

Laban Movement Analysis (LMA) & Bartenieff Fundamentals (BF)

DNC 373

Monday, Wednesday, Friday 10:00-10:50 am

Academic Building III

Instructor: Hilary Bryan, MFA, CMA, RSMT

Email: hilary@hilarybryan.com

Telephone: 294-3525

Office: ABIII, room 235

Office hours: Monday & Friday, 12:30-2:30 pm

Tuesday & Thursday 10-11 am

Overview

This course investigates human movement, including dance, sports, activities of daily living, from the virtuosic to the unconscious body attitude. Using discussion, moving, journaling, touching, reading, improvising, observing, analyzing we will explore questions including:

How can we effectively translate movement into verbal language?

How does movement communicate? What does it mean? Is its meaning universal or personal?

What is my own movement signature?

What does my movement say about my interactions in the world?

How can I move more efficiently? Functionally? Expressively?

How can I be more fully present with myself, with others?

How does my bodily knowing relate to my other ways of knowing?

How can acute awareness of movement aid my career, my relationships, my sense of myself?

Rudolf Laban (1879-1958) was a visionary, humanist, director, choreographer, and theoretician, whose revolutionary ideas bridged the gap between the performing arts and science. Known historically as the father of Modern European Dance, Laban gathered a devoted group of movement students to begin the huge job of elaborating his theories of movement. This work continues to evolve today.

Irmgard Bartenieff (1900-1981) was a dancer and physical therapist who brought Laban's work to the United States, founding the Dance Notation Bureau and professional training programs in LMA. Her therapeutic work using LMA with polio victims together with her work training dancers for virtuosity evolved into the physical reeducation method now known as Bartenieff Fundamentals (BF).

This is a movement class. Arrive each day fully prepared to move.

Learning objectives

- To appreciate the beautiful complexity of LMA as a system, and
- To grasp basic components of this system: Body, Effort, Shape, Space, & Phrasing.
- To understand some of the basic themes that underlie the system:
 - Exertion – Recuperation,
 - Stability – Mobility,
 - Function – Expression, and

- Simple – Complex.
- To develop observational skills both of self and of others in order to...
- To deepen awareness of personal movement signature, and
- To expand appreciation of diversity in this world.
- To learn basic motif writing and apply it as an interpretive lens.
- **To have FUN expanding personal range as a dancer, artist, teacher & human**

Evaluation

40% – Class Participation (including attendance, discussions, group participation, etc.)

10% – Quizzes

10% – Journal

10% – Mid-term exam (take-home and in-class movement evaluative feedback)

10% – Observation project

10% – Final project

10% – Final exam

Attendance

You are expected to arrive on time, dressed & ready to move. A student will be allowed four absences – including illness/injury – before the grade is affected. There are no “excused absences.” If you miss material, it adversely impacts the whole class because group process is essential in this course. Your class participation grade will be reduced by 1/3rd grade for each absence beyond four, i.e., from A to A-, from B+ to B.

Late arrivals. Late arrival is inappropriate. It betrays your lack of respect for the class and is dangerous to your health. Three late arrivals/early departures count as an absence.

Injury/Illness. A student who is injured is expected to observe class and take notes. These notes are then made available to the group to expand everyone’s understanding. *A student whose illness may be contagious is expected to be at home recuperating.*

Make-up Policy. A limited number of extra credit assignments will be made available for students upon request. Extra credit must be arranged in advance.

Flow Exchange

We want to engage your whole being, so each day as you enter the space do whatever you personally need to get your flow going and be fully present with the group.

Some suggestions:

- Raise your body temperature (run, jump, twist and shout, etc.)
- Stretch to bring flow to different parts of your body
- Wake up your breath support
- Wake up your Effort life
- Experiment for yourself with what you need to be fully present on any given day.

By the start of class: Books on the side of the room,
Activated flow in the space (dressed and mobilizing for movement).

I have arranged for the ballet studio to be available to us each day immediately before this class. If you are available, please take advantage of that time to ease into movement.

Basic Assignments

- *Class Attendance* – Three weekly movement classes with seminars and discussions.
- *Discussion Prep* – In response to any and all readings, write 3 observations & 3 questions.
- *Quizzes / exams* – Covering both movement and written knowledge based on class exercises and readings. There are no make-ups for quizzes.
- *Daily Movement Meditation* – 16 weeks is not enough time to make lasting improvements without serious concerted effort that extends into a daily practice. We will begin each class with a brief movement warm-up that will build as the class continues. Students are expected to spend 10-30 minutes at home each day working on this movement. You will be amazed with the results of just a few minutes spent each day.
- *Journal* – Bring to every class. Record specific in-class writing assignments as well as movement observation homework. These will be turned in periodically.
- *Observation Project* – Observe, notate, and analyze a movement event. Then present to class.
- *Final Project* – see appendix.

Required Texts

1. *Journal* – your own, where you record interesting discoveries, observations, questions – about any part of your life – that are somehow reflected or inspired in the dance studio. Use this journal to research impact of this course material on all parts of your life.
2. *Making Connections: Total Body Connectivity through Bartenieff Fundamentals* by Peggy Hackney (1998, 2002)
3. *Laban for All* by Jean Newlove and John Dalby (2004)

Recommended Texts

- *Body Movement: Coping with the Environment* by Irmgard Bartenieff with Dori Lewis (1980).
- *Laban for Actors and Dancers: Putting Laban's Movement Theory into Practice, a Step-by-step Guide* by Jean Newlove and John Dalby
- *Beyond Words: Movement Observation and Analysis* by Carol-Lynne Moore & Kaoru Yamamoto
- *Space Harmony* by Dell, Crow, Bartenieff
- *Your Move: A New Approach to the Study of Movement and Dance* by Ann Hutchinson Guest
- *A Life for Dance* by Rudolf Laban
- *Effort: Economy in Body Movement* by Rudolf Laban
- *Modern Educational Dance* by Rudolf Laban
- *Mastery of Movement* by Rudolf Laban
- *Choreutics* by Rudolf Laban
- *Sensing, Feeling, and Action: The Experiential Anatomy of Body-Mind Centering* by Bonnie Bainbridge Cohen (1993).
- *Amazing Babies* by Beverly Stokes (2002)
- *Bodystories: A Guide to Experiential Anatomy* by Andrea Olsen, in collaboration with Caryn McHose (1993)
- *Wisdom of the Body Moving: An Introduction to Body-Mind Centering* by Linda Hartley (1995).
- *Anatomy of Movement* by Blandine C. Germain (1985 French, 1993 English)
- *Taking Root to Fly* by Irene Dowd (1990, 1995).
- *Dynamic Alignment Through Imagery* by Eric N. Franklin (1996).

- *The Thinking Body: A Study of the Balancing Forces of Dynamic Man* by Mabel Elsworth Todd (1937).
- *Human Movement Potential* by Lulu Sweigard

Preparation – Soma and Psyche

This is a movement class. Come prepared to move. Suggestions: empty bladder, open mind, active curiosity, generosity toward self and others, willingness to learn by doing. Feeling stupid is part of it. Not knowing is part of it. Feeling like the only one who doesn't get it is part of it. The unknown is where all things are possible. Park your critic outside the door.

Attire

Comfy, stretchy dance, yoga or sport-wear for running, jumping, twisting, rolling, sliding on the floor (no jeans, skirts, shorts, or zippers). Bare feet. No street shoes on dance floor. No food or drink except water. No cell phones. Hair tied up and away from your face. ***Bring kneepads to each class.***

Touch

Movement is a physical language and often includes communication through touch and weight. Students will be expected to engage physically with other students, from holding hands to participating in hands-on exercises. Also, the instructor, in the practice of professional movement training, will occasionally touch students to demonstrate specific positions or principles. Please speak to the instructor about any concerns you might have in this regard.

Academic Dishonesty

Students are expected to withhold Academic Policy Statement 810213 of the SHSU Faculty Handbook:

All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials.

Classroom Rules of Conduct

According to Section 5 of the Student Handbook, students are expected to assist in maintaining a classroom environment that is conducive to learning:

Students will refrain from behavior in the classroom that intentionally or unintentionally disrupts the learning process and, thus, impedes the mission of the university. Cellular telephones and pagers must be turned off before class begins. Students are prohibited from eating in class, using tobacco products, making offensive remarks, reading newspapers, sleeping, talking at inappropriate times, wearing inappropriate clothing, or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in a directive to leave class. Students who are especially disruptive also may be reported to the Dean of Students for disciplinary action in accordance with university policy.

Visitors in the Classroom

According to the Faculty Handbook, the following is recommended concerning visitors to the classroom:

Unannounced visitors to class must present a current, official SHSU identification card to be permitted in the classroom. They must not present a disruption to the class by their attendance. If the visitor is not a registered student, it is at the instructor's discretion whether the visitor will be allowed to remain in the classroom.

Americans with Disabilities Act

It is the policy of Sam Houston State University that no otherwise qualified disabled individual shall, solely by reason of his/her disability, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any academic, Student Life program or activity. Disabled students may request academic assistance when needed from a committee of Continuing Academic Assistance for Disabled Students by visiting the Director of the Counseling Center, located in the Lee Drain Annex. Phone 936 294 1720.

Religious Holidays

Students who are absent from class for observance for a religious holy day will be allowed to take an examination or complete an assignment scheduled for that day within one week of returning to class. The student, not later than the 15th calendar day after the first day of the semester, must notify the instructor of each scheduled class day that s/he would be absent for a religious holy day. Refer to the Academic Calendar for the deadline for notification by students to the faculty of the student's intent to be absent on religious days and those days needed for travel.