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A hand in a patterned sleeve reaching down, with geometric shapes and a photo credit.

*FasciaNatya*

CERTIFICATION PROGRAMME

*with*

Dr. Rajyashree Ramesh

*For Dancers &  
Movement Professionals*

Photo: Marlon Boriss

## 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

FasciaNatya Certification is a first-of-its-kind program that delineates the movement in Nāṭya (Indian Dance Theatre) in relation to fascia, its structures and behaviour as a connective tissue. The programme, developed and designed by Dr. Rajyashree Ramesh, emerged from several years of transdisciplinary research and practice.

## PURPOSE & PRACTICE

As performing artists, our focus tends often towards the outward appearance of movement, that we mostly overlook the inward application and implication. Imagine the profoundness of truly sensing and shaping your movement right from the fundamental micro-levels of the body! This, when understood, enables dancers and movement-oriented professionals to master their art and bring both outer shaping and deep expressivity as natural hallmarks to their art.

## CROSS-DISCIPLINARY APPROACH

Participants will explore the broad spectrum of movement principles defined in Laban/Bartenieff Movement Studies system in relation to movement vocabulary in traditional practices based on Nāṭya, and will also learn to understand the fascia behaviour.

*Develop a holistic understanding of the body and its movement principles from anatomical, fascial and emotive-kinetic-cognitive perspectives.*

## 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

The programme is aimed to give participants tools that enable them to apply their dance and movement knowledge to varied fields, from performance/choreography to teaching/pedagogy and most importantly therapy. In terms of their professional pursuits with dance, participants will use exploratory, self-observing methodologies to get beyond loaded concepts about dance, its history, traditions and practices without denying these.

For instance, if we want to speak about injury free/pain-free dancing or moving, we need to understand the underlying mechanisms, learn to observe, analyse and facilitate movement based on actual execution. To be an expressively dynamic dancer on the other hand, it will be useful to understand individual needs and capacities

Also, dance therapy's popularity is enormous today, but confined to contemporary approaches only. Whereas traditional forms are confined to discourses in terms of spirituality and well-being.

*The FasciaNatya Methodology breaks ground here by clearly identifying the implicit and explicit in traditional vocabularies in terms of latest science in movement, thereby addressing where the strengths and weaknesses of handed down traditions lie.*

## WHO IS IT FOR?

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



Photo: Daniela Inoronato

## KEY LEARNINGS

Develop tools and methodologies for a holistic and in-depth understanding of the body in dance in its movement anatomy, fascial structures and more.

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Explore the broad based insights from Laban/Bartenieff Movement Analysis in specific relation to movement vocabulary in the practice of *Nāṭya*

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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.

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Develop methodologies for injury prevention and overcoming dance related injuries, through an understanding of the do's and don'ts in movement execution

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Learn to apply the learnings across areas of application such as teaching/pedagogy, performance/choreography as well as dance/movement therapy.

**This is a CERTIFICATION programme with several short term modules and self-study.**

# 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