

Welcome to LIMS® Certification Program in Laban Movement Studies in Israel

Thanks for your interest in Laban Movement Studies. The Certification Program trains professionals to understand the connections between movement and its wealth of meanings, to value perceiving through movement, to recognize that being alive is being in movement, and to experience movement as way of greater consciousness and interconnectedness.

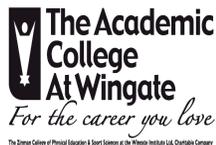
Sciences, the arts, education, health care and social sciences are all coming to understand the value of sophisticated movement analysis in complex human expression, interaction, and change. Expert training in Movement Analysis provided in Israel benefits many professionals in diverse fields here, offering therapists, researchers, artists, coaches and educators access to high level training at home. Israel currently has a growing group of Certified Movement Analysts (CMAs), including the first group trained in Israel who graduated in the summer of 2016. CMAs in Israel now teach Movement Analysis in many universities and colleges, train artists & communicators, and work in research, therapy, psychology, physical training, and as working artists. As Program Founder, I am delighted to collaborate with Israeli colleagues to develop a sustainable on-going training program, enriching the community here.

The Israeli Center for Integrative Group Counseling is a wonderful home for our program. Grounded in holistic experiences that deepen our inter-connectedness and consciousness, IICGC is a center of discovery and a pioneer of somatic interpersonal transformative process. We are delighted to also partner with Kibbutzim College in our 2017-2019 program.

Graduates of our joint program receive the Certification of Movement Analyst from The Laban/ Bartenieff Institute of Movement Studies, LIMS®, a non-profit educational organization, centered in New York City, with a global network of movement professionals, and Certificates of Participation from the Wingate Institute's Zinman College. LIMS has been training movement observers, teachers, and coaches for almost 40 years. Its international network includes over 1000 Certified Movement Analysts (CMAs) who apply the movement analysis work in a diverse and ever-changing world, making a difference in the way people perform, communicate, observe, learn, and negotiate. LIMS graduates impact fields ranging from health care, the performing arts and sports, to education, diplomacy, leadership studies, and communications.

From research on how children learn in the classroom to observation of and commentary on political candidates, from a neurophysiology-based movement program for people with Parkinson's to movement-based interventions with women in remote villages, from conflict resolution to motion-capture projects, Certified Movement Analysts are making a profound difference globally.

Welcome, from LIMS, ICGroups, Kibbutzim College and myself,



Laban/Bartenieff Institute of Movement Studies, LIMS® NYC

in partnership with

The Israeli Center for Integrative Group Counseling, Wingate College Netanya

Kibbutzim College of Education, Technology & Arts Tel-Aviv

are pleased to announce the 2017-2019

LIMS® Certification Program in Laban Movement Studies Training in Israel

Immerse yourself in the transformative power of Movement

<i>Module 1: Immersion</i>	<i>July 17 – Aug 2, 2019</i>
<i>Module 2: Concentration</i>	<i>February 2020</i>
<i>Module 3: Depth</i>	<i>Summer, 2020</i>
<i>Module 4: Synthesis</i>	<i>Winter, 2021</i>
<i>Project Presentations</i>	<i>Summer 2021</i>

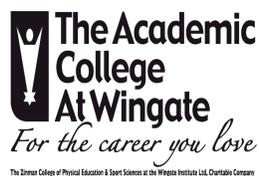
Each 120 hour module has a 2.5 week intensive

What is a CMA? A Certified Movement Analyst is a skilled movement professional trained by the Laban/Bartenieff Institute of Movement Studies (LIMS®) to have a highly-refined understanding of the human body in motion and in relationship. As a movement specialist, a CMA possesses an astute understanding of a specific movement event and its complexity, and uses his/her comprehensive knowledge to identify movement patterns, and convey the 'what' and 'how' about any human movement.

What does a CMA do? Certified Movement Analysts use movement to help people and communities in wide variety of fields, from therapy to nonverbal research, or coaching athletes, politicians, executives, performers, and anyone interested in effective movement training. The combined expertise of over 1000 CMAs internationally allows us to be on the vanguard of the emerging field of Movement Studies, while providing our clients with a myriad of effective solutions.

Where do CMA's make a difference?

➤ Psychology, Creative Arts Therapies, Physical Therapy ➤



Performance studies, dance, music, theatre and sports > Education and learning > Body language and applications to communications > Integrative body-mind practices, yoga, tai-chi, martial arts > Motion capture and applications of same > Cross-Cultural Studies, peace studies, conflict resolution, deception studies > Medical issues involving movement disorders, injury, chronic conditions and pain > Analysis of political leaders and public discourse and leadership studies specific perspectives.

To become a CMA a candidate must successfully complete the rigorous theoretical and experiential graduate level Certification Program in Laban Movement Studies (LMS) at the Laban/Bartenieff Institute of Movement Studies (LIMS®) headquarters in New York City, or at an off-site LIMS®-affiliated program location.

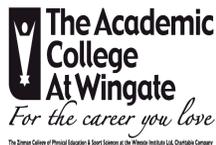
What is the LIMS® Certification Program in Laban Movement Studies?

A professional training leading to the Certified Movement Analyst (CMA) title, the program is a unique, collaborative, cross-disciplinary, educational experience. It is movement-based research, analysis, synthesis and integration of data of our embodied human experience. It draws adult professionals from a wide spectrum of life experiences and professions. Those who seek this training are individuals wishing to delve deeper into their sensory, body-based knowing, as well as seeking a more analytical framework for understanding patterns of action within the body of knowledge that is movement itself.

The program provides a systematic approach to the taxonomy of the human movement experience - from anatomical functionality and patterns of motor development, to the expressive and communicative capacities of action.

Classes involve movement, discussion, group work, observation of self and others, field trips, video observation and documentation. Group learning classes, in which students come together (independently of the faculty) to study, research and apply the material, are an integral part of the Certification Program. In addition, movement is a vital part of each class, allowing students to experience for themselves the process of changing physical connections, quality preferences and perceptions. Several projects are undertaken during the training leading to a final project encompassing theory, observation, movement experience and personal applications.

Module I of the Certification Program is a complete unit, in and of itself, immersing the student in the depth and breadth of the work of Rudolf Laban and his protégé Irmgard Bartenieff. Laban's philosophy, Space Harmony theory and practice, and Bartenieff's somatic movement re-patterning work form the basis of the program's training. This first module focuses on bringing new awareness and clarity to the observation and experience of movement. Subsequent Modules further enhance and expand on this foundation, ultimately giving an advanced



understanding of movement through comprehensive experience with the process of analysis and applications of Laban Movement Studies: The work is now incorporated in multiple, diverse applications including: the field of health and wellbeing, the arts, leadership coaching, conflict resolution, design of digital technologies, as well as in therapeutic and re-patterning interventions.

THE MODULES

The 500-hour program is taught in four intensive 120-hour modules over the course of two years, plus a final project presentation session equal to 36 graduate credits. The classes are small (maximum of 16) and will always be guided by senior [LIMS' CMA Faculty](#), Israel core faculty and guest Laban professionals. Lessons include theory and movement applications. Video material and observations by fellow students help you to learn to see movement. The LMA system encompasses research methodology that helps you to give meaning to movement. In-depth studies of the LMA theory, will alternate with activities, observation and interpretation

Module I

The four primary components of human movement, distinguished in the system, will be explored in depth in this module.

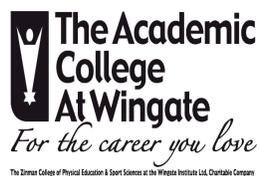
Body: This category studies the various aspects of the human body while moving. Questions in this category include 'Which body parts are moving?,' 'How do I organize my body?,' 'What are my body's options?' and 'how do I perceive my body?.'

Effort: This category describes the qualitative nature of movement or 'how we move'. The sense or 'inner intention' of the mover is manifest in dynamic qualities of movement.

Space: Where the 'mover' moves and how the mover uses space is the most important principle within this category. How movement connects to the environment and its impact is studied extensively and further illustrated through the introduction of movement scales.

Shape: This category deals with 'why the person in motion moves' (intent), 'how they relate to themselves, the environment and others'.

Each category is studied experientially, creatively and cognitively, so coordination and expressive range are renewed and refined. The discovery of one's individual movement language and its meaning for us is extensively explored. In this module, the history of LMA will be introduced. The life and work of Rudolf Laban, the way in which his students have further developed and applied LMA in various sectors, such as dance and movement therapy, drama therapy, dance and theatre, choreography, the visual arts, sports, coaching and in corporate life, are over-viewed in this module. The module concludes with individual movement evaluations, enabling students to integrate their acquired knowledge and provides a clear picture as to the extent to which the student has assimilated the material. After module I, students will have an overall picture of the possibilities of human movement, be able to recognize it, name it and define it. They will be able to translate the LMA system into their area of interest.



Module II

In Module II, Laban Movement Analysis (LMA) is studied in depth. In addition to the four different categories in module I, the focus will be on the overlapping themes within the LMA theory: Mobility/Stability, Inner/Outer, Function/Expression and Exertion/Recuperation and other themes will be developed in detail.

In this module, you will also begin to work with the 'Motif Notation', which will teach you to effectively write down movements. The system, developed from the Laban notation, is essential to and known by every Movement Analyst (CMA).

Bartenieff Fundamentalssm will also be extensively studied in this module. This method includes movement sequences designed to teach people how to further develop full body awareness, thus improving the efficiency of movements and strengthening muscle groups, which, in turn, helps us to adjust and deal more easily with changes in life. Bartenieff Fundamentalssm help us to strengthen the connection with ourselves and with the environment in which we live.

Space Harmony and the geometry of communication are developed through the study of more complex movement scales and movement interactions, along with combinations of two effort elements as they occur in real life settings.

Students can only take part in this module after having successfully mastered material in the first module as well as an interim task. After this module students are able to observe, analyze and interpret movement. Students will be familiar with Bartenieff Fundamentals and will have started to coach fellow students.

Module III

Module III will continue the exploration of complex expressive movement and human interactions. The relationship between Space Harmony, body level support and Effort phrasing is experienced using the theories and principles at play in Transverse movement within the Icosahedron. Laban's A and B Scales will be studied in-depth with focus on Phrasing and Shape Flow Support during Transverse movement. Students will gain greater understanding of their own personal movement choices and further develop their skills in observing the functional and expressive movement of others. Hands-on re-patterning skills are developed in this module. Students will crystallize their understanding and integration of the overarching LMA themes and the principles of Bartenieff Fundamentals. Students will gain greater facility with the verbal and Motif vocabularies used in Laban Movement Analysis in preparation for Final Project proposals.

Module IV

Module 4 is a time for mentorship into the professional practice and field applications of the work. The focus of Mod 4 is on synthesis and professional development through the following 3 areas of concentration:

1. Applications of LMA/BF – with regular and guest faculty, as an opportunity for additional advanced material to be introduced.
2. Solidifying the students' comprehensive understanding of the theory and ability to articulate their understanding: in language (written and oral) and in embodiment. This is supported through classes on the Final Essay topics (begun by students at the end of Mod 3, which reinforce or clarify all topics these essays explore so students find their own voice with the material, and practice integrating it. The first draft of the essays are turned in at the start of Mod 4, and are developed through out the Module, so by the end of Mod 4, students are ready to use the material flexibly to address their areas of interest. Embodiment of the material is deepened by re-visiting the Scales, particularly the Diagonal Scale as a 3-d moving experience of Space Harmony, and through group work in a movement choir.
3. Finalizing and clarifying project proposals, and developing a time line for stages of the work, consulting with their advisor on the organization of the work, submission of drafts, etc. (During Mod 3 were introduced to Final Projects possibilities and expectations so students arrive at Mod 4 with a rough draft for their final project. Mod 4 is a time to explore how one wants to go about the project, keep or alter the original idea, add to, amend and edit the plan during module, so students leave ready to begin their project work with a full plan in hand.

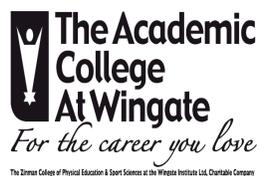
Program Coordinators:

Karen Studd and Rachelle Palnick Tsachor

Core Senior Faculty: Joanna Brotman, Karen Studd, Rachelle Palnick Tsachor

Israel Faculty: Milca Leon, Mical Zacut, Milly Stockfish and guests

Karen Studd, holds an MS in Dance from University of Oregon (1983) and a CMA, Certified Movement Analyst from the Laban/Bartenieff Institute's Seattle Program (1987). In addition Karen is a Registered Somatic Movement Therapist (RSMT) and Registered Somatic Movement Educator (RSME). For twenty years she has taught in the Laban/Bartenieff Institute of Movement Studies Certification Programs across the United States and in Canada and Europe. She has served as a LIMS® Program Coordinator at the University of Maryland and is currently a Program Coordinator for the LIMS® Program/Modular Format in Edinburgh, Krakow, China, Mexico and Belgium. Internationally, she has taught the Laban/Bartenieff work in workshops in Krakow, Poland, the International Summer Dance Festival, in Poznan, Poland and has presented papers and given workshops in Brazil and Bratislava. Karen has taught in the Dance Departments of the University of Oregon, the University of Wisconsin, George Washington University and George Mason, where she is a tenured faculty member in dance and the Center for Consciousness and Transformation. A teacher of dance technique, experiential anatomy, composition and a choreographer, she is focused on adult education and personal development through movement.



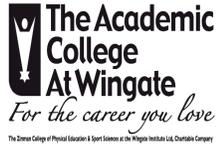
Although she came to the Laban work through the art of dance, Karen sees herself as movement educator, and dance as a highly specialized area of application within the larger body of knowledge that is movement itself. Her interest is in the understanding of the importance of human movement across all disciplines. She has been recently active in the observation of movement of political pundits and has been interviewed by the Washington Post newspaper and on television's HardBall commentary with Chris Mathews. She is co-author of a new embodiment book *Everybody is a Body*.

Rachelle Palnick Tsachor, CMA, RSMT is Assistant Professor at the University of Illinois at Chicago's School of Theatre & Music. Tsachor earned her B.F.A. in Dance at the Juilliard School and her Masters in Dance/Movement Research and Reconstruction at the City College of New York where she also completed her Reconstructor and Advanced Notator training. She uses Laban and Alexander Techniques as research tools to solve creative, stylistic and therapeutic problems, addressing the relationship of qualitative physical choices to emotional expression and physiological change. Tsachor's recently published papers include *Laban/Bartenieff-based Somatic Movement Therapy... Methodology and Case Studies*; two papers on machine learning for automatic identification of LMA elements from markerless video with computer scientists from Israel's Technion and Dr. Tal Shafir from the University of Haifa, with whom she also published [*Emotion Regulation through Movement: Unique Sets of Movement Characteristics are Associated with and Enhance Basic Emotions*](#). Their research is the topic of a TEDx talk: [*How your Body Affects your Happiness*](#). Tsachor has taught classes in Mind-Body Medicine for Global Trauma Relief at Wingate's Zinman Academic College, in the University of Iowa's Global Health Studies integrating her clinical experience and work as group facilitator into these evidenced-based practices. In 2014, she was guest faculty at the University of Haifa's Graduate Faculty in Creative Arts Therapies, teaching *Somatic Movement Therapy* and *Movement Approaches to Trauma*. She is senior research faculty at LIMS, and a member of LIMS coordinator group.

Milly Stockfish is the founder and Director of the Israeli Integrative Center for Group Counseling (IICGC) and is a leader in integrative and group work in Israel. The IICGC holds three training programs, art studio and an advanced studies program for Group facilitators and therapists.

Milly earned her Master's in Holistic Health through the Arts from Lesley University and is a Jungian therapist, teacher and artist. Through her work, Milly endows the integrative paradigm and provides an anchor for her students, clients, and colleagues to hold on to while they transition from one stage to another, while experiencing personal growth and transformation. Milly frequently leads workshops, classes and seminars at Wingate's Zinman Academic College, Kibbutzim College, The University of Haifa, The Israeli Ministry of Education and in private clinics in Ra'anana and San Francisco. <http://www.icgroups.co.il>

Joanna Brotman, CMA, is a dance/movement educator, choreographer, and dance writer based in New York City and working internationally. She currently teaches at the Laban/Bartenieff Institute of Movement Studies, LIMS (NYC) and on the dance faculty of the Dalton School (NYC), where she has taught for over 25 years. Joanna is certified in Bill Evans Laban-Based Dance Pedagogy



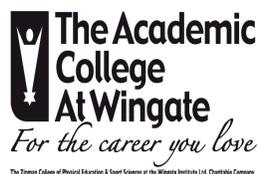
and has guest taught at the Dance Education Laboratory at The 92nd Street in NYC, the Graduate Dance Education Program at the Steinhardt School at New York University, Hubbard Hall Projects in Cambridge, NY and in the LIMS® Certification Program in Laban Movement Studies in Israel, where she is core faculty. Joanna has presented in the *National Dance Educators Organization Conference*, the *International Conference on Somatics Based Dance Education, Arts thru the Disciplines: Prolific Creativity in Education, Moving to Learn, Learning to Move*, and most recently in *The Power of Movement in The Laban Bartenieff System* in Warsaw, Poland. In 2015, Joanna presented her heuristic research “Carving Out a Personal Practice: From Complexity to Simplicity through Activation of Self” in Amsterdam, The Netherlands, where she developed and taught the intensive “Moving Our Selves” in collaboration with dance movement therapist Katharina Conradi (CMA). Joanna has received numerous grants for her choreography integrating professional and community dancers in underserved communities, and has been commissioned as a choreographer and movement consultant by modern, ballet, and theater companies. Joanna’s dance writing can be found in PAJ: A Journal of Performance and Art (MIT Press).

Milca Leon is an experienced movement educator specializing in Laban/Bartenieff Movement Studies. She has received her M.A from The Laban Centre in London, in Laban Movement Analysis, Choreography and Education in Dance. She taught at The Laban Centre, CSSD and other Acting Colleges in London for 4 years. Upon returning to Israel, her homeland, she taught at the Dance Academy, Jerusalem and Bat-Dor dance School for 9 years. She now teaches Laban-based work and movement analysis at The University of Haifa’s Creative Arts Therapy graduate program, and at Wingate College and West Galilee College.

She has studied Adler-based group facilitation and is a coacher.

Leon’s published articles in books and professional magazines are in the fields of Dance Education and Movement Analysis, in Israel and the UK, and she wrote parts of the National Curriculum in Dance for the Ministry of Education in Israel. Leon teaches independent Laban-Bartenieff based movement courses for therapists, educators, coaches, dance and acting teachers, dancers and actors. In these courses she combines knowledge and experience based at LBMS, BMC, Yoga, Pilates, acting and group facilitation.

Michal Zacut, is a CMA, from the Laban/Bartenieff Institute of Movement Studies, LIMS®, a Dance/Movement Therapist, and a teacher. Michal is a lecturer in several DMT programs, teaching Laban Movement Analysis. Her therapy practice is primarily with children in schools around Jerusalem. As an artist, Michal creates works in voice and movement, inspired by Jewish traditional texts. She offers workshops in Torah and Movement, delving into the relationship of sacred Jewish texts and thought, to movement. Michal served as teaching assistant in our first Certification Program.



Program Tuition and Fees

Registration fee is \$200

LIMS tuition is \$3410 per module + \$1000 project fee

We are grateful to Zinman Academic College for sponsorship of Israeli program, lowering tuition for Israeli residents:

Projected program Tuition and Fees for Israeli Residents

- **Complete tuition for all program and prerequisites: 4 modules, 1 final project and enrollment fees:**Total: 38,200 NIS for the whole program This can be paid in 12 payments (enrollment by June 1, 2017)

- **Tuition by units:**

Registration fee 200₪ (Non-refundable)

Early-bird discount waives this fee for completed applications before May 1, 2017

Short Introductory Workshops 50₪

Single Module- 8500₪

Price/module when registering for the entire program: 8000₪

Final PROJECT: 6000₪

Each Module can be paid for in 3 payments.



Required Books

Body Movement: Coping with the Environment by Irmgard Bartenieff, Routledge ISBN 0677055005

Everybody is a Body, by Karen Studd, Laura Cox
ISBN 978-1-4575-1850-8

A Primer for Movement Description by Cecily Dell, Princeton Book Co Pub ISBN 0932582036

Rudolf Laban, by Karen Bradley

Publisher: Routledge
ISBN 0415375258

Motif Notation: An Introduction by Ann Hutchinson Guest
Language of Dance Center

Space Harmony Cecily Dell, Aileen Crow
Princeton Book Co. ISBN 0932582125

Additional articles and chapters supplied during each module as PDFs.
Other books will be recommended for supplemental reading.