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Day 131 May 22, 2006

ATM Lesson #290 ~ Dennis Leri

4-part breathing with tapping #1, on back & front

CD#21/T01 [47 minutes] [Alexander Yanai#180]

On back, L arm down along side, L palm forward/back, observe breathing. Time inhale w/turn of palm forward/back (2 turns). Hold breath for 2 turns, exhale for 2 turns, hold for 2 turns. Continue w/mouth open.

Stand/walk. On front, R arm overhead, head on L arm, tap R index finger, measure how many taps w/inhalation. Use the number of taps for the 4 parts of the breathing. On back, return to rolling hand. Stand/walk. On front, head on L arm, lift/lower R index, then middle and so on (wave action) Use the one wave of the fingers for each part of the 4 part breathing. Do 4 parts again while lifting/lowering each finger: inhale on index, hold on middle, exhale on ring finger, hold on little finger. Repeat, change to lifting each finger twice. The 3 times for each finger and then 4 times.

On back, feet standing, L arm down along side, start lift/lower w/thumb and leave out the little finger, repeat sequence with the 4 part breathing. Switch to R hand. Repeat w/both hands at same time. Return to just L hand, switch to starting with little finger to index. Repeat w/both hands. Return to rolling L hand, then roll both at same time.

Talk #131 ~ Dennis

Overview of week and compression

CD#21/T02 [12 minutes]

Intro to Elizabeth. This week's overview - compression from the head. Weight of head and all puts more pressure through their spine than what you could do with your hands. Compression is always safe when the faces of the vertebra are flat/normal. Considering the curves of the spine and support while lying. Lengthening facilitated by the compression letting go. Compression creates a singularity of the spine. Look for the relationship of the head gives you a sense of the whole spine as a single unit. Can evolved into an oscillatory movement of compress/lengthen. Elizabeth works dynamically, finding the spine is a given. Betsy

FI Exploration #154 ~ Dennis Leri

Compression from head and feet #1, on back

CD#21/T03 [36 minutes]

Demo w/Betty. Feel along spine/back while standing, shift weight while holding pelvis, feeling through to weight into heel, feel direction/shape of turn to bring Betty over R heel. Then in front, standing, holding head, blade of hand at base of neck where connects to shoulder, takes her side/side, feeling through to her feet and R heel again.

Some legs you stand on and feel length, some you are holding yourself up. Betty lying on back, Dennis sitting at head, lifting head to and finding middle/home for her head. Supports under head, go to C7 and push through to find spine and all the way down to feet then go to top of head, hands cradling head, shaping to head, web of thumb/index across top/middle, thumbs are overlapped. Went to her shoulders, lifting each, finding where the lifting crosses the mid-line. Then do one, keep it there (backed off a little) then lift the other to meet it at that mid point. Use that point then to go to head, compress with that point in mind to gather it up in order to then go all the way through. Return to shoulders to find the new middle. Showed another way, one palm on top of head, other hand at neck, neck hand lengthening towards top of head (with finger at occiput) while the top hand is compressing. Betty: second way made neck clearer. Dennis goes into "dash pot" description - closing up the gaps, taking up the slack. Then went to her L foot to compress through to the head, passing through that mid point, showing different angles having different effect on the chest. Hold it. If knee problem, leave it on roller. Press both feet/legs at same time or one little before the other. Back to shoulders to lift and find the middle again. Talk about lessons creating change. Returned to her head, compress from top. Betty stands, Dennis sits behind again, shifts weight side/side and finds new ease. Stands next to her and holds at neck and shifts weight. Returns to sitting behind and holding at pelvis, talks of not pointing out if it hadn't changed. Betty about the smaller moves were easier to feel. Dennis about it being stylistic, people having preferences. Practitioner who is precise can do larger and student has to relinquish, if feel safe. Pairs exchange.

Talk #132 ~ Dennis

Relaxing the throat

CD#21/T04 [8 minutes]

Moshe wouldn't work w/Bob Knighton until he was working with himself. Literally standing on one's own two feet. Working with little shy girl who couldn't stand and when she did her tiger came out. There's a natural regression when beginning FI or ATM and then there is a progression to more autonomy. Moshe said - I never have compassion or sympathy for any person I work with, they're just a human being. He wouldn't cheer lead. Can't take away another's burden, you provide something. People can get angry when they get on their feet.

FI Exploration #154 continued ~ Dennis Leri

Compression from head and feet #1, on back

CD#21/T05 [6 minutes]

Demo with Brian showing angles of head, chin lifted or tucked. Can compress at those angles by holding in different way. First taking up slack and then add angles. Looking at the sternocleidomastoids and shortening the side with more tonus. Then holding head at neck, contacting skull at base, lengthening.

ATM Lesson #291 ~ Dennis Leri

Small moves of head, sensing through,
opening the throat, sitting, on front,
kneeling

CD#21/T06 [52 minutes] [Alexander Yanai #296]

Sit cross-legged, index finger on top/middle of head, move scalp in little circles. Switch leg crossing, repeat w/other hand. On front, forehead on floor, finger on top/mid of skull, take scalp backwards and lift head thinking front of throat/cervical spine lengthening, back of it shortens. Repeat w/L hand. ROB Sit, finger on top of head again, start circling, pulling the skin which takes the head in circle, feeling down through spine to tail. On front, R leg drawn up little, forehead on floor, slip R palm under head to hold forehead, lift head w/arm backwards. Repeat OS. Sit, R hand on forehead, bring sternum forward, sense through whole, feel throat open, head goes a little back. Repeat OS. ROB. Sit, R hand on forehead, take torso forward, front lengthening, head goes backwards, back shortens, opening throat in front, note eyes. On front again, forehead in R hand, R knee up to side, lift lengthening front of neck. Repeat OS. Stand on R foot/L knee, repeat hand on forehead, lengthening front. First thinking of torso coming forward, head follows by going back, second time take head back while torso comes forward, base of neck comes forward, throat opens. Leave head back, roll head turning just in the cervical spine, not torso. Repeat OS. On front, forehead on R palm, R hand in L palm against the floor, lift head w/hands, arms lift. Stay up and roll head w/hands like this while head is up/back. Return to lifting head w/hands to compare. Stand on R foot/L knee, both hands on head again, take head back, stay and roll head at cervical vert. Switch legs/hands, repeat. Stand on both knees, repeat. Sit, finger on top of head, make circle, let base of neck circle opposite, feel through whole spine responding to head circle. On front, knee to side, forehead on hand, lift backwards. Ref move, tilting head to R, then lengthening arm in front.

Day 132 May 23, 2006

ATM Lesson #292 ~ Dennis Leri

One sit bone off edge of table #1, sitting

CD#21/T07 [45 minutes] [Alexander Yanai#508]

Sitting with R sit bone on table, L sit bone off chair/table. Tilt head to R, allow pelvis to move, L sit bone lowers. Walk. Sit, L sit bone off, L arm straight forward, shoulder height, lengthen L arm forward. Repeat, add taking L hip back when L arm goes forward. Repeat, add head tilting back, chin forward. Repeat but take chin to chest as arm reaches forward. Alternate position of head forward/backward. Walk. Sit on R sit bone again, arm out in front, take arm/hip back, torso forward. Arm down, just take sternum/belly forward, lengthening in front and then add arm up taking L shoulder/hip backward. Take arm/hip forward/backward in opposite directions. Return to ref of lift/lower L hip, head tilting R/center. L arm vertical overhead, wrist limp, palm towards top of head, directly overhead, turn everything to R. Repeat w/lengthening L arm. Same position, turn to L. Alternate turning R/L. Ref move of tilting head R, L sit bone lowers. Tilt head R and lower L shoulder then lift L shoulder when tilting head R, lowering R shoulder. Walk. Sit on R sit bone, L arm extended overhead, look under L armpit. Same position, turn head/eyes to look up to R. Alternate looking up to R then under L armpit. Add lengthening arm as you look each way. Switch to looking down to R, up to L. Walk. Sit as before, arm overhead, take arm/head forward, lengthening back then arm/head back lengthening front. Repeat, but take head/arm opposite direction. Walk. Sit, L arm up again, tilt head to R, stay tilted and look up to L, down to R. Repeat, add arm moving w/head. Same position, turn to look up to L, leave everything there but turn head R/L. Repeat but take arm opposite head. Walk.

Talk #133 ~ Dennis

Favorite lessons

CD#21/T08 [5 minutes]

Frank. Eliza's favorite lesson. Ruth loved it for the breathing plus the tapping lesson was a favorite and has used previous lesson while working with child. How about the compression FI?

FI Exploration #155 ~ Dennis Leri

Compression from head and feet #2, on back

CD#21/T09 [1 minutes]

FI Exploration #156 ~ Dennis Leri

Use sitting ATM for FI ideas

CD#21/T10 [2 minutes]

Groups of 3 explore different ways of translating the morning ATM (AY#508) into FI.

ATM Lesson #293 ~ Dennis Leri

4-part breathing with tapping #2 with seesaw, on back

CD#21/T11 [51 minutes] [Alexander Yanai#186]

On back, feet standing, tap L hand, count how many taps on inhale. Do same on exhale. Compare how many. Tap same amount on inhale/exhale. Equal tapping- inhale/hold/exhale/hold. Stand R foot, L arm overhead on floor, think about 2 lobes of L lung, feel what happens w/breath, note diaphragm, observe inhalation only then switch to only the exhalation. Same position, think of 4 parts of breath, tap if you like for each part, do 2 cycles then rest. Same position, inhale lifting chest, belly in, w/exhale flatten chest, belly expands. Feet stand, seesaw breath, separate movement of belly/chest in/out on inhale, hold, exhale, hold. Stand R leg, L arm overhead, do 4 part breath, think of L lung, hold either the inhale or exhale do the seesaw movement with chest/belly. Do seesaw movement continuously while doing 4-part breathing. Stand, walk, compare arms raised overhead. Same position on back, 4 part breathing, tapping w/R hand. Same position, 4-part breathing, inhale lengthening L arm overhead, think L lung filling. Repeat, add having L leg rolled in a little, lengthen out L heel on exhale. Repeat, lengthening all 4 parts of breath. Stand/walk, extend/compare arms overhead. On back, stand R foot again, L arm overhead, roll to L side but R knee up to ceiling, repeat 4 part breathing. Add hold belly out w/4 part breath. Repeat w/R arm over top of head, lifted, then w/o belly expanded. Repeat w/chest expanded. Repeat w/o head lifted, hold out exhale/inhale longer. Repeat w/chest expanded, head lifted. On back, feet stand, hands behind head, head lifted, repeat 4-part breath, hold longer.

Day 133 May 24, 2006

ATM Lesson #294 ~ Dennis Leri

One sit bone off edge of table #2, sitting

CD#21/T12 [65 minutes] [Alexander Yanai#509]

Sit on R sit bone at edge of table/chair, L sit bone off the edge, take L knee forward/backward. Lift L hip, tilt head L. Repeat, add L arm over top of head. Stand, walk. Repeat OS. On R sit bone, R hand on table to side, tilt head to L/center, compare w/R hand on table to not being on table. Repeat w/R hand on table, tilt head L, lift L shoulder to meet head. Switch to taking L shoulder down. Tilt head L, lift L shoulder, lower R shoulder, lean on R hand, allow R elbow to bend. Repeat OS. Sit on R sit bone, drop L knee down towards floor, pillows of L toes on floor, L arm hang down, R hand on table, tilt head to L/R. R sit bone on table, R hand on table, L sit bone off, L arm lift out to side as head tilts R, arm lower when head tilts L. Repeat knee dropped position, tilt head R, lift L arm out to side, tilt head L, lower arm. Repeat OS. Sit on R sit bone, drop knee, hold L shin w/L hand, tilt head L/R. Same position, lift L leg out to side, tilt all as unit to R. Same position, keep head still, take L knee forward/backward. Same position, lift L leg, tilt to R. Walk. Repeat OS. On L sit bone, R arm straight out in front, shoulder height, R knee dropped, R pillows of toes on floor, turn around to L/center. Repeat w/arm bent in front. Repeat but take head opposite arm/torso. Rpt OS. Walk. On R sit bone, hold L shin, lift/lower, add head tilt. Rpt w/o R hand on table. Rpt OS.

Talk #134 ~ Dennis Leri

Q & A - What is a lesson?

CD#21/T13 [51 minutes]

Brain: ATM for FI. Following structure in ATM vs. in FI. When is it a lesson or a nice experience? Betty: her own process in playing w/FI and losing a thread, having an internal conversation. Dennis asking Betty questions about her first experience of FM/ATM. Dennis: FI explorations in beginning parallels those first experiences of ATM. The lesson produces an effect. Antecedent to FI in Mark's book. Moshe met Heinrich Jacoby - we're way more intelligent than our culture permits. Jacoby was individualized and free-formed. Marx and Freud - culture was the disease and access to the unconscious was the cure. What is in all ATM? "You learn and I don't teach". In FI "All I want for the person is to form a clear intention." Way to ruin a lesson at end - ask what they are experiencing. Poetry as something that brings things together. Someone wrote a book based on what poetry isn't. A movie, play or book can show someone something even though it's not about that person. FI creates artificial structure. Someone comes in with "neck problem" and it's reflected in breath, moving in 6 cardinal directions, eyes.

Rolfers move you towards the ideal, pain/discomfort is the payment for not being ideal. We have ideals like moving in all 6 directions, breath is full, head/neck free. We use that as something to move towards. Betty: continue to recognize your own organization, rely on it all the time, in/out of foreground. Dennis: sweetness at the end is not criterion for learning/change. Betty: how to continue self-assessment. Dennis: people will change your work, each drawing out something diff. Story of Moshe giving lesson thinking not that great and person receiving thought it was the greatest. It was a learning for him about a certain state. Reflections, judgments. People come in w/ "problem" and we dissolve the "notion of the problem", not the problem itself. We create conditions for basics to improve and the "problem" dissolves into a larger context. Ice cube in warm water. Elizabeth's mentor was Gaby Yaron. For Dennis, Mia Segal. Gaby would take one activity as basis for a lesson with everyone for a while, even though she'd take a different avenue with each person, so it would become second nature to her. Some practitioners focus more on psychology while another might think of elegant mvmt.

FI Exploration #157 ~ Dennis Leri

Compression, finding standing leg

CD#21/T14 [22 minutes]

Pairs exchange - Standing, feel from top of head down to floor through each leg. Repeat in sitting, feeling through to each sit bone. Find if it's easier down through one side or the other. Then have them on the back and push from the foot to the head. Then from head or C7 down to foot, going back and forth. Discussion in large group

ATM Lesson #295 ~ Dennis Leri

4-part breathing with tapping #3, on back, front, sitting

CD#21/T15 [29 minutes] [Alexander Yanai#187]

On back, feet standing, feel air going into nostrils, into R lung, feel the upper R quadrant of chest. Continue and trace air from nostrils into the lower lobe of R lung, then middle lobe. Can also think of air being pulled in from mvmt of chest/lungs. R palm down towards floor, empty lungs and tap R index for as long as you hold breath out. Take that same number and do same number will all 4 parts of the breath - inhale/hold, exhale/hold. Repeat from beginning with L lung/side. Arms long overhead on floor, draw in belly, chest held expanded, do the 4 part breathing 2xs while holding the position, thinking of air moving into both sides of lungs. Repeat w/chest flattened and belly expanded. Rest w/feet standing. On front. Do 4 part breathing 2xs. Sit, hug self, hang head forward, rounding back backwards, 4-part breath twice. ROB w/feet standing. On front, knees apart, soles together, arms behind, holding elbows, lift head, 4-part breath. Stand, walk, continue 4-part breath.

Day 134 May 25, 2006

ATM Lesson #296 ~ Dennis Leri

Hopping on heel, standing.

CD#21/T16 [70 minutes] [Alexander Yanai#283]

Start in groups of 3 to feel from pelvis through legs w/some weight shift, from top of head.

Stand, turn R heel out to R, shift weight onto heel, turn L, add lifting L foot/leg a little. Note breath, jaw. Repeat, add bending R knee, note lower back, a bit of a rounding back, looking little down, jaw, tongue, quality of standing on each leg. Walk, repeat OS. Walk, ROB. Stand on L heel, turn R heel out, shift onto R heel, lift L foot/leg and bring L leg around and behind R leg. Repeat OS. Alternate side/side. Stand, R arm forward, L arm support wrist and repeat movement. turning to L, standing on R heel turned out. Repeat holding R arm w/L hand, still turning L. Repeat OS. Turn L, weight on R heel, bring R arm out in front as you turn to L. Repeat w/L arm lifting as you turn L. Repeat turning, both arms lifted. Repeat turning R w/each then both arms. As before, turn R heel out, shift onto R, turn L stay w/L foot lifted, lift/drop R heel. Repeat w/R arm forward, then both arms forward. Walk, repeat OS. Alternate side/side. Go side/side, swinging the front leg behind.

Talk #135 ~ Allegra Heidelinde

Guild certification and membership

CD#21/T17 [47 minutes]

FI Exploration #158 ~ Diana

Razumny

Moving from the head forward and back, sitting

CD#21/T18 [20 minutes]

Student sitting, practitioner at head follow along while student rolls pelvis forward/back. Student stops moving, practitioner takes over moving from head, adds giving verbal instructions of rolling pelvis as they did before and then opposite what they did. Demo with Susannah adding "head on platter" sliding forward and back, rounding back backwards as head comes forward. Switch roles then switch partners.

Talk #136 ~ Dennis Leri

Guild certification and practicums

CD#21/T19 [12 minutes]

ATM Lesson #297 ~ Dennis Leri

4-part breathing with tapping #4, on back, front, sitting

CD#21/T20 [48 minutes] [Alexander Yanai#188]

On front, L knee out at 90 degrees, R arm straight overhead, head resting on arm, note shape of breathing as lungs fill. Tap R index to measure length of inhale. Add counting out the same number for the exhale. Add holding for same number of taps after inhale/exhale so you are now doing the 4-part breathing. Repeat OS. Draw L knee up, L arm straight out at shoulder height, head resting on R arm, lift straight L arm w/o lifting L knee. Leave arm lifted/back, 4 part breathing, return to lift/lower L arm note quality. Repeat OS. Return to L knee drawn up, lift straight L arm, leave it up/back, face ceiling, R arm behind head, lift head/elbow to look towards L hip, keep head/arm up do 4 part breathing in this position. Repeat OS. On back, feet standing, roll head side/side, then tilt head/shoulders side/side. Lift pelvis high, reach arms under back to hold elbows w/opposite hand, slide head/shoulders side/side, pelvis goes opposite side of head. Pause on back, note breath, stand, walk.

Day 135 May 26, 2006

FI Exploration #159 ~ Diana Razumny

Moving from the head side to side, sitting

CD#21/T21 [29 minutes]

Pairs: Student sit at edge of table, lift/lower side of pelvis that's off edge. Practitioner observe how they do from head, spine, pelvis. Repeat OS. Stand in front of student, hold lightly at head so as not to interrupt, ride along while they lift/lower sides of pelvis. Get sense of shape of movement through space, then student stops, practitioner takes over by doing what they think they felt. Add verbally instructing student to bring weight onto one sit bone or lifting one. Switch roles then switch partners.

FI Exploration #160 ~ Dennis Leri
Lengthening from head, lying on back

CD#21/T22 [33 minutes]

Demo with Caroline on back with knees/ankles supported. Dennis at head, lifting, sensing different directions, forward/back/side/side, finding neutral, feeling through spine to ribcage. Notice any asymmetry of ribs and feel for how the head moves in relation to that. Return to compression, lining up from nose down through to L hip, feeling for spine. Switch to lengthening, hands at back of neck feeling for tonal differences on sides, just feeling at the neck first, hinting at lengthening. Then middle fingers at occiput, hands might be on jaw, feeling for how to lengthen in relation to her asymmetry, going with where she lengthens more easily, fishing for lengthening from head and what position. Went to hip joints to lengthen down towards feet. Bent L knee, foot standing, looking for neutral for knee over foot, pushing through to head, thinking of what he found at neck, also looking at crease in skin on neck, pushing increases, pulling decreases. Showed twisting muscle around bone, taking up slack before lengthening. At the end more differentiated in hip after connecting with skeleton. Went to R leg, tilting knee in/out, finding how to connect to lengthening or compressing from this leg finds that it's easier to go to the trochanter to compress to head, lengthened from the thigh, twisting bone, then compression from the sit bone. At L foot to lengthen, compare feeling in lower back when foot is turned out vs. turned in. Generally lengthen w/foot turned out a little. Noting chin, noting differences depending on angle of leg/hip relationship. Thinking of C7. Fishing for where the head comes to the center in relation to your ankle of compression. Having her foot is having her head, thinking through whole of person rather than getting hung up on the foot. Through the process all the different things he's found while exploring keep bubbling through this mind.

Takes both feet to compress with legs at a different angle. Then lengthening. Oscillating with emphasis on compression and then as comes out of that starts emphasizing the lengthening. At head/C7, fist at each, angling compression through a little side/side plus a little rotation. From top of head, first thinking what did compression look like from the feet, the knees before pressing through top of head. Lifted shoulders with a little folding to mark a point by drawing diagonal lines and return to compress from top of head aiming through that point. Returns to shoulders little then to neck like very beginning, positioning at base of skull and cheeks, bringing upper cervical little forward which created little lengthening. You pull symmetrical but in relation to the person. Returned to gliding skull around. Return to compression from foot. Oscillating from roller. Sitting, feeling along spine, at occiput, come to stand, Pairs: One on back, set up, find neutral for head with supports, feel neck, occipital region, roll head little.

Talk #137 ~ Dennis Leri

Guild survival stories

CD#21/T23 [17 minutes]

ATM Lesson #298 ~ Dennis Leri

High point of hip joint #1, standing

CD#21/T24 [46 minutes] [Alexander Yanai#284]

Stand, shift weight onto R heel, leave L big toe in contact w/floor. Repeat OS. Both arms forward, weight on R heel, turn torso L, relative to R hip joint. Repeat OS. Stand on R heel, L toe out to side, tilt torso L/R over high point of hip joint, side/side. Repeat OS. Stand on high point of R hip joint again and take forward/back. Repeat OS. Same idea but circle around high point of hip joint, pause, circle other direction. Repeat OS. On R high point, tilt head/torso R, R arm lift out to R until L foot lifts. Repeat w/R hand over top of head. Repeat OS. Return to arms in front.

Day 136 May 29, 2006

ATM Lesson #299 ~ Elizabeth Beringer

Book on the foot #1, on back

CD#21/T25 [57 minutes]

On back, feet standing, R leg in the air, sole to ceiling, book on bottom of foot, bend/straighten leg. Resting w/feet standing, noticing each foot and toes. Book on foot again, note toes in relation to book, bring 5 toes in contact and then away. Book on foot, L hand under head, R hand holding behind R leg, lift head as straighten leg. Repeat w/hands switched, note when/how chin comes towards chest. Book on foot, bend/straighten R leg few times then switch to book on L foot, compare. Rest, stand feet, note L foot now. Book on L foot again, bend/straighten a little, noting toes contact to book, bring toes to book when straightening, bring toes away when bending. Repeat doing opposite w/toes. Continue repeating w/L side. Turn head L, L hand behind head, R hand behind R knee, w/o book, straighten leg and lift head so R ear comes towards leg, note pathway of head. Repeat w/head turned R, R hand behind head, L holding R knee. Book on R foot again, bend/straighten few times, add pushing w/L foot so pelvis rolls a little in a way that support the lengthening of the leg. Return to R hand behind head turned to R, L hand behind R knee, lift head w/straightening leg, note trajectory of head and make it a simple direct line. Repeat w/L leg. Book on L foot, bend/straighten, push w/R foot little to help, then w/o pushing R foot. Book on easy leg, bend/straighten and roll side/side.

FI Exploration #161 ~ Elizabeth Beringer

Working from the feet

CD#21/T26 [36 minutes]

Review what have done w/feet in FI. Looking at skeleton - 26 bones in foot. Looking at the foot, the joints. Hinge joints at toes. There are muscles to abduct and adduct the toes. People w/o hands/arms can develop feet like hands. Metatarsals are sliding joints in body of the foot. Ankle is hinge joint, and below that where we think of the ankle. Kate sitting on table, looking at how feet contact the floor. Move knee in/out. Kate lying on back, knees on roller. Start by pushing from bottom of toes one toe at a time w/o intention of moving ankle. Do each foot. Then bend each toe, noting there are 3 bones for each toe, 2 joints. Flat of hand under toes/ball of foot, flexing at ankle. Goes for easier foot. Repeat bending each toe, allowing it to go into the foot and bringing foot more into standing position so there is a little turn in the foot/leg and ankle angle decreases. Notes something interesting w/few of the toes.

When at 2nd and big toe not as responsive. Now bending toes again w/finger at base of toes, thinking of effecting foot again. Then differentiate the bones of the feet, one up/one down. Kate's foot is lying more "normally". Many people have a bit of a twist in the foot so you would start w/going with it. Another common pattern is the toes being bent so you go with that. Return to flat of back of fingers for a platform for the bottom of the front end of foot/toes. Bending toe, feeling along the axis of the bone of the foot, thumb at bottom of foot on joint, another finger on top. Return to simple bending. Returning to flat of fingers to bring foot/leg towards standing position. Do a little summary w/other foot - bend toes up/down w/o ankle then w/ankle; then deeper into the bones of the foot. Kate sitting again, taking knee in/out. Had Kate turn L/R while taking knee w/against the turning, looking for ease of L foot coming towards outside of foot. Shifting weight towards side of turning.

Talk #138 ~ Elizabeth Beringer

Book on foot lesson

CD#21/T27 [14 minutes]

Betty about teacher and what you see in the lesson. Working w/just one side or alternating side/side. Often find more freedom of movement with the gesturing leg and not the standing leg.

ATM Lesson #300 ~ Diana Razumny

Bending toes with fingers and flexing ankle, varied positions

CD#21/T28 [44 minutes] [Alexander Yanai #292]

Stand, lift front of L foot. Lie on back, bend ankle, note heel sliding, note toes. Bend toes up/down. Which toes move most? Feel all 3 joints? Stand R leg, L ankle on R thigh/knee, L fist under head, hold/bend 3rd toe under while pulling foot away (flex ankle) so foot pulls on hand via toe. Repeat w/big toe, then 2nd toe, repeat w/3rd toe. Pull 4th toe then little toe. Bend all toes at same time, note which bend more. Rest, legs long. Stand feet, lift L leg, sole toward ceiling, interlace hands behind knee, bend all toes under towards sole while bending ankle (same movement) Think of the weight of the front foot dropping towards you, allowing muscles to lengthen at back of leg, heel moves away towards ceiling. So rather than pulling think hanging from the weight. Do intentionally again. Stand R foot, L foot through gap of R leg, L fist under head, hold 3rd toe w/R hand -. Do little toe, ring toe, 2nd toe, big toe. Then all toes at same time. Legs long, sense R/L differences. Stand R foot, bend L knee, tilt to middle, bring L foot up to reach toes w/L hand and repeat bending of toes, pulling by flexing ankle (same movement) Start w/3rd toe, little toe, 2nd, ring toe, big toe, all toes. Stand R foot, lift L leg in air, hold behind knee, sole faces ceiling, bend ankle as before,

compare. Circle foot, think big toe circle slowly. Switch direction. Sit, L leg in front, knee bent to L, outside edge of foot on floor, R hand bends toes again, bending at ankle as before. Note differences in toes. All the toes together. ROB. Stand R foot, hold behind L knee, sole to ceiling, circle foot. Once again, allow front of foot to fall from its weight. Sit, R leg straight, L leg bent, L ankle on R thigh above knee, repeat toe pulling, foot pulls away. Start w/little toe and work up to big toe, 10xs each. On back, R foot stands, hold behind L knee w/hands, circle foot slowly 5xs each direction, note toe participation. Stand, compare legs, shoulders. Walk, feel whole side, face, eyes.

Day 137 May 30, 2006

ATM Lesson #301 ~ Elizabeth Beringer

Book on the foot #2, on back

CD#21/T29 [23 minutes]

On back, scan. On L side, head on L arm, R arm straight out to R, turn around itself like twisting light bulb, both directions. Arm to side again, palm direction feet, rotate in direction of palm facing forward then headward, note shoulder blade slides towards spine, allow head to roll. Then start, palm forward, turn to face palm to feet then back, track shoulder blade sliding away from spine, head rolls. Repeat full range in both directions, track shoulder blade away/towards spine, head rolling same then opposite direction. Stop, observe 4 people.

FI Exploration #162 ~ Elizabeth Beringer

Rotating straight arm, sliding shoulder blade, on side

CD#21/T30 [18 minutes]

Demo w/Shannon: Sit behind person, place fingers on blade of shoulder blade while person is rotating arm each direction. Then stand in front of the person, hold arm at wrist and forearm and guiding movement of rotating as well as the lengthening and shorting at the same time. Play with the angle of pushing through to take shoulder blade towards floor behind. Demo w/ Bob: at shoulder blade in back, helping a little in the lift. Hand on ribs to feel rotation of the ribs. Standing behind, take straight arm and pushing through to take humerus towards floor. Then came in front to take shoulder blade back towards spine/floor behind, again, thinking of ribs while moving. If you feel resistance stop or change angle.

ATM Lesson #301 continued ~ Elizabeth Beringer

Book on the foot #2, arm rotating, on side

CD#21/T31 [41 minutes]

On L side again, take arm through lengthening/shortening while rotating around the arm's axis, sliding shoulder blade towards/away from spine, note arm is longest when directly on side then shortens when arm is in front or back. On side, do something similar w/R leg, think of the turning in the hip joint that turns the leg, turning one way, foot is in front and roll towards back of pelvis, turning other way, groin towards floor, foot moves behind. Repeat attending to quality, note height of leg. Repeat, R hand standing on floor in front, let head roll. Repeat, roll head opposite. Return to arm movement then add leg so both are turn in/out. On

back, book on R foot in the air, roll little to L. On L side, book on foot, start rolling to back. Start on back w/book on R foot, rolling L. ROB, noting/comparing sides. Bend knees, feet standing, imagine book on L foot and rolling to R side. Then actually have book on L foot, rolling towards R. ROB, note sides after short time on second side.

FI Exploration #163 ~ Elizabeth Beringer

Rotating bent arm, sliding shoulder blade, on side

CD#21/T32 [11 minutes]

Demo w/Rosemary: Lying on R side, holding at shoulder, exploring directions of circles. Hold upper arm vertical, holding at elbow, forearm hanging down, weight going down through upper arm bone, Eliz other hand at edge of shoulder blade, allowing arm to sink w/gravity so shoulder blade goes into her fingers that are holding there. Lengthening and shortening arm w/help at shoulder blade as well as hand holding at elbow. Pause and define shape of shoulder blade then return to taking arm at elbow, other at shoulder blade. Leave arm, hold head, rolling it back to look towards ceiling, other hand on shoulder to take head/shoulder together towards rolling towards back then take head/shoulder in opposition. Return to rolling head/shoulder together. Then return to original move of arm out to side, holding at elbow and shoulder blade. While holding arm out to side like that, slide "back" hand, one that was on the shoulder blade, now is under head so can roll head w/lengthening/shortening arm as before, differentiation head/arm.

Talk #139 ~ Elizabeth Beringer

Being specific with exploratory attitude

CD#21/T33 [37 minutes]

Maryska: There is the individual you are working with and then there is the project given in FI practice. Brain: taking ATM into FI, how do you know when it's a lesson. There is the universal, functional, biomechanical aspect in the lesson then there is the experience of the lesson. Sometimes you start a lesson and then find you can't do it because of something the person is doing so you add a preliminary step. You start first lesson with someone by connecting, something cozy, like shoulder circles compared to the more boney directing of the arm into the shoulder blade towards the spine. Another thing that happens is starting off in one direction then you find you are going some place else. You ask yourself what you are doing, following the lesson or being lazy. If you find you are going off track, make a choice. First few times you do the same thing with a few different people is a huge learning. Robert: about someone having a request that feels over your head. Eliz suggestion

was to simply say, "I had another idea for something today but next time," as a way to give yourself some time to think about it. Susannah about constraints. Common problem w/new practitioners is to change position too many times. It's hard to keep the theme alive. ATM of seesaw breathing there are lots of positions but the theme is so strong it hold together. Kathleen about such varied experience people can have. Elizabeth and different kinds of kinesthetic intelligences. Having a collection of things you always do that helps you get into a lesson with a person and their rhythm.

FI Exploration #164 ~ Elizabeth Beringer

Rolling shoulder back from ribs, on side

CD#21/T34 [13 minutes]

Demo w/Lisa K. Sitting, taking arm forward, feeling the weight, reaches forward, turning/twisting arm looking for sides shortening. R side seemed more organized, ribs more responsive. Lisa on L side, exploring movement of shoulder as a connecting stage. Lisa's head/pelvis is connected to shoulder movement. Take arm at elbow again, forearm hanging down, making small circles, then taking back more, holding shoulder girdle, lifting/lower from the elbow, hand on shoulder facilitating and watching ribs. Then go to ribs to see if she can move her back in the same way by moving her from the ribs. Fingers in space between ribs with fingertips of both hands, turning her w/ an orientation towards shoulder. Pushing up to upper rib then turn. Lisa takes arm out to side, doing movement forward/back, Elizabeth rides along and add a little. Twisting and opening as shoulder rolls back then twisting and closing. Lisa stops and Elizabeth does the same thing from the ribs w/Lisa in order to move the shoulder back. Return to circling shoulder, noting ease. Lift from elbow, taking shoulder girdle forward/back and more differentiation is happening between pelvis/shoulders.

Day 138 May 31, 2006

ATM Lesson #302 ~ Elizabeth Beringer

Book on the foot #3, on back

CD#21/T35 [52 minutes]

On back, remember some of the moves from last few ATMs. Bend knees, stand feet, L leg in the air, book on bottom of L foot, roll a little towards R, note if easier than yesterday. On R side, L arm up to ceiling, out to L, turning arm around axis, allow the movement to roll forward/back, head rolls along w/shoulder, shoulder blade towards/away from spine, arm lengthening most when directly on side then shortens when in front and back. L leg towards ceiling, turn leg around axis, similar to arm, rolling a little forward/back. Repeat w/L hand on floor, shoulder/head stays still, more attention to leg/hip moving. Arm/leg both in air, turning around axis, rolling little forward/back. Add looking at foot when it comes in front and as if seeing foot when it's behind. Repeat, add wrap arm over top of head to hold, carry head w/arm. Stop observe Allison, rounding/arching in torso as emphasis. Everybody do it that way. Arm/leg to side, turning both again, rolling little forward/back from being on side. Then turn arm/leg opposite directions so shoulder goes towards floor behind while pelvis comes forward. Return just the leg then just the arm. Return to having book on foot, rolling from back to side and return, add in arm again to feel for the quality. Continue rolling all the way to L side as well, rolling across back, all the way R/L. ROB, return, finding where could you make it easier?

Talk #140 ~ Elizabeth Beringer

Challenges, pleasure and learning

CD#21/T36 [31 minutes]

Betty's back talking. Shawn about learning from repetition and the difference in doing darts everyday. Ruth, goal orientation in the book on foot lesson. Betty and the noticing questions as a way of staying engaged in the learning. Her back at end of lesson sets up a question. When things go well a particular tension isn't there. When there is a challenge you pay attention in different way. The tension is a wanting and a curiosity that gets you to come back. Different when it's a series. Experiment with 3 groups - some imagine before sleep, one in morning when woke up. Study of presenting problem with metronome clicking was better at solving problems. Eliza - movement and learning, short-term memory and limbic, emotion and the relation to the book on foot. Maryska - stimulus/response, pleasure element, gets my attention, me, self, environment and object (book), feeling of didn't like/want the lesson. When the challenge is too much can be

like that and we can break it down to small successes. Challenge, pleasure and novelty can all engage us. Dan and the guy who wrote *Flow* Mihaly Csikszentmihalyi and high quality of life, distant swimmers, task oriented all day and having a satisfying life. Over/under stimulating life is boring. Happiness and satisfaction study. More people more of the time people were happier in work compared to leisure activities unless it was meeting a challenge. Meeting a challenge successfully is satisfying. Chronically too much challenge is very stressful but not enough is a problem. Beginning ATM classes can go with really pleasurable lessons and sometimes too much and not giving enough challenge. Dan Porges and trauma work, having a crisp lesson with a clear challenge in front of the person compared to soft developmental where the challenge is more towards depth of feeling. Elizabeth-topic of "how can I keep this" at the end of an FI, belief of loosening momentum versus gaining even though it may not be conscious. Caroline, confusion and unconscious chewing. Ending day in training confusion is good. At end of an ATM class in beginning not great way to end with confusion.

FI Exploration #165 ~ Elizabeth Beringer

Review shoulder and ribs from yesterday, on side

CD#21/T37 [35 minutes]

Betsy sitting, holding arm, reaching forward, looking at shoulder blade, ribs, pelvis. Rotating arm, noting ribs open/close. Comment on right handed and right arm thicker. When taking her from L notice differences. Lying on L side. Choosing R arm, little less easy, rotation of arm didn't show up in side bending as much. Start by repeating work w/shoulder. Sitting at head, shoulder circles, holding at elbow, other hand at shoulder blade edge in back towards spine to take shoulder back then switched to forward rolling of shoulder forward, hand on whole shoulder blade crotch of thumb/index so really holding whole shoulder, elbow goes a little back as front of shoulder joint comes forward. Scoop under head w/face side hand, other hand can be at neck/base of skull, then that same hand goes to shoulder to take shoulder w/rolling of head as well as opposite. Switches so one hand is on forehead to create the same but doesn't work as well w/Betsy at the moment. After differentiating head/shoulder, return to taking shoulder forward/elbow back while holding elbow out to side. Then to ribs, Betsy does movement while Elizabeth rides along on ribs w/broad hand first and then more specific w/finger tips in groove between ribs. Brought attention to the extension in lower back that was found earlier in sitting. Interact w/person in a way that they don't feel wrong. Moved from ribs w/o Betsy engaging from arm. Return to shoulder movement forward/back while

holding elbow in the air. Question about working w/top ribs. Betsy sitting, Elizabeth repeat arm reaching and rotating. Used pushing through that arm. Demo w/Becca, remind to roll head at end. Then clarify rib position, can be at same level or same rib, realize how different angles of ribs can be between people. Demo w/skeleton showing ribs as well as shoulder.

FI Exploration #166 ~ Elizabeth Beringer

Invent leg movements based on ATM

CD#21/T38 [29 minutes]

Larger group discussion. Describe movement of leg in ATM and the movement of arm. Maryska - frog legs. Susannah, turning leg around looking at foot. Kate, rolling side to back via turning leg/hip joint. Rosemary - flexion. Groups of 4 invent ideas. Ray sitting behind Dan, leg on shoulder and Shawn showed w/Dan another hold from front side. Kate w/Lisa K, standing in front bent leg, lower leg on Kate's leg thigh/knee. Susannah w/Betsy - went small, side bending, just lifting top knee away from bottom, then alternate lifting knee/foot creating rotating in hip and taking leg/hip into more or less flexion. Kathleen and Maryska w/Brain, larger movement from back to belly and w/both together. Elizabeth w/Ray, on side, starting w/alternating lifting top knee/foot. Then rest top leg on roller in front of bottom leg and pushing through femur from knee at different angles. From front holding lower leg on her own forearm, hand at knee, other hand free to be on hip or spine. From back, top foot on her hip, her hand on top of his knee to push through lower leg to stabilize and her other hand on the pelvis rolling forward/back.

Day 139 June 1, 2006

ATM Lesson #303 ~ Diana Razumny

Clarifying foot #1, on front

CD#22/T01 [59 minutes] [San Francisco July 7, 1975]

On back, scan legs, feet. Bend knees stand feet, note shape/contact of feet on floor. Lift front of each foot, lift each heel, compare. On front, face to one side: Choose preferred leg to start, bend knee so lower leg is vertical, face towards leg? Note angle of ankle, what's closer to ceiling, toes or heel? Flex/ext ankle, feel easy range of movement. Attn on big toe, line in space, little toe? Middle toe? Others? Note line of heel (dot at back) Line from middle of back of heel to big toe, flex/ext ankle, note changing line through movement, shorter/longer or shape. Repeat, attn to line from little toe to mid heel. Do little quicker, track big toe then little toe, heel, straight or wiggly line? Flex/ext ankle slowly, note tendency of toes, curling under or toenails to shin when angle is larger and then when you decrease angle of ankle. Everyone flex or decrease angle of ankle bring toenails towards shin, ext ankle or widen angle and curl toes under. Reverse toe/ankle combo - extend ankle, widen angle combined w/toenails coming toward front of lower leg then flex to decrease ankle angle and curl toes under. Extend ankle, flex/ext toes. Flex ankle, flex/ext toes. Return to flex/ext ankle w/each combo of toes. Flex/ext ankle and change a few times what toes are doing, feel which parts are easy. Keep toes curled under, flex/ext ankle or lift toes and flex/ext ankle. ROB. Same foot in air, foot for standing, take outer edge towards ceiling, as if standing on outer edge of foot. On back, stand foot, lift inner edge. Return to front, repeat, note diff between thinking lift inner edge to thinking extend outer edge or thinking both. Cause book to fall inside. Pause. Think taking inner edge towards ceiling, lowering outer edge towards floor. On back, do same thing w/foot standing, note knee, then return to front to note if easier. Cause imaginary book to fall to outside. Foot flat, take front of foot side/side, pivoting around heel then peg between big/second toe take heel side/side. On back, do same w/foot standing then return to front. On front, book on foot, roll to side.

Talk #141 ~ Elizabeth Beringer

Foot lesson

CD#22/T02 [49 minutes]

Difference of looking at foot or not. Kathleen, Kate, Rosemary, Marcia, Maryska, Betty, Ruth, Eliza. Your own tendencies and weaknesses. Visual and kinesthetic distinctions can be very different for different people. Elizabeth shared about her strengths/weaknesses in school. In the work, she starts with her strengths. Experiencing world in parts vs. whole, two sides of the

brain. In FI people approach differently, get lots of details in beginning, get clear on direction then go and stay with it. Then there are others who dive in and gather info as they go. Finding what you are comfortable with and start there and know what/where you want to develop, be aware of it and attend to the less developed. In the training process it's common to feel like sometimes you're really getting it and other times feel totally lost and tracking when it happens. Susannah and doing many ATMs educates her ability to see (play part of Maryska talking w/o mic) Elizabeth read book about asymmetry, left-handers. Can see it in ultra sound. Left-handed brains tend to be more varied in way they are organized. *Right hand/Left hand* Chris McMannis. Dominant leg in this book means the moving leg. Think of doing one-sided lesson w/people who are all so different. When you do something w/non-dominant side both sides of brain light up. Moshe started w/R side most of the time to help give more of a contrast. Betsy questions - more open on non-dominant side? The two sides know different side. Dan putting book on foot when on front and his history of being so invested in that leg staying organized in the way it is.

FI Exploration #167 ~ Elizabeth Beringer

Invent leg movements based on ATM

CD#22/T03 [3 minutes]

Groups of three help each other find ways to be comfortable lifting and moving leg.

FI Exploration #168 ~ Elizabeth Beringer

Putting it all together

CD#22/T04 [37 minutes]

Demo w/Kate: on R side; shoulder circles; lift/hold top arm at elbow, rolled forward/back and Kate reported little pain in R hip. Elizabeth went to lower back where she noticed the movement didn't go through when moving arm then returned to arm move; then at top leg, lifted, internally rotating at hip by lifting foot higher than knee, pushing into hip to roll the pelvis; then flex/ext at hip; return to arm/head to notice more inclusion of back w/no pain in hip but some at knee; return to back; then at ribs to roll forward/back; then rolling from pelvis; holding lower leg, taking forward/back w/one hand on lower back indicating congruent movement for rolling forward/back, hand traveling up back; return to arm starting by rolling back and then take it into shoulder going forward and including the lower back; then at spine along top side, lengthening headward thinking of shoulder going forward, traveling up spine; then same idea from ribs again. Return to arm going forward. Holding bent leg in air while working along inside

of thigh pushing into the hip joint; then rotating in hip joint going towards rolling towards front/back. Behind, foot on hip, hand at knee pressing foot against Elizabeth's hip, other hand on hip to indicate rolling pelvis forward/back while Kate looks up/down w/flex/ext move. Return to shoulder/arm going forward/back. Turned into circle at shoulder and complementary circle at elbow. Sitting, reaching arm forward and then turning arm creating side bending. Talk about sneaky work on the side they are lying on. Work in standing, shifting side/side. Betty question about functional theme. The ATM was the larger theme of using arms and legs. Mini themes came up during the lesson specific to Kate and then walking could be an overall functional theme. Kathleen question about importance of student tracking. Pairs: one person practices 1/2 hour.

ATM Lesson #304 ~ Elizabeth Beringer

Book on foot #4, on back

CD#22/T05 [28 minutes]

On back, stand feet, tilt knees together/apart, then one leg at a time tilting in/out. Lift easy leg in the air, book on foot, bend/straighten knee, lowering knee to side when bends, rolling to other side as lengthen leg to ceiling. Track hip joint, keeping it easy as you explore. Play w/what you are attending to. Start on side, book on foot our to side to ceiling, roll towards front. What w/the head? Stop on front, book on foot, move foot around a little. Roll from front to side gradually. People for whom it's easy, roll other direction, not towards long side. Watched Shannon circle both ways, noting the circling of the knee through space. Watch Allyson lifting her head as she comes onto her front. Do just piece that feels satisfying. Stop and just imagine that piece. Imagine doing the lesson before bedtime over next few nights.

Day 140 June 2, 2006

FI Exploration #168 cont ~ Diana Razumny

Putting it all together

[not recorded]

Reverse roles from yesterday's FI Exploration.

Talk #142 - Diana Razumny

Listen into listening

CD#22/T06 [35 minutes]

Brian: about knowing an ATM well enough to use it for FI. Using all aspects of ATM to inform you FI with another. Exercising your listening skills to help the person listen to themselves (listen=sense) Rosemary: Suggestions for making use of the time of observing FI. Ask questions: why that position, where is the teachers attention, what's the function, how does what they are doing related to the reference movement. For those of you who think a lot, you may want to sense, feel, quality of space. Staying away from something that causes pain. Using an ATM structure can be used as theme to help practice working with people. All of the strategies/approaches/attitudes that you learned in ATM that show up in all ATMs. Maryska: ATM is clear how to figure out what to do but not in FI with another. Having a clear intention and use that to inform what/how you did. Organizing yourself around your intention. ATMs inform about many ways to move a person. Kathleen: embodying what I wanted to do with them which meant I couldn't know ahead of time how I was going to do it.

FI Exploration #169 ~ Diana Razumny

Toes and ankles, flexion and extension, on front

CD#22/T07 [41 minutes]

Party trick: sitting, look up to ceiling as reference. Sit on floor, one knee open to side, stand other foot on floor in front of other leg, lift/lower toes; lift toes then front of foot; curl toes under, curl toes and lift front of foot, lift toes, lower foot, repeat (cat paw motion); slide foot away w/toes lifted, pull foot back w/toes curled under. Return to looking up at ceiling and note increase. Pairs: student lying on front, front of ankle resting on roller so toes aren't touching table. Curl toes individually then all together. Uncurl each toe individually then all together. Curl or uncurl all toes and begin involving more of foot, eventually ankle and knee, staying with just flex/ext in sagittal plane. With lower leg vertical, play with combinations of

flexing/extending toes while flex/ext ankle like in ATM structure.

FI Exploration #170 ~ Diana Razumny

Feet and ankles, side bending and circling

CD#22/T08 [25 minutes]

Demo w/Marcia. On front again, roller under ankles, take foot side/side at ankle as if bringing weight outer edge of foot if they were standing so inner edge lifts then visa versa. Bend knee, lower leg vertical, same movement of foot, moving lower leg side to side. Then holding heel w/fingers around sides/back, palm on sole and some of forearm along rest of foot while moving at ankle in a circle. Place book on bottom of foot, bringing ankle bent as if for standing and then circle foot/book. Hold boot such that person can push foot against book to go towards ceiling. Can add having them lift head to look up when lifting knee. Can also lift knee for them w/o attention to keeping book on foot and they can think of lifting head while you lift knee.

ATM Lesson #305 - Diana Razumny

Clarifying foot #2, on front and standing

CD#22/T09 [42 minutes] [San Francisco July 13, 1977]

On front, bend both knees at right angles, flex/extend feet/ankles. Gradually decrease until feet are like standing. Knees bent, take heels outward - bring legs together/touching, take heels apart/outward, keep heels together separate toes/front of foot, keep R foot stationary, move L heel away. Repeat w/other foot, alternate to compare. Knees bent, legs not touching: Take (as if standing on edges). Repeat w/R foot only. Only L foot, compare to R. Feet/knees together, outer edges of both feet towards ceiling. Open knees very wide, repeat, feel relation of hip joints to feet. Still w/knees open, think standing on inside edges. Join knees/feet, stand on inside edges both feet, one, other, both. Knees bent/apart: (turn head to other side). Soles to ceiling, turn both heels inward. Both heels to ceiling then outward then circle heels. Do just 1/4 turns and find which 1/4 is clear/not. Switch to front of foot circling. Circle just R, then just L, then both. Return to just R heel circling, pause, turn head, repeat. Reverse direction of circle. Circle both feet attending to R heel. Circle both feet, attn to heels then toes. Stand at wall: Knees together, stand on outer edges of feet; Knees apart, stand on inner edges of feet; Circle R heel, front of foot stays on floor; Circle front of foot, heel stays on floor; Lift foot from floor, knee bent, continue circle. Note heel making circle also while circling front of foot. On front: Bend knees, do all movements of feet, outer/inner edges, turn, circle, one, both. Legs long, toes for running, lift knees, slide toes up on floor so ankle flexes more. Repeat w/one leg at a time. Legs together, both knees

lifted, take heels L/R. Repeat move w/just one leg then other. Leave toes long, take heel L/R w/each leg. Legs touching, toes long, heels tog/apart. Legs separated, roll legs, tog/apart then both L/R

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ATM Lesson #306 - Diana Razumny

Turning arms with lengthening & shortening, standing

CD#22/T10 [55 minutes] [Alexander Yanai ? Jeremy Krauss Vienna]

Stand, feel how. Walking rest. R arm straight forward, turn around itself, note how rest of you is involved. Pause. Repeat, find what to do w/self so arm turns more - weight shift?, pelvis?, shoulder? R arm forward, soft fist, extend arm forward w/turn. Then retract arm, turning other direction. Alternate taking arm forward/back w/turning, check which direction arm turns when reaching forward/back. Walk. Arm extended, soft fist, thumb up, turn fist/arm counterclockwise when arm goes forward, clockwise when arm comes back. Note shoulder blade, chest, knees, head, pelvis. Repeat, quicker. Leave turned clockwise, pull arm back. Walk. Note move of shoulder blade, swing of arm, chest. L arm out in front, turn clockwise/counter w/o lengthening/shortening. Pause, repeat, add shorten/lengthen, note combo w/turning. Which foot takes weight when? Explore variations. One knee forward, other. L arm again, turn clockwise, extend forward then reverse. Repeat thinking only of doing from shoulder blade, not from arm or pelvis. L arm again, turn/leave counterclockwise and pull arm back. Note head, chest, chin, breath. Walk, rest on back. Both arms lifted in front w/fists, lengthen arms forward/back, note head, pelvis. Turn/extend so R arm counterclockwise, L clockwise. Then opposite when pull arms back. Do same w/arms down, note head/pelvis. Repeat w/arms up, note head/pelvis. Move arms w/o moving head/pelvis. Walk. Repeat but change direction of arms turning w/lengthening/shortening. Note head, neck, spine, pelvis. Continue w/arms down, feel the movement through whole of you. Continue the head/torso movement w/o arms and then add arms out in front and turning. ROB. Stand, R arm out in front, soft fist, lengthen arm, turn clockwise, shorten arm, turn counterclockwise. Look w/head/eyes to R when pulling arm back, shoulder towards chin. Note shoulder blade, weight shift. Repeat looking opposite. Repeat w/L arm ROB Stand, both arms up, lengthening/shortening, note spontaneous rotation then switch rotation. Walk. Both arms turning in/out, exaggerate head looking down/up. Change combo so head looks opposite relation to arms as first time. Note tendency of knees. Walk. Extend R arm up, fist to ceiling, rotate clockwise lengthening up, counter coming down. Imagine someone pushed down on arm. Add little coming back as comes down. And then a little forward. Repeat w/L arm up. ROB Repeat w/both arms up. Note movement of head/torso, continue but w/arms down, continue and bring arms back up to ceiling. Quicker. Walk. ROB. Compare to beginning - stand,

both arms in front, lengthen/shorten, add rotation. Both variations. Arms down, shift weight L/R. Shift onto L leg, high point of hip (Like Dennis' lesson) bring R leg out to side, add R arm out to side parallel w/leg. Pause. R arm/leg out to side, rotate arm/leg in shoulder/hip joints, note where it takes you? Feel the turning on L hip joint. Note where head goes. Walk. Lift R arm/leg to side, rotate again but opposite directions w/shoulder/hip. Switch attn from arm/leg to standing on L leg. Quicker/smaller. Repeat OS. Walk.

Talk #143 - Elizabeth Beringer

Lesson structures and what makes a lesson a lesson

CD#22/T11 [51 minutes]

How did it go, doing second side of "putting it all together" of hip/shoulder rotation on side. Dan expressed seemed wide open. Maryska about working and felt she made mistake by working with "painful" side. Eliz: not speaking in absolutes is more generative. Ways of structuring a lesson - build up to something, doing everything except moving the arm to help arm to move so defenses won't get triggered. Construct the whole thing to help the arm to move and they move arm better at end and seems like magic. Another way, explore something together, establish a theme i.e.- we're going to talk about your hip in particular context, lying on side pushing through knee, go do other things and return to coming back to hip w/knee push, so the NS asks what does the other thing you did have to do with the hip. Who didn't feel like their "putting it together" was a "lesson". Susannah felt it was more an introduction than complete. Ruth incomplete organization didn't support, interrupted the flow trying to get comfortable. Learning happened but it wasn't lesson. Eliz: learning is happening in the fumbling so what didn't happen in the lesson? Ruth: discontinuous for her so probably for student as well. Focus wasn't entirely on student. Two categories: Caroline about test movement of shoulder and ribs weren't involved and that was maintained David said he learned a few tunes, lessons he could do really well and gained confidence. Something like helping someone turn easily can do that make a difference for someone. Dennis does a few things that he does over and over also. Bob shared working with Frank who hadn't been her for the ATMs. Kate. When a lesson feels like something is missing, what is missing? Eliza-person layer and ATM structure layer. Kathleen. Robert M. became hyper focus on the thing that stood out in his student, became too intent. In order to have a theme you have to edit. Caroline. You can save a lesson that didn't feel the lesson came together, maybe not all aspects are better but you can pick something that can be the line of continuity and bring it into sitting and standing. We do the best that we can do and we don't do our best lesson all the time. Ruth, it's a

lesson if the student changes and notice something that helps them. Rebecca about a sharing, non-verbal communication. Ray: dialogue, duologue, both are talking and looking for a balanced listening. Elizabeth agreeing it's more like contact improve - we're listening all the time. Ray doing a lesson felt he had the whole person even though addressing the shoulder. No matter where I am it's holographic. Technical distraction can pull you away from the connection. Dan-the what turned to who.

WASN'T a lesson - Incomplete relationship of the parts. Breaks in continuity interrupted flow of process. Imposing movements or procedure without concern for the person. Got seduced/stuck in to one part of body or too narrow focus. WAS a lesson: Clear line of interest through the lesson in clear aspect of function. Overall gestalt came together, learning happens. Student gets something that's meaningful for them. Dialogue-verbal/non-verbal or Duologue. Connection to the whole person.

FI Exploration #171 ~ Elizabeth

Jaw and hip connection

CD#22/T12 [4 minutes]

Project of coming up ways of approaching lesson for Robert M student who says wants to explore the relationship between hip/jaw. Groups of 3 speak about hypothetical lesson might do with this person.

Talk #144 - Elizabeth Beringer

Jaw and hip connection

CD#22/T13 [27 minutes]

Susannah, pelvic clock, differentiation/undifferentiation of head/pelvis. Kate - pelvic floor and tongue. Shannon - eyes. Any movement that doesn't involve eyes. Ray question about difference between effect or act of looking/seeing. Maryska - mouth underlying eyes, eye/hand co-ordination. Bob - eyes as essential and what about blind people. Eyes orient movement for seeing people. Relationship to the cortex. Bob - mouth and anus are obvious connection for hip/jaw. Elizabeth story about woman who couldn't close mouth and employing other sphincters. Maryska about diaphragms. Other connections could be emotions and expression. Tongue setting up who spinal organization. What makes it easier to open the mouth? Tilting head back and what makes tilting the head easier? Looking for organic relationships.

ATM Lesson #307 - Elizabeth

Beringer

Jaw & leg movements, on back

CD#22/T14 [16 minutes]

On back, note arms/legs, midline. Open mouth, move jaw L/R, note diff. Repeat, note tongue. Roll R leg in/out.

Combine movement of jaw/leg, starting w/moving jaw in easy direction and back to middle combined w/same thing w/leg. Only go easy amount, keeping leg/jaw at same speed/rate. Move jaw/leg L/R same time. If straight legs are uncomfortable, bend L knee. Move just jaw L/R, note ease, eyes. Return to jaw/leg moving L/R at same time and add head rolling with it. Repeat but move jaw opposite leg. Pause, roll head L/R. Open mouth, just take jaw L/R note change. Roll just leg in/out.

FI Exploration #172 ~ Elizabeth

Jaw and hip connection

CD#22/T15 [2 minutes]

Groups of 3, One person sits at head starts by feeling tonus of neck first then rolling head, other person gives verbal directions. Occasionally head person rolls head to feel if anything has changed.

ATM Lesson #308 - Elizabeth

Beringer

Rotating arm & leg, on back & standing

CD#22/T16 [23 minutes]

On back, roll R arm/leg in/out. Add head rolling w/arm/leg. Roll L leg in/out. Roll R leg/L arm, note direction/relationship of the rolling, pause and do other combination. Roll both in/out. R arm/L leg, both rolling L/R at same time. Then roll both in/out. Standing, note how arms hang, tilt onto R leg, L leg lifts a little from floor, R arm just hangs down. Stay tilted R, L leg lifted a little, rotate L arm/leg in/out same direction then opposite. Repeat OS. Walk around and touch different things at different levels w/arm rotated in different directions. Homework, reaching around w/pleasure in environment

Day 142 June 6, 2006

ATM Lesson #309 - Elizabeth Beringer

High point of hip joint #2, standing

CD#22/T17 [59 minutes] [Alexander Yanai #289]

Stand, L big toe touching floor out to L, tilt R, R arm hanging, gradually allowing L foot to release from floor via the tilting. Repeat OS. Attn to breathing during all moves. L arm over top of head, tilting L, releasing R foot from floor. Repeat OS. Stand w/R leg forward, weight on R leg, arms a little behind, lift L leg/arms because of the leaning forward. Add, dropping arms/L leg, keeping balance on R leg. Repeat OS. Stand w/L leg in front, weight back on R leg, lift L leg and arms in front, leaning back, balancing on R leg. Add letting arms/leg to drop. Return to simple lifting leg/arms in front, balancing on R leg. Repeat OS. ROB. Explore tilting to one side, balancing on leg on that side, then other. Demo w/Betty, playing with hip towards middle. Whole group returns to same, shifting hip joint in/out, L/R to start and then lift leg. Walk rest. Stand on one leg with little bend in knee, other behind, swing arms and free leg, truck forward/back. Walk, repeat OS.

Talk #145 - Elizabeth Beringer

Becoming an expert, soccer and drawing

CD#22/T18 [23 minutes]

Susannah's posted article on e-group about becoming an expert. Studies around idea of natural talent. Soccer. Eliza about things being easy. Betsy's experience of doing the standing lesson and attitude switch. Betty Edwards about drawing on right side of brain. Psychology of perception and optical illusion and logical brain and drawing analogy to perception of her hip. Moshe study with Heinrich Jacoby and drawing a vase. We do a kind of summarizing. Visual blind spots. Tying into seeing a client for first time, they draw you into their trance and seeing them as they see themselves. You want to meet them as well as not get pulled in so you can see things more accurately than they do. When work with someone a long time you find ways outside of your habitual/comfortable way of approaching so you can have a fresh response. Thinking with different states of consciousness, especially if you have someone more challenging.

FI Exploration #173 - Elizabeth Beringer

Artificial floor

CD#22/T19 [35 minutes] [Video]

Demo with Allyson. On back, contact each toe slowly, almost teasing the toes to make contact and move. Once you start using the board you do not use your hands so the entire

dialogue is between the foot and the artificial floor. Differentiating toes.

ATM Lesson #310 ~ Elizabeth Beringer

Book on foot #5, rolling back to front

CD#22/T20 [65 minutes]

On back, foot w/book on bottom, bend straighten leg, start to roll side/side, eventually towards belly. Use center/belly sticking out, sucking in to help transition, noting head lifting to look overhead when on belly then curling, looking down as go towards back. Staying with same foot, start rolling other direction, if on R leg, roll towards R. Story about developing the series. Observe Eliza & Shannon. Book on other foot, start gradually again. Roll slowly as can all the way around, stopping where you get a little unclear and stay there to clarify. Then use two books and roll. Return to one book. Without books, have both feet and hands in the air and start rolling from back to belly. End lesson on flavor you like.

Day 143 June 7, 2006

Talk #146 - Elizabeth Beringer

Rests and breathing

CD#22/T21 [18 minutes]

Maryska: waiting for breath in FI. Kathleen: going slow, not going to limits. Elizabeth: important to repeat in beginning classes the importance staying inside comfort level. The importance of being able to speak about the method in order to be successful. Brian: self use. Bringing people to standing at end of lesson isn't necessary but can be part of that. Brian: sitting on ball when doing hands-on work. Elizabeth like variety and depends on what you're doing.

ATM Lesson #311 - Elizabeth Beringer

High point of hip joint #3, standing

CD#22/T22 [61 minutes - last minute missing] [Alexander Yanai #290]

Stand, note distribution of weight on front/heel of foot. Feel for which leg is more under you, shifting weight. R foot/toe out to side, hold over top of head w/L arm, tilt L so R leg comes away from floor. Arms down, R leg out to side again, tilt over high point of hip joint, feeling changing weight on heel inside/outside. Switch to moving forward/back over hip joint. Then circle, torso still stays as one unit so head is making circle in space as well in the opposing position. ROB. Stand, R leg out to side, swivel out to R, pivoting on R big toe, stay turned to R, flex/ext torso a little w/head facing forward. Pause, turn R again, stay R, lift arms in front of you and R leg lifts w/the arms. Walk. Stay turned to R again, drop head back keeping R toe touching floor. Return to simply turning R. Walk. Turn R again, tilt backwards lifting arms and R leg, then drop arms back while dropping head back, keeping R leg lifted (or start w/big toe in contact) ROB. Stand, turn R again, stay, lift arms/leg. Face forward, arms out to sides at shoulder height, R leg out to R, stay tilted L and turn to R. Add turning head L as turn to R. Return to same idea but look w/head/eyes more to R when torso turns R. Return to simple tilt L/turn R. ROB. Repeat some variations on OS.

Talk #147 - Elizabeth Beringer

Balance, stillness and "keeping" the lesson

CD#22/T23 [9 minutes]

Kathleen about stillness and movement. Elizabeth: measuring movement in standing still. Micro adjustments. Robert: effects of lessons and hanging on. Elizabeth: learning is a process, not points of arrival that you stand in. Our ongoing experience of ourselves is very plastic. References are really important to know what has shifted. Many things simply become integrated into the mix. Why

have so many lessons around one theme? Analogy of getting to know a town by going different directions. Learning from a variety of orientations it becomes more robust. Sometimes people get one lesson and it addresses their issue, others have difficulty integrating.

FI Exploration #174 - Elizabeth Beringer

Bringing student up to sitting from lying on table

CD#22/T24 [6 minutes] [Video]

Groups of 3 explore bringing student from lying on table to sitting with one arm behind head w/hand under shoulder, as you lift head, other arm reaches behind knees and swivel them up to sit.

FI Exploration #175 - Elizabeth Beringer

Artificial floor #2

CD#22/T25 [56 minutes] [Video]

Discussion about yesterday's practice. Caroline, Lisa, Bob, Dan, Ruth. "Standing" and "gesturing" leg. Complicated histories. Using ball under foot for re-education. Injury to "standing" leg people regain function faster. Build on yesterday's by starting with summary and add bringing into standing position and pushing through leg to head. Go to head occasionally to check head/neck. Demo w/Lisa L.

Day 144 June 8, 2006

ATM Lesson #312 - Elizabeth

Beringer

Jaw open/close with pelvic rock, on back

CD#22/T26 [40 minutes] [Alexander Yanai #]

On back, scan for curves w/legs long and then feet standing. Attn to face, jaw, tracing jaw. Open mouth, note quality. Tilt head back w/mouth opening, add tilting pelvis, pushing through spine towards head, head rolling back, mouth opening. Pause, return to feet standing, tilting pelvis down, rolling head up, opening mouth, add sticking tongue out. Let attn travel all around torso. Return to tilting pelvis towards head, including tongue. Open/close, note change. Open mouth, take chin towards chest. Open mouth, take jaw forward. Add head tilting back a little as a result of the jaw going forward. Retract jaw, let it roll head little so chin goes towards throat/chest. Tilt pelvis, head rolling up/down, add jaw moving forward/back in conjunction. Reverse connection of jaw movement to head rolling. Growl with jaw forward and other ways. Sit and growl.

FI Exploration #176 - Elizabeth

Beringer

Jaw with pelvis roll up/down, on back

CD#22/T27 [46 minutes] [Video]

Short unrecorded display of Interactive Anatomy about the jaw. Jaw muscles are flexors yet anti gravity muscles and only muscles that do that. May have something to do with the fact that so many people have problems with tight jaws. When calming down everything else the jaw can come to the foreground with tension. Kate about all 4s. Ruth about pain client. Dan about too relaxed is not great and story of Arnold Mindell. Demo with Lisa Knox: on back, feet standing, sitting at head, roll head, combinations of Lisa rolling pelvis while Elizabeth takes head towards extending/lengthening neck with mouth opening/closing, mixing combination as in earlier ATM, adding jaw jutting forward and retracting in combination with pelvis and head moving up/down. Delineation of jaw bone with fingers walking along edge of jaw. Had Lisa put finger on lower teeth while taking chin/jaw forward to track what was happening.

Video of Moshe

Artificial floor with Raisse

Not recorded [Amherst June 29, 1981 am tape#28]

Day 145 June 9, 2006

Talk #148 - Elizabeth Beringer

Categories/textures of lesson

CD#22/T28 [21 minutes]

Tie up loose ends. Book on foot series is complete yet can go on for yourself. Applying things in other contexts. Betsy about not doing book on foot earlier and curriculum generally. Elizabeth on curriculum and Eds. Ray saying good bye and question about textures of ATMs. Textures list - developmental; spreading attention; lines/balls/imagination; big movements in space, vigorous, judo roll is specific skill, can be abstract, changing orientation; relation to ground, position, on floor, all 4s, transitions like rolling; rhythms, faster; many positions doing one thing or one situation doing many things; increasing complexity of differentiation; effecting whole from one place or movement like dominant hand; cozy lessons like rolling and breathing without going into gravity;

ATM Lesson #313 - Elizabeth Beringer

High point of hip joint #4, standing

CD#22/T29 [24 minutes] [Alexander Yanai #291]

Stand, test tilt. Weight on L foot, R out to side, L arm overhead/holding head, tilt back, keeping weight on heel, head hanging back, tilt L/R while arched back. Repeat, add circling around heel w/hip, attend to no strain in back. Same position, head hanging back, lift R foot so only on L leg. Hand holding head again, balancing on L leg, round back backward w/head hanging forward and take weight L/R on L heel. Rounded again, make circle around L heel. ROB. Stand, return to reference. Recreate for self on R leg.

FI Exploration #177 - Elizabeth Beringer

Moving from hip joint in standing

CD#22/T30 [13 minutes] [Video]

Demo with Kate. Standing next to partner, holding them from sit bone in back and at front of hip joint in front. Direct person on heel forward/back, side/side, circle, towards each toe.

ATM Lesson #313 continued - Elizabeth Beringer

High point of hip joint #4, standing

CD#22/T31 [35 minutes] [Alexander Yanai #291]

Stand, L arm over top of head, tilt to L, weight on L heel, lift/move L heel R/L. L knee can be soft. Switch to lift front of foot lifting and moving R/L. On L leg again, lift/lower front/back of foot. Continue taking it into

walking to side one way then other. On R leg, repeat. On L leg, R toe to side, L hand behind head, hold behind R knee w/R hand, bring head/R knee towards each other. L hand on forehead, R hand on R knee/shin, take head/leg back. Find place for hands to be able to go forward/backward w/head/knee. ROB People doing things in sleep, like grinding teeth. People do different things, like w/hands or anything. Hypnotic suggestion right before sleep. Story about woman w/low back pain upon waking. Suggested for right before bed to say will move if back starts to hurt. Found out about stuffed animals. Stand, repeat sequence standing on R leg. ROB. Stand, simply tilt to side as in beginning.

Talk #149 - Elizabeth Beringer

Standing lesson

CD#22/T32 [48 minutes]

Bob, Kate, Robert M., Rosemary, Betsy about standing lesson. Bob about jaw work, giving resistance for person. Elizabeth about holding lower jaw still and moving top of skull away from lower jaw. About working with injury. If someone has knee injury, completely not touching can bring attention to it. Build up person so they can then do the thing they can't or around injury so they can then do something at the end. If there is an acute resent problem, like knee, could just touch the knee a little to acknowledge. Working skeletally around joint to remind an injured part about use. Brian asks for a pearl. Kathleen about evaluation for strength and weaknesses. Dennis' style not to give specific feedback but creates very open space for people to find out for themselves. Not fishing for compliments from client. Elizabeth asks few questions to direct person's attention for what happened in lesson. Kate about value and meaning of what we do. When people want to know how many sessions they need to have Elizabeth schedules 3 lessons with intent to evaluate at end. Classes or tapes for working between FI. Tapes for beginners? Elizabeth's short lessons series on ankles and knees. Relaxersize for beginners. TMJ series. In transitions asks, "is that comfortable". Becca about what to say to a person they will get from FI or ATM. Interested in client being able to function at the end; push, stand on one leg, walking.

Video of Moshe continued

Artificial floor with Raisse

Not recorded [Amherst June 29, 1981 am tape#28]

Talk #150 - Elizabeth Beringer

Moshe Video

CD#22/T33 [16 minutes]

Elizabeth about some of Moshe's attitudes and commentary. Being able to do this level of a lesson. Shannon about what can be said about what student gets besides the movement. Susannah about her client being able to give

permission not to go to work after her lesson. Having a general sense of the person so you can find what to give them in a lesson. Story about a woman who felt she could still improve at her age. Not giving up functions but finding way to be able. Suggestion for building experience with a time period to do it before you start changing. Example, doing 100 FI over 6 month period.

ATM Lesson #314 - Diana Razumny

Hopping

CD#22/T34 [50 minutes] [Alexander Yanai #298]

AY#298 Hopping - standing, front & back. Stand, hop on both legs, then one at a time w/other leg out to side, toes on floor for stability. On front, bend R knee, flex/ext ankle. Continue, thinking of toes individually then all. 5 fast moves, note change. Repeat OS. ROB. On back, stand feet comfortably apart, lift/lower front of R foot, tapping. Turn front of foot to R, continue tapping. Then turn foot L. In middle. Legs long, sense diff. Repeat OS. On front, knees bent and little apart, touch heels few times. Touch fronts of feet few times. Leave L leg/foot still, bring R heel to L heel, then front of R foot to L foot, alternate, quickly. Repeat OS. Return to both feet alternately touching heels/fronts. ROB. Stand, lift/lower heels, banging. Bang just R heel, just L, then both. On front, bent R knee, circle foot slowly, quickly, switch directions, slow, quick, note if true circle when quick. Repeat OS. Sense toes. ROB. Stand, R foot forward, knee bent, tap front of foot, repeat w/foot turned R, then L. Repeat OS. Stand, knees bent, tap feet, tap just R, just L. ROB On back, stand feet, lift R leg in air, hold behind knee w/hands, flex/ext ankle, quick/easy, slow/large. Repeat OS. R leg again, circle foot, large/slow, small/quick, switch directions. Repeat OS Stand, bend knees, go low, lift/lower R heel, bang floor, then L heel, then alternate. Quick w/just R, just L, alternate, both at same time, quickly. ROB. On back, stand feet, bang floor w/R heel, L heel, alternate, quickly. Repeat w/legs joined. Both heels same time. Tap front of feet same time, then separately. Stand, legs together, lift/lower heels, banging. Hop, note diff from beginning.