



EMF Human Movement Experiencing and Observing (Based in Laban/Bartenieff Movement Studies)

(Intensive #1 in Vancouver BC)

Course Syllabus

Instructors:

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Amanda Peñaloza-Banks, CMA-SP, RSME

Veronica Berezowsky RCC, R-DMT, RSMT

Contact Information: info@themovementarc.com general administration

Course days/hours: 9-12:45pm (w/15min break) and 1:45-5:30pm (w/15min break)

Total hours: 45 hours of teaching and 3 hours of asynchronous assignments.

Course Description Summary:

This course is an introduction to movement experiencing and observing, supporting the development of beginning competencies in Laban/Bartenieff Movement Studies (LBMS), which is a framework (some might call a system) for knowing and understanding a range of human functional and expressive movement capacity. Students learn to embody, describe and communicate body-based and relational movement patterns, at an introductory level. Movement is explored as a language that is both qualitative and quantitative to support development, expression and wellbeing.

Learning Objectives

Through movement experientials (groups, partners, individual), inclusion of writing/art, discussion and reflection, students will:

- 1) Learn about the history, origins and pioneers of LBMS.
- 2) Experientially and conceptually understand principles, concepts, and themes within the LBMS framework.
- 3) Develop knowledge and skills in applying aspects of LBMS BESS (Body, Effort, Shape, Space) for personal somatic/expressive practice, and for designing/facilitating EMF sessions for professional practice.
- 4) Develop skills in relational attunement.
- 5) Develop skills in self-observation, and begin to apply observation to others.
- 6) Develop knowledge and skills related to “sensing/sensation”, and their role in all somatic practices.
- 7) Understand “Patterns of Total Body Connectivity” (LBMS Body) and develop skills in experiencing and designing/facilitating movement that engages the PTBCs.
- 8) Develop knowledge and skills related to other “Body” related concepts and their application in somatic movement.
- 9) Develop knowledge and skills related to “Shape” and their application in somatic and expressive movement.
- 10) Develop knowledge and skills related to “Effort” and their application in somatic and expressive movement.
- 11) Develop knowledge and skills related to “Space” and their application in somatic and expressive movement.

Required textbooks:

Fernandes, C. (2015). *The moving researcher: LMA in performing arts education and creative arts therapies*. London, UK: Jessica Kingsley Publishers.

Hackney, P. (2002). *Making connections: Total body integration through Bartenieff Fundamentals*. New York, NY: Routledge.

SCHEDULE AT A GLANCE

(All times are in Pacific Time Zone)

	MORNING SESSION 9:00am - 12:45pm (includes 15 min break)	AFTERNOON SESSION 1:45pm - 5:30pm (includes 15 min break)	EVENING SESSION 5:15pm - 8:30pm
EVENING			CLASS 1: ARRIVE, RESOURCE, CONNECT...
DAY 1	CLASS 2: THE ROLE OF SENSATION IN SOMATIC PRACTICE	CLASS 3: RELATIONAL ATTUNEMENT: SKILLS & STEPS IN EMF PROCESS	
DAY 2	CLASS 4: HISTORICAL OVERVIEW & INTRODUCE 'BODY' CATEGORY	CLASS 5: CONTINUING WITH ASPECTS OF 'BODY'	
DAY 3	CLASS 6: INTRODUCTION TO ASPECTS OF 'SHAPE'	CLASS 7: INTRODUCTION TO ASPECTS OF 'EFFORT'	
DAY OFF			
DAY 4	CLASS 8: INTRODUCTION TO ASPECTS OF 'SPACE'	CLASS 9: EFFORT: ACTION DRIVE	
DAY 5	CLASS 10: EXPLORATIONS IN SPACE	CLASS 11: REVIEW & INTEGRATION	
DAY 6	CLASS 12: PERSONAL & PROFESSIONAL APPLICATIONS OF LBMS	CLASS 13: PRACTICE, APPLICATIONS, & GROUP CHOREOGRAPHY	

Supplies needed to bring to class are highlighted in red;
please prepare these ahead of time.

Suggested & required readings/viewings for before &/or after class
are highlighted in purple.

Human Movement Experiencing & Observing Class 1

ARRIVING, RESOURCING and CONNECTING THROUGH SOMATIC MOVEMENT

(Veronica w/ Hana - 5:15-8:30pm PT)

Ismeta Core Competency: Facilitate movement activities to cultivate the client's somatic awareness (5).

In this class, students are seeing each other for the first time in person. We take time to discuss resources, triggers and what somatic, relational and other supports are available if one were to become activated while engaging in somatic movement practices. We then practice somatic self-regulation approaches so that all students know they have choices and can seek relational co-regulation as well. Next we engage in somatic movement that helps to connect to self and other, moving together in the space, orienting somatically, facilitating group bonding and forming relationships and felt sense of connection through movement play. For closure, students can ask questions and reflect on the facilitation goals and outcomes of this class from the instructors' perspectives.

Human Movement Experiencing & Observing Class 2

THE ROLE OF SENSATION IN SOMATIC PRACTICE

(Amanda w/ Hana - 9:00am-12:45pm PT)

Ismeta Core Competencies: Demonstrate the primary movement principles of the system trained in (1); Lead experiential explorations of anatomical structures and physiological processes (7).

In this class, students are experientially and theoretically introduced to sensation and processes of attuning to the soma and senses. Students move and play with exteroception (the "five senses") and explore what happens when we bring our attention to these senses. Students explore proprioception and discuss the role this has in cultivating somatic awareness. Lastly, students explore interoception and nociception, practicing self-attunement and listening, and creating movement expressions of any aspects of sensation they wish to bring into creative physical expression. We discuss the roles of sensation in functioning in the world, living an embodied life, being in touch with the here and now, emotional regulation, and generating enlivened, expressive potentialities.

Supplemental Suggested Readings:

Sacks, Oliver (1985). *The Man Who Mistook His Wife for a Hat*. NY, Picador. *Chapter 3 - "The Disembodied Lady"*.

Bainbridge-Cohen, B. (2008). *Sensing, Feeling, and Action The Experiential Anatomy of Body-Mind Centering*, Contact Editions, Northampton, MA. *Excerpt from the chapter - "Perceiving in Action"*.

Bainbridge-Cohen, B. (2008). *Sensing, Feeling, and Action The Experiential Anatomy of Body-Mind Centering*, Contact Editions, Northampton, MA. *Chapter - "The Action in Perceiving"*.

Abrams, David. (1996). *The Spell of the Sensuous: Perception and Language in a More-than-Human World*.

Human Movement Experiencing & Observing Class 3

RELATIONAL ATTUNEMENT: SKILLS AND STEPS IN EMF PROCESS

(Hana w/ Amanda - 1:45pm-5:30pm PT)

Ismeta Core Competency: Demonstrate skillful use of verbal and non-verbal communication (8).

This class focuses on cultivating embodied presence & practicing attunement with partners. Movement observation and facilitation requires being connected first to one's self and then bridging to another somatically. After a warm up focused on grounding and centering ourselves, we explore tools/portals for cultivating a felt sense of presence using the body-mind connection. With this presence cultivated, we can then explore the concept and practice of "attunement" through movement as a layered relational phenomena. We explore the significance of attunement for creating connection using the body, movement and voice, and experience deeper relational resonance. Partners will also practice 'embodied speech', and 'circular attunement' body to body and discuss how these skills can be useful as EMF facilitators.

Human Movement Experiencing & Observing Class 4

HISTORICAL OVERVIEW & INTRODUCE 'BODY' CATEGORY (LBMS)

(Hana w/ Amanda - 9:00am-12:45pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1).

This class begins with moving together in the space for our warm-up, then we discuss a historical overview and a brief mapping of LBMS movement observation/studies along with introducing the key movers and theorists. Cultural considerations/bias identification is also discussed. We continue with experiencing “Breath - the first *Pattern of Total Body Connectivity*. Students are also introduced to Initiation and Sequencing, and the LBMS theme of ‘Inner/Outer’.

Required Readings (to be read before or after class, student’s choice):

1) Fernandes, C. (2015). Chapter One: The Development of Rudolf Von Laban’s Movement Theories, In: *The Moving Researcher: LMA in performing arts education and creative arts therapies*. (pp.21-79) London, UK: Jessica Kingsley Publishers.

2) Hackney, P. (2002). Chapter 1, 2 and 3., In: *Making connections: Total body integration through Bartenieff Fundamentals*. New York, NY: Routledge.

Human Movement Experiencing & Observing Class 5

CONTINUING WITH ASPECTS OF ‘BODY’

(Amanda w/ Hana - 1:45-5:30pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1); Design and facilitate movement activities to support the client’s somatic awareness (4;5); Lead experiential explorations of anatomical structures and physiological processes (7).

This class begins with experientially reviewing the Breath Pattern and progressing with the next **Pattern of Total Body Connectivity** - “Core-Distal”. We progress to exploring some basic Bartenieff Fundamental Body-based concepts such as dynamic alignment, postural and gestural movement, and core, proximal, mid-limb, and distal initiation. Experientially, students investigate how somatic-based concepts can be a springboard into individual and/or collective expressive movement; playing with the continuum of the LBMS Function-Expression theme.

Required Readings (before or after class):

1) Hackney, P. (2002). Chapters 4-11*. *Making connections: Total body integration through Bartenieff Fundamentals*. New York, NY: Routledge.

**students are not required to read all of these chapters at once, use Chapters 4 through 11 as reference pages.*

2) Fernandes, C. (2015). Chapter 3. Among Rocks, Reptiles and Connective Wind Currents: The Body. In: *The Moving Researcher: LMA in performing arts education and*

creative arts therapies. (pp.90-133) London, UK: Jessica Kingsley Publishers.

Human Movement Experiencing & Observing Class 6

INTRODUCTION TO ASPECTS OF 'SHAPE'

(Hana w/ Amanda - 9:00am-12:45pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1);

This class begins with experientially reviewing the Breath and Core-Distal Patterns and progressing with the next **Pattern of Total Body Connectivity** - "Head-Tail".

This class experientially introduces the body's capacity to change shape and **Shape as the 'container' for Effort** and the developmental origins of how we Shape our body to be in relationship and be in a process of relating. We explore **Unipolar and BiPolar Shape-Flow**, in individual, partner and whole group activities. We then explore Shape-Flow's extension into **Directional Movement** (Spoke-like and Arcing movements) and into 2D and 3D voluminous **Shaping**. Through this class we experience and discuss how facilitating shape change supports wellness and resiliency.

Supplies: (Please have a medium to large sized physio-ball as well as small balls to work with. Instructors will have a few on hand, but please let instructors know if you need to borrow one ahead of time. You can deflate physioballs for travel. We will have an inflator pump on hand.)

Required Readings (before or after class):

1) Fernandes, C. (2015). Chapter Five: Shaping Relationships, In: *The Moving Researcher: LMA in performing arts education and creative arts therapies.* (pp.181-191) London, UK: Jessica Kingsley Publishers.

Human Movement Experiencing & Observing Class 7

INTRODUCTION TO ASPECTS OF 'EFFORT'

(Amanda w/ Hana - 1:45-5:30pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1); Design and facilitate movement activities to support the client's somatic awareness (4;5).

This class warms up with revisiting Patterns of Total Body Connectivity and experiencing of the Upper-Lower pattern, before introducing **Effort Factors** and their elements/qualities. We

explore how the body-mind expresses being in relationship to Flow, Space, Weight, and Time on a continuum of movement polarities. Students experience and witness each of the Effort Factors and their elements in themselves and others. Through reflection and discussion, students begin to envision how these Effort qualities can be applied in facilitating movement experiences for others to increase the possibilities for dynamic self-expression.

Required Readings (before or after class):

1) Fernandes, C. (2015). Chapter Four: Effort or Eukinetics: Pitches and Colours of a Poetic Body, In: *The moving researcher: LMA in performing arts education and creative arts therapies*. (pp.142-173) London, UK: Jessica Kingsley Publishers.

Human Movement Experiencing & Observing Class 8

INTRODUCTION TO ASPECTS OF 'SPACE'

(Hana w/ Amanda - 9:00am-12:45pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in **(1)**.

After a Bartenieff Fundamentals and Pattern of Total Body Connectivity warm-up focused on the “Body-Half” pattern, this class then explores approaches to Space. Students explore the experience of having a **Kinesphere** and moving in relation to **1d, 2d, and 3d Spatial Dimensions**. The Dimensional Scale, with ShapeFlow and Directional Movement support, is experienced before moving in the Planes (Horizontal, Vertical and Sagittal). Shaping into the Horizontal, Vertical and Sagittal planes is explored before moving and Shaping in the Diagonals. **(Please bring a frisbee or disc-like object such as a pizza pan to class, something flat and round or oval).**

Required Readings (before or after class):

1) Fernandes, C. (2015). Chapter Six: The architecture of moving spaces, In: *The moving researcher: LMA in performing arts education and creative arts therapies*. (pp.195-227) London, UK: Jessica Kingsley Publishers.

2) Hackney, P. (2002). Making connections: Total body integration through Bartenieff Fundamentals. New York, NY: Routledge. (pp. 223-226)

Optional Supplemental Reading:

Bartenieff, I. and Lewis, D. (1980). Carving Shapes in Space In: *Body movement: Coping with the environment*. (pp. 23-33). New York: Gordon & Breach.

Human Movement Experiencing & Observing Class 9

EFFORT: ACTION DRIVE

(Amanda w/ Hana - 1:45pm-5:30pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1).

After a warm-up that introduces students to Effort States, we focus on Effort Drives. Students experience the unique combinations of Effort elements as found in the 'Action Drive'. We explore how metaphor, imagery, and personal naming can support accessing the 8 Basic Effort Actions (BEAs) of the Action Drive. Students create a movement scale of personally selected BEAs based on a story they wish to tell through movement. Students share and witness one another's scales. We discuss how the BEAs, plus an awareness of the Space they occupy, might be utilized to support a person's expansion of their dynamic expressivity, physically and/or emotionally.

Required Readings (before or after class):

1) Fernandes, C. (2015). Chapter Four: Effort or Eukinetics: Pitches and Colours of a Poetic Body, In: *The moving researcher: LMA in performing arts education and creative arts therapies*. (pp.142-173) London, UK: Jessica Kingsley Publishers.

Human Movement Experiencing & Observing Class 10

EXPLORATIONS IN SPACE

(Amanda w/ Hana - 9:00am-12:45pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1).

We warm-up with practicing the final Pattern of Total Body Connectivity (Cross-Lateral). We continue to explore further aspects of Space, including pathways, levels, general space, kinesphere, and Space Harmony (geometric forms and movement scales). Students re-experience the diagonal scale, create movement phrases that integrate aspects of Space, and discuss how applications of Space can support dynamic expression with individuals and/or groups. Students begin to consider how they might design movement experientials informed by Space for their EMF participants.

Required Readings (before or after class):

1) Fernandes, C. (2015). Chapter Six: The architecture of moving spaces, In: *The moving researcher: LMA in performing arts education and creative arts therapies*. (pp.195-227) London, UK: Jessica Kingsley Publishers.

2) Hackney, P. (2002). Making connections: Total body integration through Bartenieff Fundamentals. New York, NY: Routledge. (pp. 223-226)

Human Movement Experiencing & Observing Class 11

REVIEW and INTEGRATION

(Hana w/ Amanda - 1:45pm-5:30pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1); Design movement activities to support the client's somatic awareness (4); Lesson planning (6).

Movement warm-up to engage Bartenieff Fundamentals to support all 6 Patterns of Total Body Connectivity, Spatial Intent and Sequencing. The focus is on a review of the Body, Effort, Shape and Space concepts explored in Day 1-4. Students will review for themselves and then work together in small groups to explore the essential components of BESS. Students will explore how one might design/facilitate an Expressive Movement experience based on this knowledge and the student's own personal creativity and interest area for application.

Students will then have time for creating a movement "warm-up" and understand the significance of a 'Warm-up' within the EMF framework for both relational and physical body connectivity goals. Students will explore weaving of sensing, feeling, movement actions and of making relational contact in a warm-up that will be delivered online for their peers in upcoming classes in the next course.

Human Movement Experiencing & Observing Class 12

PERSONAL AND PROFESSIONAL APPLICATIONS OF LBMS

(Amanda w/ Hana - 9:00am-12:30pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1).

After a Patterns of Total Body Connectivity warm-up (all 6 patterns Breath- CoreDistal- HeadTail- UpperLower- BodyHalf- CrossLateral), we review **BESS**, and consider applications to develop a mover's body connectivity, self-expression, and sense of themselves. Students play with creating a 'character', 'story', or 'image' with personally selected movement qualities, to explore and deepen access to any aspects of BESS that feel more elusive and less practiced, and which expand their personal movement repertoire. We discuss how our movement habits and patterns can affect our health, wellbeing, and expressivity. We also discuss potential applications of BESS in the variety of contexts that students may be working in, (based on students' professional areas of expertise).

Human Movement Experiencing & Observing Class 13

PRACTICE, APPLICATIONS, and GROUP CHOREOGRAPHY

(Hana w/ Veronica & Amanda - 1:45-5:30pm PT)

Ismeta Core Competency: Demonstrate the primary movement principles of the system trained in (1).

This class includes one more experiential dance sweep of LBMS themes that may be less clear to students, and continued practice of BESS, to support integration. We also provide examples of forms of creative movement that draw upon LBMS. In the last part of class we focus on discussing applications of LBMS to the 7 stage process of expressive movement facilitation. For closure, we build a group choreography together - based on a group metaphor that will 'carry' and support all to move into their full potential and practice of expressive movement.

Required Readings:

1) Review readings assigned Class 5.

2) Fernandes, C. (2015). Chapter Eight. Mapping Bodily Histories. In: *The Moving Researcher: LMA in performing arts education and creative arts therapies*. (pp.274-276 only) London, UK: Jessica Kingsley Publishers.

Follow-Up Asynchronous Assignments (3 hours)

Part I: Partner Discussion Time (1hour): to be scheduled by students

-Working together with a partner (by Zoom), students will talk about how he/she/they most enjoy moving (noticing the ways they like to organically spontaneously move, reflecting on what they learned about themselves during this course).

-Each student then considers how to bring into their own daily movement practice new ways of moving that are less familiar to them, reflecting on BESS.

-Partners can discuss how they might draw upon their "character" dance created during the Human Movement Experiencing and Observation course.

-Students will reflect on how to strengthen their own capacity for greater body connectivity and expressivity through ongoing personal movement practice.

Part II: Developing an integrative movement practice (1hour): working alone

-The student then works on their own to create a daily movement practice (of 10-15minutes length) that can include elements of both functional and expressive movement.

-Each student will record a short video that can be shared with their partner that outlines what they learned about their own movement preferences during this course and the types of movement they want to be practicing in their new daily movement practice. This will also be shared with course instructors: questions can be sent to info@themovementarc.com (please upload video into LearnDash).

Part III: (1hr) Designing a Warm-Up to lead during next course: with your partner

Students will work in partners (by Zoom, again to be arranged on their own time before they must lead) to create a 10 minute long movement warm-up for adult peers based on BESS and their own personal creativity and enjoyment of movement. Each warm-up will need to include a minimum of two PTBC's, and should include full body dynamic movement engagement at some point in the 10 minutes. Students should practice leading the warm-up for one another. Warm-up dates will be scheduled for during the next course called EMF Methods, Approaches and Themes.

Websites relating to LBMS as well as other Movement Observation systems for additional reference for students:

Laban/ Bartenieff and Somatic Studies International: <https://labaninternational.org>

Laban Institute of Movement Studies: <http://www.limsonline.org>

Integrated Movement Studies: <http://www.imsmovement.com>

Dance Notation Bureau: <http://www.dancenotation.org>

Kestenberg Movement Profile Website: <http://www.kestenbergmovementprofile.org>

Bartenieff Archives/ University of Maryland - Library:
<https://www.lib.umd.edu/bartenieff/lms-collection-and-website>

Amanda Penaloza-Banks website: www.ouembodiednature.com

Alexandra Baybutt - Bartenieff Fundamentals/Principles: <https://alexandrabaybutt.co.uk>

Kestenberg Movement Profile website: <https://www.kestenbergmovementprofile.org/video>

School for Body-Mind Centering:
<http://www.bodymindcentering.com/about/the-school-for-body-mind-centering/>

COURSE FOLLOW-UP MEETING:

Following this course, schedule a one to one student completion meeting with Hana for a 1hr long discussion to see how the material is integrating for you.

Hana's Calendly link is here:
<https://calendly.com/hanakamea/30min?back=1&month=2024-01>

NEXT COURSE IS #3:
EMF METHODS, APPROACHES AND THEMES
(ONLINE on ZOOM)