

Covering letter

Lisa Ullmann Travelling Scholarship Fund from Alexandra Baybutt

Module 5: Certification in Laban Movement Analysis and Bartenieff Fundamentals, Integrating in a Final Application Project from 2nd June – 15th June 2010

Training through Laban/Bartenieff and Somatic Studies International, held at The Shadbolt Centre, Burnaby, Vancouver, British Columbia, Canada
Course leader: Janet Kaylo

I successfully completed this module and have included a photocopy of my certificate. The purpose of this training was for me to develop my skills in movement observation, facilitation and personal embodiment. I also hope that this training will support future work prospects in collaboration, research and workshops with different groups of individuals.

This module saw the sharing of our individual Application Projects of LMA/BF-based research undertaken over autumn and winter of '09/'10. I presented my research with a professional singer in which we had explored and applied LMA/BF themes, concepts and practice to my friend and colleague's warm up process, enabling her to discover increased sense of presence and body-voice connectivity. I plan to publish this work in the LIMS journal and the Laban Guild magazine and to continue working with singer/sound artist Sarah Owen to develop workshops for voice and movement practitioners.

Particular highlights were working with the unique group of women, all engaged with this training for different reasons and from different backgrounds. There was much to learn, offer and exchange in this context. It was a hugely supportive and enriching environment, which has increased my understanding of learning processes and interaction patterns.

With the support of the LUTSF I was able to arrange flights whereby I had some days prior to the start of the course in order to acclimatize. There is nothing like rolling into intensive nine-hour days with jet lag, as I learned last year when I began this training. I also managed to squeeze in some extra days after the close of the module to enjoy Vancouver some more. I would thoroughly recommend that future awardees, where time allows, to take advantage a few days to ease into a new environment so you feel at your best to give and receive to the context you are in.

REPORT

Lisa Ullmann Travelling Scholarship Fund Report Alexandra Baybutt

I successfully completed a module of training towards receiving my certification in Laban Movement Analysis. This module built on my knowledge, skills and experience as a mover and observer through the LMA/BF lens, as developed over the last year since beginning this certification programme with LSSI (Laban/Bartenieff and Somatic Studies International) under Janet Kaylo.

This module would have been my final one, though I came into this training on the second module last June, so I will be completing the first module in the series (Body) in

August 2010 to attain my CMA. The modules have been accumulating areas of study, Shape, Effort, Space, to integrate and synthesize these through different assignments and presentations.

I completed all four assessments. The first was a trip to the Greater Vancouver Zoo to select, attune and observe an animal of our choice. After spending a good few hours with our animal we returned to the studio to embody its qualities, motif the essence and eventually perform and coach other class members in our animal. I got to know a young Nile Monitor lizard very well and thoroughly enjoyed sourcing homolateral movement, clear yield-push-reach-pull sequencing, increased weight sensing and Shaping through hands connecting back into the core. For other class members, I tried embodying a moose, a panther and a dromedary. The room was no longer a studio of students, but an embodied zoo of committed performers.

We have been and continue to be in a process of identifying habits, preferences and underdeveloped/hidden areas of our palette, so one particular assessment provided reassuring consolidation of individuals existing movement strategies and supports. We each presented a Portrait of a class member; a celebration of each individual and what they inspired in their Portraitee. This was in the form of a creative sharing, using whatever was useful to illustrate or embody salient features. There were poems, paintings, collages, music, drawings and group movement explorations. This was a new task for all of us, and a unique way of acknowledging and celebrating what is a support in someone's moving, rather than looking for what is 'missing' or could be worked on.

Our formal movement assessment this module included showing the A or B scales with Steeple and Volute Phrasing. I was able to access more Transverse pathways and mid-reach of my Kinesphere. We also created a short movement sequence differentiating Central/Peripheral/Transverse Pathway and Spatial Tensions, with Pathway and Spatial Tensions affined and disaffined, and then with Effort affinity and disaffinity. Added to this was some Motif sight-reading; for me a Shape series of Shaping qualities. As usual for the nature of assessments during this certification programme, this involved not only showing and talking about the tasks, but being coached in the moment with a back and forth dialogue of felt experience and understanding. This aspect of the programme feels both unique and wonderfully liberating for the way it provides a focussed frame for me as a mover to be at once responsible for my moving with the flexibility and freedom to explore and learn, unlike so many other assessment contexts where the power structure is more one-way.

This CMA programme is notable for the emphasis on group learning and I feel very fortunate to have been part of such an incredible, diverse group. The support I have felt from my peers in grappling with the rigours of this training is huge; as is the commitment I have felt from the faculty and our assistant. It was fascinating to hear each other's research and application projects and to get a taster of the process through movement tasks, visualizations and playful exploration.

These are some of my course mates (now colleagues and friends) engaged in observation during a field trip to Simon Fraser University in June 2009.



During the last few modules, students have given workshops and presentations from their fields of interest and past work, for example, Tai-chi (Janet Kwantes) and 5 Rhythms dance (Marcia Jones) from an LMA perspective, movement for actors (one led by myself and one from Glenda Stirling), Kinesphere and Dynamosphere (Myriam Tremblay), and explorations of the dodecahedron.

This is a picture of the core faculty and our assistant at the graduation ceremony at the end of the module, and for some, the end of their certification programme: Janet Kaylo, Donna Redlick, Anna Kemble, Cheryl Prophet and Anita Seitz. They are holding an icosahedron with all the transverse pathways joined inside to form a dodecahedron, which was part of Keely Isaac Meehan's dodecahedron workshop.



Outcomes of this training will be manifold, though right now I can report I feel far more confident as an analyst of movement using the lens of BESS and the theories and practice from Rudolf Laban and Irmgard Bartenieff. As a mover I am feeling more integrated with increased awareness and ability to recognise my own movement patterning, phrasing and sequencing and access new ways of supporting my moving in performance contexts as well as the everyday. I intend to offer workshops to dance agencies/organizations in the UK and in Europe as well as continuing to work with actors, directors and musicians and as a performer. This vast tool kit I have been fortunate enough to acquire, explore and refine provides a wonderful resource to work with many people in many fields, not simply within the field of performance. I look forward to connecting with different groups to support their field of practice by using my training to evolve deeper understanding and embodiment.

I am very grateful to the Lisa Ullmann Travelling Scholarship Fund for supporting my travel to Canada on this occasion.