and compassion, that sorrow is a necessary pre-requisite for compassion. The connection makes sorrow less bottomless than it feels like at times. I go out of this workshop with lots of lightness and at the same time a feeling of security - a beautiful combination :)